

VARIETY

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"ROAD'S" COMEBACK CHANCE

Broadwayites Going for East Side Nite Life—Freaky, Cheap and Fast

Night life on New York's lower East Side has assumed vast proportions of a highly amusing nature within the past year, the hide-aways and even the "tourist" places increasing in prestige and drawing power to the exact degree that the Broadway gyp hangouts have lost ground with the regulars.

These freak sawdust Hebe honky-tonks, crowded from dinner time to the early hours of the morning with weird denizens of a score of foreign colonies, with their mixed entertainers of all nationalities, offer amusement value never heard of uptown.

Even the chump joints, spotted by the large electric and silk-shirted waiters, and sometimes a congenial, red-nosed doorman, are a panic with certain Broadwayites.

There are marked and numerous differences between the East Side take joint and the regular hang-out. The sawdust feature fem warblers of heavyweight dimensions, who deliver from the center (Continued on page 56)

Church Memberships

Washington, Oct. 2.

Churches are gaining in membership according to the Census Bureau which has just released its report covering 1926.

Total membership in the 213 existing bodies was 54,624,976. This covered 231,933 churches, parishes and congregations.

Ten years ago the membership was recorded at 41,926,854 in 200 religious bodies.

As to the largest individual organization membership the bureau lists them as follows: Catholics, 18,000,000; Jewish congregations, 4,087,000; Methodist Episcopal, 4,000,000; Southern Baptists, 3,524,000; Negro Baptists, 3,196,000.

Boilermaker-Chorus Boy Tired of His Family

Rochester, N. Y., Oct. 2.

Harry L. Kalrow, alias Keon Kalroff, 31, Broadway chorus boy and erstwhile boilermaker, is in jail here without bail following his plea of not guilty to abandonment of his wife and three children.

Kalrow informed the Missus in court he never wanted to see her or the kiddies again. He got the yen to be an opera singer some eight years ago, according to his wife, when someone told him he had a voice. She hadn't seen or heard from him since until police here nabbed him as he came to the city for a flying visit.

Merchants Behind Stock Company Opera House, Bayonne, N. J., lights Oct. 15 with dramatic stock bankrolled by a group of business men adjacent to the theatre. Rupert La Bell is installing the stock.

Quick, the Needles!

The "atmosphere" performers in Mae West's "The Pleasure Man" have been instructed by Miss West that, during the dressingroom scene (on the stage) they must not read—they must knit.

"Business" is business. At the dress rehearsal, which lasted all night, after putting in this and multitudinous other alterations, Miss West sank exhausted on a chair and sighed "Wow—I'm all fagged out!"

2 Film Stock Racketeers Get 60 Days in Cleveland

Cleveland, Oct. 2.

Arrested for working the old movie gyp racket, Frederico Viola, self-acclaimed impresario, and C. M. Blackie, his business manager, were sentenced to 60 days in the workhouse and fined \$50 and costs each on charges of obtaining money under false pretenses.

Charges were brought against the racketeers by reporters of the Cleveland Press, who exposed their fake picture producing company called the Cleveland Film Producing Corporation.

Viola and Blackie pulled in chumps' money by promising them roles in a \$100,000 movie to be produced, as payment for the stock they bought in the company.

Investigation started when a sob sister reporter called for instructions in the art of movie acting. Instead she was offered stock in the company which had not been organized.

After some high-pressure sales talk, the sob-sister coughed up \$20 down on \$2,000 worth of stock, for which she was to have a role in the film. Then she called the cops. During the trial Viola admitted he was Michael Peros, former taxicab driver and title setter of New York, and Blackie was actually Archibald Black, stock salesman and promoter.

Big Sea and Feel Men Force Out Runway

Runway numbers at the Star in Brooklyn, known professionally as the "Sailors' Hippodrome," will be scrapped next week, the management being unable to cope with the roughneck tactics of the gals. The boys just won't adhere to the no touch edit.

House has tried several methods to quiet the sailors near the runway who insist upon mauling the gals.

B'WAY PRODUCERS ON SUBSCRIPTIONS

Tyler, Ames and Hampden Organizing to "Organize the Audience" in Major Cities—Adjacent Stands Then Supplied with Legit Traveling Attractions—"New York Not America," Tyler Says

HIGH TOP OF \$3

George C. Tyler, Winthrop Ames and Walter Hampden are associating in a plan to help restore "the road" on a subscription plan similar in type to the guarantee system of the Theatre Guild.

Tyler is the creator of the plan which includes a nation-wide tie-up with the Church and Drama League.

The system is being organized under the name of National Theatre Foundation with Clayton Hamilton doing the promotion and Beauvais Fox handling publicity.

Tyler phrases his idea as "producing for America." Admitting that he cannot give New York the sensational type of play it seems to want, the veteran producer of (Continued on page 52)

NOT HICKISH TO CARRY BOOZE NOWADAYS

The Times Square wiseheims foresee a good break for the nite lifers' kidneys with the new no-sell idea in many of the nite clubs, cafes, restaurants, etc., thus compelling the nocturnal steppers-out to b. v. o. j.

What was a silly if magnanimous gesture in the past of giving the house a break and buying the poison in the joints, the managerial edict against selling now makes it (Continued on page 55)

Another Reason

A number of throw-aways are being circulated by a former Keith performer urging Smith votes in the trade.

The argument is signed by an alias. It is that four years longer of prohibition will mean at least 10,000 more unemployed performers from padlocked cabarets.

Talkers Increasing Production Cost of Pictures, \$18,000,000

A Family Paper

Los Angeles, Oct. 2.

Two men who among other things collaborate as playwrights share a studio office and a copy of Variety weekly. The day following its delivery A demanded B give up the issue he had taken home the night before.

"Sorry," replied B, "but my wife took it away from me saying she and the children hadn't read it."

National Advertisers Turn To Talking Shorts

Lucky Strike, Palmolive, Happiness Candy, and other leading national advertisers are reported negotiating with film-talking short subject makers.

Talking shorts are being accepted as the newest system of exploitation, commercially, and relatively inexpensive as compared with other mediums.

Advertisers using the radio, accustomed to putting on the most extensive talent over the air for a plug, are understood willing to pay the entire cost of talking short production and also supply the artists. Radio names may be used to a considerable extent. The talking short maker will charge for the work without production cost, and may also receive revenue from distribution.

Lucky Strike cigarettes, after securing a large number of names on the "publicity" promise only for type ads, is now reported paying up to \$2,500 for additionally.

Two Jolson on Bill

Chicago, Oct. 2.

On the program with Al Jolson's "Singing Fool," to open at McVickers Oct. 5, will be a Movietone short of Ruby Keeler.

Max Baaban is billing and advertising Miss Keeler as Mrs. Al Jolson.

Punch-Board Booze

Poughkeepsie, N. Y., Oct. 2. Booze on a punch-board is the latest here.

Small 200-hole pocket boards are around. Prizes in quarts and pints of Scotch.

Each board, at \$1 per punch, pays off in liquor.

The boys are working the street corners, supplying the prizes from nearby automobiles.

Talking picture production will cost the film industry from \$15,000,000 to \$18,000,000 over the usual budget appropriations during the coming season, it is estimated.

This additional expenditure will go to the electrical companies in the form of royalties, service and technical charges.

More than 300 pictures are now scheduled for production with sound, a total of over 2,000 reels with \$500 per reel royalty, or over \$1,000,000, to the patent holding electric companies. Probably twice that number of pictures will be listed for sounding before the production plans for next year are completed.

In addition to royalties of over \$2,000,000, engineering and servicing charges will aggregate a similar amount. The additional studio and mechanical cost of producing sound pictures will be approximately \$12,000,000.

This increased production cost (Continued on page 10)

'Prostitution' Closed Under Penalty of Arrests

"Prostitution" was scrapped after the matinee opening at the Grantwood, Grantwood, N. J., Monday, when town censors notified George Hetherington, producer and financier of the stock, that if an evening performance were attempted he and the company would be placed under arrest.

Hetherington called in his attorney with the latter advising Hetherington to close.

The house is dark for the remainder of the week with "Little Women" underlined for next week if the stock repens.

"Prostitution" depicted the struggle of a group of women to eke out a livelihood to devote to families and other urgent purposes.

Mechanic to Lead

Los Angeles, Oct. 2. Orville Walbridge, discovered by Cecil B. DeMille in a gas filling station, will play the male lead in "Dynamite," DeMille's first for M-G-M.

After 30 Years

Richmond, Ind., Oct. 2. Witnesses of the first Richmond movie here 30 years ago were invited by the Tivoli theatre to attend the showing of the first sound picture in this city.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5500 PENN.
ALSO 2500 COSTUMES TO RENT

GUITRY'S NEW PIECE SCORES

Strauss Operetta Feature of New Offerings

Paris, Oct. 2.
Sacha Guitry's four-act operetta, "Mauriette," given Monday (Oct. 1) at the Theatre Edouard VII was very well received, making the high light of a period full of new Paris offerings. Guitry piece has music by Oscar Strauss and deals with the early love adventures of Napoleon III with Mauriette, a provincial opera singer.
Guitry is splendid as Napoleon, and Yvonne Printemps delightful as the heroine. The dramatic climax is in the third act, where Napoleon quits Mauriette for political reasons. In the last act a journalist is interviewing Mauriette today, the heroine now being an old woman who chats amusingly of historical events. It's a trivial story, but delightful.

"Un Joli Monsieur" operetta by Jean Bastia and Paul Cloquemin and music by Irving Paris, son of Bastia, was favorably produced at the little playhouse, Theatre Comedie, on Montmartre way. It's a spiky affair, dealing with a respectable young man who has an affair with a demimonde, getting himself arrested on the mistaken idea that he lives on her. His misadventures are all the more embarrassing because of his approaching marriage, and this makes the story, ending with his escape in the nick of time. In the cast are Paula, Poggi, Pierade, Mille. Renne D'Ys, Yvette Tessey, Maria Olivero and Yvonne Loisel.

"Bob" also by Bastia and Saint Georges, and score by Julien Feiner, was not quite so successful at the Mathurins. It has to do with the marriage of Bob, an illegitimate son whose father, a crook, signs all kinds of promissory notes upon a secret paper which crumbles to dust before the payment is due. In the cast are Pizella, Henry Julien and Popa Bonafe.

Ex-Chorine Featured
The new Palace revue, entitled "Beaute de Paris," is the typical Palace show and was received with typical enthusiasm. The Dufréne is featuring Edmonde Guy, former chorus girl of the Ba-ta-clan, accompanied by her dancing partner, Van Duren, who had much to do with bringing her into the limelight.

Last-minute addition to the cast is Jean LeValher, son of the retired business actress, who does little. The Irwin sisters, billed as the Irwin Twins, also are present in the cast, which comprises Duemel, Henry, the Belgian comedian Cherry Kobler, and Tina Meller, sister of Raquel. Pizarro and his orchestra are an asset.

Sea Rolling
"Coups de Roule" ("Sea Swells") is the third opera of the new week, produced by L. Volterra at the Marigny. It is the work of Albert Carre, former director of the Opera Comique. It had an indifferent reception Saturday evening, although its charmingly familiar music won praise. Slender plot relates how French official sent to inspect a battle ship travels to Egypt with his daughter, becoming involved with a naughty lady and is saved by his clever daughter who marries a naval officer. In the cast are Raimu, Pierre Magnier, Mmes. Maugu Werna and Marcelle Denys.
Brieux Revisited
"Les Hameçons" ("The May Bug"), being Eugene Brieux's social comedy created 22 years ago with Lucien Guitry and Mme. Polaire, was mounted at the Theatre Michel by Trebor. When it was first played the theme of illegitimate unions inspired a shocked outcry. Nowadays it is curiously anti and antiquated. Marcelle Parisis plays the lead.

"VARIETY"
Paris Representative
ED. G. KENDREW
70 Rue d'Alesia, XIV

Real Vaude This Week at Palladium

London, Oct. 2.
This week's bill at the Palladium is regarded here as vaudeville at its best, with Van and Schenck easily the best headliner the house has held since returning to variety programs. Latter team, opening to a reception, turned into a riot doing encore after encore and finally winding up by singing a couple of numbers from the orchestra pit. The boys are booked on this site for two weeks but should be handicapped to the theatre.
Of the other turns, Nitzan Vernille, assisted by Charles Collins, was well received despite the house awkwardly interpolating a comedy dance turn to fill in during Miss Vernille's changes. She is doubling here from rehearsals for the revival of "The Lilac Domino."

On this same layout Roth and Shay are a laugh hit with Fleurette Jeffrie, coloratura soprano, over nicely and to replace the comedy dancer in the Vernille act.
Arnaud Brothers and Trixie Priganza are no small part of the entertainment and Gus Fowler is in the closing spot. Despite the lateness of the hour Fowler held the house last night (Monday) but was out of the supper show due to the length of the program.

Van and Schenck are currently doubling at the Kit Cat, where they are booked for four weeks, practically offering an all Yiddish routine on this restaurant floor last night the pair scored the biggest hit since Soph Tucker's final appearance.

Rosie Dolly Blanked, But Income Sounds O. K.

London, Oct. 2.
Rosie Dolly, one-half of the Dolly Sisters, is expected to \$75,000,000 but can never touch the principal.
Sir Mortimer Davis, Canadian multimillionaire, who left around \$150,000,000, has willed half of his fortune to his son, Mortimer, for life, providing it is not passed to the latter's wife or their issue. Rosie is Mrs. Mortimer Davis, Jr.
Davis' father has also left him an annuity of nearly \$85,000.

"NYMPHE'S" REVIVAL O. K.

London, Oct. 2.
Basil Dean's revival of "The Constant Nymph" was warmly greeted at the Garrick last Thursday (Sept. 27).
The new edition stars Jean Forbes-Robertson.

Helen Wehrle in London

London, Oct. 2.
Helen Wehrle, acrobatic dancer recently appearing at the Capitol, New York, has been booked for the Savoy hotel for January.

Dancers Held Over

London, Oct. 2.
Julie Johnson and George Murphy, ballroom dancers from "Good News," are being held over at the Cafe de Paris.

SAILINGS

Oct. 10 (Paris to New York)
Louis Aubert (ile de France).
Oct. 3 (New York to London)
Henry Carson (Washington).
Nov. 15 (London to New York)
Glyvia Clark, Bobbi: Kuhn (Columbus).
Nov. 9 (London to New York)
Constance Evans, Monty Wolf (Republic).
Nov. 3 (London to New York)
Dick Henderson (Aquitania).
Oct. 28 (Naples to New York)
Edwin Carewe, Dolores Del Rio (Roma).
Oct. 17 (London to New York)
Beatrice Little, Noel Coward (Majestic).
Oct. 6 (New York to London)
T. D. Kemp, Jr. (France).
Oct. 6 (New York to London)
Henry Henikson (Leviathan).
Sept. 29 (New York to Bermuda)
Laurence Schwab, Mr. and Mrs. B. G. De Sylva (Bermuda).
Sept. 29 (London to New York)
W. R. Hearst (Berenaria).
Sept. 29 (New York Paris) Barney Zeeman and band (ile de France).
Sept. 28 (London to New York)
Reginald Rubenson (Caronia).
Sept. 2. (London to New York)
Eugene Castle (Leviathan).



GEORGIE WOOD

"The World's Boy" whose work has received unqualified praise from such great critics as Hannen Swaffer, the Manchester "Guardian," the British public, Dame Nellie Melba, St. John Irvine and the American public. Now with Julian Wylie's "Follies of 1928." Address BM/JIM, London, Eng., W. C. 1.

REGISTER!

Next week, commencing Oct. 8, is registration week.
Polls will be open throughout the week, starting Monday, from 5:30 to 10 o'clock p. m. On Saturday, all day.
Register!

Pilcer's Father Dies

Harry Pilcer is of the Rochambeau at sea bringing back the body of his father, Samuel Pilcer, who died in Paris, Sept. 26, in his 77th year.
The elder Pilcer had made his home with Harry in Paris for the last two years, having gone to the French capital from New York, where he lived with his other son, Irving, who is with Paul Tausig & Son, travel agents in New York. A daughter also survives, residing in New York.
Funeral services in New York will be announced, probably for Oct. 11.

Chatter in Paris

Paris, Sept. 21.
About the biggest surprise around here is the workout of the giant pug, Genaro. He only measures six feet 10 1/2 inches from his stockings upwards. Those who saw him box before his battle Wednesday we averred that he was just a mug and that a real fighter could bowl him over in a round or two.
That theory has been entirely exploded. The pachyderm is so darn tall most fighters can't reach his chin. He appears to be fighting a downward battle taking full advantage of all his height. Another thing the cunning little fellow does is rest all his weight on his opponent during the clinches. They say he weighs 266 pounds but those who claim to know say that he is nearer 300.
The town has settled down to its usual serious quiet drinking now that the collegians have departed. What a sigh of relief the American residents let out when the thick of the tourists have gone home. Many of the all year rounders among their favorite haunts all summer because of the pestiferous stupidity of some of the wayfarers.
The New York bar is about the worst sufferer from the university lads and the bhookins from the sticks who don't know what it's all about. Sixty-two fights, 900 college yells and a glass of beer down your back are nightly occurrences in that barflying emporium.

GUILD'S 1ST MEETING

First meeting of the new season will be held by the Jewish Theatrical Guild at the Bijou theatre, on West 45th street, Tuesday evening, Oct. 9, at 11:30.

Nares' New Play

London, Oct. 2.
Owen Nares is to be starred late this fall in a new Sutra play called "Living Together."

Australia

By Eric H. Gorrick

Sydney, Aug. 25.
Toti dal Monte, leading soprano of the W.-T. Opera, will marry L. Muro Lomanto, tenor of the company, this week in St. Mary's Cathedral. Nevill Tait, director of the season, will give the bride away. Toti is booked for America at a later date.

Principal opening of the week was Margaret O'Brien in "Other Men's Wives," rather silly play by Walter Hackett. The English star is supported by a good cast; Francis Lister, Lily Titterton, Noel Dainton, Geoff Millar and Pirie Bush. Williamson-Tait behind the attraction, which looks like running several weeks to good business.

W.-T. have a real hit in "The Silent House," with Maurice Moscovitch at the Royal. Show dramatic hit.

Percy Hutchinson in "Mr. What's-His-Name" at the Palace, has not set the town alight and the show closes this week after but a brief stay. Hutchinson will revive "The Luck of the Navy" for few nights before moving out of town.
Stock company playing melodrama at the Opera House. Tab revue still popular at Fuller's. Vaudeville dead at this house.

Tivoli
Management worked a nifty gag when announcing Monday night as an American community affair. Acts playing mostly American, with the lugenues and Joe Termini featured. Every American citizen in this city attended the show. First time gag pulled here. Maybe in the future we will have an all-foreign bill (Americans not called foreigners over here) and after that an Australian bill. Business is tremendous at this house and has been so for several weeks. Termini opened this week and went over very big after a good season in Melbourne. Present bill is an expensive one, but the coin is certainly going into the treasury.

Pictures
"The Merry Widow" in for extended season at Crystal Palace. The Lyceum doing nicely with "The Dress Parade" and "The Mad, Mad, Mad, Mad" and "The Pepper Jazz band stage attraction."

Corking entertainment at Regent, with "My Best Girl" as the feature. "Hanging on the Wall" additional. Joe Aronson's jazz outfit, great stage attraction. Ernest Mitchell in charge of regular house orchestra.

"Wings" on second run at Lyceum this week. Dornfield on stage. Empress has "Lures of Love," "The Grey Glove" and "The Fifty-Fifty Girl."

Haymarket featuring tab revue and two films. Business nice. Hoyt's screening "Across to Singapore" and "Pleasant." Tom Katze and jazz band featured here. Business good.
"Sunrise" failed at the Prince Edward and will go out this week. Replaced with "The Student Prince" on run. Big program was mounted by the house but as W.-T. hold rights to this play, idea has been dropped. W.-T. will have "Student Prince," stage version, following opera season. "The Student Prince" picture may do well here. Booked by Dan Carroll.

Empire
When the Empire first opened with musical attractions the old wise heads said: "Pictures sure thing for this house before long."

And so it came to pass.
Twice daily "Mother Machree" on silver screen.

But the Naylor house has not quite gone entirely film. No. Management said: "Let's do it like those guys do in New York. Let's stage a condensed musical comedy as well as showing a picture."

And so it came to pass.
"Moderns" the thing is called. Dictionary claims a model is an imitation of the real thing.

Probably the kindest thing to say about "Moderns" is that it runs but an hour. The players include Laurie Cohen, Violet Elliott, Keith Connolly, Margaret Grimshaw and Essie Branson. Staged by Harry Hall. Business so-so.
Again the wise-heads: "Empire can't stand the picture opposition of the Capitol and the Regent in such close proximity."

And so it came to pass.

Clinking entertainment this week with "Easy Come, Easy Go" and "Red Hair." Business pretty good and has been for 20 weeks.

Tom Henkel and orchestra opened with great score from "Merry Widow." Weak newsreel followed. Fred Schoenfeld well with his organ novelty, titled "Loco Love." Dix

picture next and liked. Hy-lon and Frank and house ballet working with plenty of pop. Os. Perry gave the outfit corking setting. "Red Hair" followed intermission and did nicely.

Capitol is grossing about the biggest business in town and the mecca of the elite. Stuart Doyle is the leading light behind this house.

Union Vaudeville

Acts playing circuit include Henri French, Lamonts, Redpeppers, Torino, Dornfield, Helen and Frank, Head Hugh and Ramona, Grand Opera Four, Wando and Easter Savage, O'Brien Sisters and Mack, the King, Santell, Mustard Club Revue, Piquo, Roy Ryan, Fallow Twins, Lewola Brothers and Maggie Foster.

MELBOURNE
"Hit the Book," 3d week at His Majesty's. Show does not look like running into big hit. W.-T. management.

"The Patsy" doing well at Royal. In "The Week, Irene Home featured. W.-T. direction.

"New Brooms" at Athenaeum, 6th week. "White Collars" follows. Carroll management for each.

"Palace" "Sport from Hollow Log." Australian comedy in 2d week. Fullers.

Kings—Stock (drama). "Outward Bound" revived at Princess.

Dion Bouleau and Irene Vanbrugh in "The High Road" at Comedy for W.-T.

Tivoli has Berg, Jimmy Kemper, Cromwell Knox and Diero as principal attractions. The Ingenues open next week, featuring a Tab revue as popular at Bijou.

Pictures
"The Circus" still doing well at City Hall.

"Sorrell and Son" opens shortly at Capitol on All Around.

"Student Prince" opens at Her Majesty's, Sydney, next month with Beppie Naylor and James Liddy. W.-T. bought the show from Rufe Naylor.

When "Rio Rita" finishes at St. James, probably followed with "Good News." Elsie Prince in lead with Jimmy Godden. "Good News" did but fairly in Melbourne, owing it is said, to trouble in the company. Fullers will handle the show.

Levi's has left Fuller firm publicity charge to go into business on his own.

Virginia Perry replaced Kathryn Reed in the role of "Princess Charming" in Adelaide. Under W. T. direction.

"New Brooms," at Athenaeum, Melbourne, has American company, looking like running into nice hit for Carrolls.

James Liddy signed with W. T. for two years following success in "Student Prince." Liddy went to opposition when Naylor sold rights of this play.

Put up at auction the Tivoli. Sydney, was passed in when the bidding only reached \$350,000. The owners say they want about \$500,000 for playhouse. W. T. have the 1000 for lease with 10 years to run. W. T. pay a weekly rental for run. W. T. Sydney and Melbourne.

Very old theatre, owned by the late Harry Rickard. Piece badly needs rebuilding but unable to carry out alterations, not being the owners.

Rufe Naylor, director of Empire, has been a very shrewd man. He has recovered from the loss of the biggest bookmakers operating in Australia and is a very rich man.

Picture Agency
Roy Barnaby has been appointed assistant manager of Union Theatres, acting as right hand man to Stuart Doyle.

"King of Kings" doing great business in the out of town theatres, played as special.

Censors not getting a very high wage here, but expected to work very hard reviewing and cutting miles of film. Chairman of the Board of Censors does not get \$5,000 per annum. A woman member receives a little over \$2,000 for a year's work.

Hoyt's New House
Hoyts, with whom are interested Williamson-Tait, will build an enormous theatre in Sydney on the site now occupied by Hoyt's old movie house. The new movie theatre will be called the Plaza. It will be right in the picture block. The new house will stand just where J. D. Williams years ago. The Plaza will be atmospheric.

Fred Phillips, who made "Rodeo" a success, stated during his examination in bankruptcy that Australia made pictures were not wanted here. Phillips also said that he could not find anyone to finance the movie, but when it came to getting money for making movies bankers went deaf.

DAVID STURGIS THE UNIVERSAL THEATRE
GUARANTY TRUST COMPANY, 552 Fifth Avenue, New York

London as It Looks

By Hannen Swaffer

Well, what do you think of St. John Ervine? Has he told you any bitter truths yet? Has he put his finger right on the sore? Are you the most marvellous people in the world, or are you the worst, or are you the most mediocre?

Wellcott Wants the Earth
Maurey Paul, Cholley Knickerbocker of the New York American and whom I met the other night, was telling me that Hearst approached Alexander Wellcott to follow Alan Dale.

Wellcott wanted \$50,000 a year and all sorts of nights off and that sort of thing.
"President Coolidge is just giving up his office," replied Hearst. "I think we'll offer the job to him instead."

St. John Ervine "Explains"
Ervine's last article in London was an apology for his laziness in not being able to write a dramatic criticism in New York until two mornings after the night before.

"This is the custom which was followed for some time in London by the Daily News and Leader," he said. "If a play was produced in the West End on Monday Mr. Baughan's criticism appeared Wednesday. I do not doubt that this practice will eventually become general."

May I reply that the practice will never be followed except by stupid unenterprising newspapers with lazy critics? Baughan did it for some months like that. The Daily News readers were told, with a blare of trumpets, that they would not be told anything about a play until everybody had forgotten all about it. Then, a few weeks later, I met Baughan in the theatre.

"Why I am not doing it the next morning, I do not know," he said. He soon went back to the old style—and that is the end of that. Why the New York World cannot do what all London newspapers do heaven only knows. But then, they tell me, over here, that the New York World is skidding.

I do not of course mean more than 10 minutes to dictate a dramatic criticism, even if it runs to 900 words. If a man cannot do that he ought to have the sack. If he has to take a whole day to make up his mind he hasn't got a mind.

A Great Anglo-American Journalist
By the way, my editor sails on the boat that brings this. He is Ralph Diamond, who is the head of the London Journalists' delegation visiting you from this city.

You need not make a fuss over Ralph D. Blumenfeld. He was born on your side in the middle west and he is the only American journalist who ever made good.

If you want to know anything about me, you ask him. He won't tell you the truth. He is too good natured.

"R. D. B.," as we all call him, is the most popular editor in London and the inspiring force of the Daily Express, which is now making the Daily Mail look silly. He learned how to set up type in his father's newspaper office, and, many years afterwards, when there was a general strike in England, he was the only member of his staff who could go upstairs in his composing room and set type with the master machinist, the only real printer left in the office.

He came to London for James Gordon Bennett at the time of the Diamond Jubilee and made a friend of Gladstone. He kept the Express going when, years ago, there was no money in the till.

I do not think he has much opinion of actors, except that he is such a kindly fellow that he wouldn't tell you. Still, he is the only man in London whose advice I ever take.

I Do My Own Publicity
Two extraordinary things, to show the sudden boom in Swaffer, have occurred this week. Low, who is Lord Beaverbrook's great cartoonist, printed in the Evening Standard a half page cartoon about the talkers in which, while other celebrities were labelled with their names, my face had merely beside it the word "It."

Now, this morning, the Daily Express reprints a cartoon from an art exhibition, in which I am called "The Great God Swaffer."

"Don't you believe it. It is only because, for years now, I have been banging my own drum. If you keep on, they believe you; but you mustn't believe it yourself!"

Believe me, it's the bunk!

Marion Davies Comes to Town
By the way, just to show that there are no delusions about Marion Davies, she rushed up to Pat Malone at the Matheson Lang first night and said, "Do you remember me in 'The Sunshine Girl'?"

She was a chorus girl in those days when Malone staged the musical play on Broadway.

Yes, Malone remembered her.
I had never met Miss Davies before. She is obviously a very nice girl. I thought it a charmingly modest way by which to identify herself. Other stars please note.

When the Yanks Come to London
I wonder if she remembers how I tore her to pieces when her picture, "When Knighthood Was in Flower," was screened in London?

Well, she has wiped that out with "The Politic Flapper." Besides, she wanted to meet me, as, indeed, all Variety readers do.

"I treat New York society like you treat these actors," said Maurey Paul. "You are the only English critic New York has ever heard of."

"We even cut out your notices when you state us," said the Duncan Sisters last Sunday.

"I wonder if I buy a play and act here you will roast me," said tna Claire two nights ago.

I wonder who started this delusion that I am a hard-hearted man. "All Americans tremble because of you when they come to London," said Rosetta Duncan.

"What bunk! You ask 'em when they go home. I am their best friend. Ask Jake Shubert."

DEBBAR'S REVUE CLOSING
London, Oct. 2.
"Many Happy Returns," Archie Debar's revue is closing this week. Herb Williams goes into vaudeville, opening at the Palladium next week.

Roth and Shay on Floor
London, Oct. 2.
Roth and Shay opened at the Savoy hotel Sunday (Sept. 30) and scored splendidly. They doubled from the Palladium (vaudeville). Elizabeth is here for his second season in this room with his band increased to 18 pieces.

UNIT AT COLISEUM
London, Oct. 2.
"Young Bloods," vaude unit, is booked intact for the Coliseum (vaudeville), week Nov. 5. Group will probably occupy the entire first half of the bill.

Continental Dates
London, Oct. 2.
Runaway Four have been booked for the Winter Garden, Berlin, next month.
Whispering Jack Smith will star in the Palace revue, Paris, due in January.



WILL MAHONEY

Now at the Wilbur theatre, Boston, featured in Gene Buck's "Take the Air." The Boston "American" said: "Let it be shrieked from the hillside Will Mahoney is marvellous. At the opening he even made the critics laugh and that in itself is a major operation."

Direction
RALPH G. FARNUM
1560 BROADWAY

Stage Disturber

London, Oct. 2.
While Gaston, French mind reader, was performing at the Alhambra (vaudeville) Saturday night (Sept. 29), William Tree and his wife, who do a somewhat similar act, went on the stage among a committee and asked permission to blindfold Gaston.

When refused, Tree stepped down to the lights and started protesting to the audience against foreign performers being engaged while native artists remain unemployed. He was hustled off stage.

French Subsidy

Paris, Oct. 2.
The French Government has voted 5,000,000 francs for subsidized theatres the coming year.

Of this amount the opera is allotted 2,400,000 fr.; Comedie Francaise, 1,000,000 fr.; Opera Comique, 1,000,000 fr.; and the Odeon and Populaire, 600,000 fr.

Rainy Paris

Paris, Oct. 2.
Autumn has arrived with a vengeance. Hot weather of ten days ago is just a memory in face of today's thermometer, hovering between 40 and 50 with plenty of rain.

WALLACE DELAYS TRIP

London, Oct. 2.
Edgar Wallace's visit to New York has been postponed three weeks. He was to have pushed off Oct. 17.

Reason is that the Shuberts are not ready with the production of Wallace's "The Squeaker."

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Mister Swaffer

To the left of this page is Mister Swaffer, himself in type.

Big I and I'm
Mister Swaffer is always himself in type. He's the Big I and I'm of Great Britain.

Sews up England
Since St. John Ervine left London for the New York World, Hannen appears to have England sewed up. He's splashing all over it.

Not Onto Himself
Swaff says he has the rep of being hard hearted. Swaff meant hard boiled. He adds the American professionals are afraid of him. Which means that Mister Swaffer isn't onto himself.

Falls for Bull
If an American newspaper man or critic fell for bulling over here as easily as apparently Swaffer does over there the American's companions would cast him out of the writing union.

Ginch for Publicity
So the Americans while in London slip the syrup to Swaff and maybe get their name in the Daily Express of London. That's another paper which stands for England's greatest I and I'm typist. If they don't get in the Express, they are certain to get in Variety, under London As She Ought to Be or whatever head Swaff uses for his personal pronouns.

Annoyed Brooklynite
In New York one hears about Swaffer now and then. Like the lay reader in Brooklyn who wrote that if Variety didn't discontinue that Swaffer column he would discontinue reading Variety. That was serious. So the Brooklynite was advised to skip Swaffer's department, but buy and read the rest of the paper weekly as before. He replied with thanks, saying he had not thought of that.

Others
Or some one else, multiplied, saying:
"Is there a Swaffer or is that office stuff, and if there is a Swaffer, is he possible?"
Or another who coyly suggests that Swaffer is paying space rates to rant his stuff and that Variety is accepting disguised advertising.

Reflections
These reflections upon Variety aren't nice, but someone outside of England must stand for Swaffer. Else he couldn't say so much about so many.

London Office Did It
Variety's London office wished this swaffer guy onto Page 2. It told the New York office, under cover, that Swaffer would send the circulation of Variety in England beyond that of America. The L. O. said a lot of things about Swaffer, none now worth repeating. And, of course, that he is the oracle of the world.

Coquetish
At first Swaffer was coquetish in his Page 2 stuff. He had discovered more shows than Jack Laft had actors, and said so weekly. That was passed over. Then the I thing. And then the bull. Meanwhile every once in a while a cable from the London office: "Kill third paragraph in Swaffer's stuff." That third paragraph usually was about the King, Prince of Wales or some other atom of nobility. Sounded like good reading over here. Had no I's and looked strange under the Swaff head. Still the killed paragraphs are the best, though they can't be duplicated. One such was held out to be rewritten and dated from Montreal, but the rewrite man made a bum of it. It was full of the antecedents of the Sirs, Lords, Dukes, etc., of England. Too bad.

Letters
In between times letters would pass between the L. O. and N. Y. O. with Swaffer mentioned. The L. O. slapped it on pretty thick about Swaffer's great impression over there with his Variety column. The New York office would reply in its old blooded way that it didn't show on the circulation sheet. Then the L. O. would say that so many people read one Variety in England it was difficult to calculate the circulation.

Temperamental
After that Swaffer commenced getting temperamental. A suspicion still lurks he dictated most of the L. O. letters himself. Another L. O. letter, about a Paris paper wanting Swaffer for a column a week, and Swaffer didn't like the way his stuff was being handled on Variety. The next week it didn't go at all, but Swaffer seemingly didn't notice that. His reply may have been a request for a salary raise through the L. O. Perhaps Swaff doesn't know it, but the L. O. has raised his salary three times, so if he isn't getting a split, or if he's kicking in with anyone over there, now's the time to squawk.

Looking Better
Every one wants to know if the New York office ever saw Swaffer. Everyone truthfully and thankfully says no. Nor will Swaff reform, according to the account, though report says that with his I and I'm thing more heavily each week in Variety he is looking much better.

Only an Englishman
Many people conclude that only an Englishman could talk as much about himself as Swaffer does, although Swaffer is not an actor. Swaffer's private explanation of the I stuff is that we takes up an extra letter. It's not a bad reason for a bad habit.

Irrepressible
Mister Swaffer is irrepressible, if that word is still working. He likes himself against the world and some people admit he's really a Class A Journalist. While the I stuff puts him in Class C company this side, he remains Class A in Britain. Over there, it seems, he's safe from exposure, excepting in the clubs. In the clubs one Variety is purchased each Wednesday and the entire membership reads it by the next Wednesday. That's according to Gordon Beccles of the London Sunday Despatch when last in New York. What Mr. Beccles said about M. Swaffer in the N. Y. O. And what he later said in the Despatch was fairly accurate.

Talked About
But Swaffer's I and I'm way is getting Swaffer talked about over there and over here—although it does not increase Variety's circulation in either place.

Second Explanation
Swaff made one disclosure of his I and I'm principle. He can make another.

"Show Boat's" \$32,990

London, Oct. 2.
"Show Boat" went to a new Drury Lane gross record the week ending September 22.
Total receipts for that seven-day span read \$32,990.

The Tiller Dancing Schools of America, Inc.

54 WEST 74th ST., NEW YORK
MARTY READ, President
Phone: EDcliff 3215-6
New Classes Now Forming

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Proprietors, R. C. Willis & Co., Telephone Regent 5742, Always the most up-to-the-minute stock of American Publications, American Change, English, American and Continental Newspapers. Special mail order to any address. The world's stage and screen publications delivered at special rates for all home and foreign newspapers, periodicals and magazines. Librarian Continental, 37 William Road (Victoria Station), London. Telephone Victoria 5609, Willis' Newsagency, 129B Brunton Road, S. W. 1, Telephone Sloane 2734.

Aaron Sapiro Explains His Inability to Aid Indie Exhibits; Need Man Who Knows Them Better

Speaking of the failure of the Independent Motion Picture Exhibitors' Association as a combination to promote the standing of independent theatre owners in Greater New York, Aaron Sapiro, its first and only president, stated in an interview that as long as exhibitors remain the kind of people they are there is no hope.

"I am not the kind of man they should have chosen," Sapiro said, "but, of course, I know that now when it is too late. I admit my inability to cope with personalities of that type. Had I known previously of the character of these people I would have had nothing less than a complete merger, or consolidation of their theatres, to be operated by one man with a knowledge of the business."

"What the independent theatre owners needed was a showman, an operator, a man who would know how to deal with them, to be able to tell them the way since, honest and loyal, and meet their tactics if destructive."

Did Nothing—Got Nothing

"I have not earned one cent as president of this organization," Sapiro continued. "What they gave me went to pay its bills. I do not claim any payment, because I did not do anything for them."

"And this is the first time in all my experience as an organizer that I have been able to do so little for any group of men. Their only salvation now is affiliation with the chains."

"I feel hurt," Sapiro added, "at the means they adopted to end the combination. They did not have to make any stand against me or start negotiations to sell out without my knowledge. Had those men come to me openly and said they were dissatisfied and preferred to sell to the chains, I would not have stood in their way. I do not stand in their way now."

"There can be no honorable dissolution of the association. If I wanted to I could attach every piece of property on account of the covenant that runs with land provided for in the contract. That, at least, would hinder an immediate sale to a chain."

"But when I learned of their plans it was I who suggested a way out, mutual agreement to cancellation of their contracts which will be effective by December."

"Most of the members of the association would not do a dishonorable act knowingly, despite several tried to make deals with the producers for pictures, using the association as a lever."

Didn't Come In

"I did not attempt to hide from the members the obstacles in the path of the association. Originally it was thought the association would attract the other independent theatre owners, but those who promised to come in never kept their promises."

"With only this limited number of theatres the association found it difficult to make the right contracts, and I told the members so. They became afraid and ran out."

Sapiro explained that with a limited number of houses here the only chance left was to work with similar combinations in other parts of the country. But he also said that until the New York combination becomes successful it would not have been practical to start associations elsewhere.

Sapiro claimed that if an exhibitor combination is to succeed the exhibitors will have to work from active management of their theatres and allow one experienced operating head to run the houses. But knowing now a little of the political intrigue that surges within the breast of the average independent exhibitor, Sapiro does not believe they will ever agree to or be satisfied with such an arrangement.

Red Golden Directing

Red Golden, former assistant to King Vidor, has become a full-fledged director for M-G-M. He is directing "Honeymoon," with Polly Moran and Hanny Gribble.

Nobody seems to know Red's front me,

Burkan's Welcome

Nathan Burkan, the counselor, meeting Sam Spring, once again an attorney with his departure from First National said:

"Sam, I'm glad to welcome you back to the field of hard work and harder money."

Mr. Spring didn't even laugh it off.

Salesman Socked \$100;

He's Anita Davis' Hubby

Chicago, Sept. 25.

William D. McLean, bond salesman and husband of Anita Davis, picture actress, was fined \$100 as one of the participants in a disturbance in which he claims he was trying to rescue his fiancée from kidnappers.

The fiancée, Pearl A. Campbell of Minneapolis, had been engaged to a neighborhood boy, but tossed him when she met McLean while buying her trousseau in Chl. This annoyed the discarded boy friend. He came to Chicago with a girl friend to get Miss Campbell back to Minneapolis.

They were attempting to take her from her hotel into an automobile when McLean came along and started the fracas. In court the alleged kidnappers and McLean were fined \$100 each for creating a disturbance.

McLean promised to stay away from Miss Campbell until he gets a divorce from Miss Davis.

Christies Off Vaude Gags

Los Angeles, Oct. 2.

The Christies in the making of short subject specials with dialog are not going to use any vaudeville gag material for their film.

Instead, they have decided to buy up promising sketches or any sketches which have one or more dramatic situations.

Within the past week they have bought two sketches that were shown at the Writers Club last winter, they are: "Bird in the Hand," by Percy Heatt, and "Semper Fidelis," by Al Cohn.

HUGHES STAYS

Los Angeles, Oct. 2.

Howard Hughes, head of Caddo, has refuted the report of his retirement from pictures in recent advice sent east.

"Understanding is that Hughes will take another 30 days to clean up the air sequences of 'Hell's Angels,' after which he will start on another picture for United Artists' release."

Caddo's next feature is apt to be an adaptation of a current Broadway comedy for which \$100,000 is being asked for the screen rights.

C. H. SMITH'S DIALOG

Los Angeles, Oct. 2.

"At Universal C. H. Smith is writing dialog on 'Crazy as the Deck,' Joseph Polind is writing an original for Reginald Denry to follow that picture. Hugh Hoffman is writing continuity on 'The House of Glass,' from the play by Max Morin."

Isidore Bernstein is adapting 'Some of Us' by Arthur Somers Roche. Will Chapel is writing an original circus story and Ilona Fulop is adapting 'Diploma,' foreign play. The latter, with 'House of Glass,' will be made abroad.

SUTHERLAND DIRECTING BEBE

Los Angeles, Oct. 2.

Bette Sutherland has been signed by Paramount to direct Bebe Daniels' next, 'The Great Scoup,' a newspaper yarn which Lloyd Corrigan and Grover Jones are writing.

Sutherland replaces Frank Strayer, originally scheduled to make the picture. Latter will be assigned to another film. Sutherland was formerly with Paramount having made most of the Beery-Hutton series.

Harlem Fired with Colored Film Chance

Looks like 'King Vidor, due in New York to start casting his Negro 'Hallelujah' picture for M-G-M is in for a surprise."

Harlem is on fire and everybody there wants to get in the picture.

An all-colored cast picture, 'Ten derfect,' has been made on the West Coast and is to be brought East for a New York premiere.

Among the principals are Spencer Beck, Mildred and Flora Washington.

"SHORTY" KELLY MARRYING ON OWN STAGE

San Francisco, Oct. 2.

M. L. "Shorty" Kelly, who operates the combination picture-vaude-road show house at Dinuba, a small town in Central California, and who has a wide acquaintance in the theatrical world, believes in going after business right when conditions are not too rosy. Instead of pulling stereotyped exploitation stunt of having some outside couple married on his stage, Kelly is going to go it a little stronger, and will himself be the groom at a marriage to be solemnized by a regularly ordained minister Wednesday evening, Oct. 3.

The bride to be, Ruth E. Weaver, is a non-professional.

For the occasion the feature picture will be "Just Married." (Par.) A Fox Movietone recording of the entire ceremony will be made, the details having been arranged by Fred Voight, branch manager here for Fox. It is planned to shoot 2,000 feet. Among the entertainers will be Carrie Prentice, soprano, who will also be recorded on the movietone.

WARNERS SIGN YOUNGSTER

Los Angeles, Oct. 2.

David Lee, child film actor, was signed to a term contract by Warner's as a result of his work in 'The Singing Fool.'

Joison picked up David much as Chaplin found Jackie Coogan, discovering him setting in the casting office at Warner's with his mother at a time when he was looking for a youngster with personality.

Schulberg Due East

Los Angeles, Oct. 2.

Mr. and Mrs. B. P. Schulberg will go to New York on business this month.

Embarrassed Ex-Extra

Los Angeles, Oct. 2.

These spectacular rises of unknowns in pictures sometimes result in embarrassing moments for the favored ones. One young man, who two months ago was an extra and now finds himself inside the charmed circle and going up, within a month after engaged by a leading film company, was cast as leading man for a femme star.

The part demands considerable wardrobe, with frequent changes. The boy had been struggling along for several months on his \$7.50 daily once in a while and his principal contract calls for an unusually low salary. Moreover, he'd only been on salary for a week or two.

When called into the office of the supervisor of the production, also the star's husband, he had to admit his entire wardrobe consisted of two business suits, a couple of pairs of shoes and other clothes in proportionate quantities. As result, the supervisor had to invest in a complete set of togs of all kinds for the boy before he could start.

This particular lad broke into films after he had hitchhiked his way out of the country from a small town on the east coast where he had served as a motorman and conductor on a one-man street car. Previous to that he had been a baker.

Warners Making Talkers on Ordinary Studio Lot Stages; Sound Proof Not Required

Los Angeles, Oct. 2.

Failure of rival studios to get dialog pictures under way because their sound-proof stages aren't completed is getting quite a snicker out of Warner Brothers. Having been the first in the field to build sound stages, W. B. are now setting out to prove that the sound-proof structure isn't necessary. They kept the fact pretty much under cover that part of 'Al Jolson's "Singing Fool," particularly the big cabaret sequences, had been Vitaphoned on an ordinary stage, because the sound stages weren't big enough to accommodate the set. Now, they are doing the same thing with Dolores Costello's 'Madonna of Avenue A,' which Michael Curtiz is directing. They admit that aside from the greater convenience the sound-proof stages are not a physical necessity for the making of Vitaphone talkers.

They are no longer worried by the street traffic on Sunset boulevard, on which the studio fronts, as they have proved the stages used for sound pictures are far enough back so that the miles don't pick up the street sounds. The only extra effort the use of ordinary stages involves is the organizing of a group of property boys into traffic cops inside the studio, to keep vehicles on the lot from passing the stage while scenes are being shot and the stilling of all carpenters' hammers.

At night, when much of the work is done, they experience no difficulty at all in Vitaphoning on ordinary stages.

Weather Forecast

Washington, Oct. 2.

Weather Bureau furnishes the following outlook for week beginning tomorrow (3):

Showers Wednesday, Thursday and Friday fair and warmer, followed by showers Saturday or Sunday (7).

Cooler Sunday night or Monday.

Bancroft Calms Down

Los Angeles, Oct. 2.

After being out of the starring part of "The Wolf of Wall Street" for 24 hours George Bancroft again is back in a part he badly wanted. Likewise Wallace Beery, assigned to the part as a pinch hitter, automatically fades out of the picture.

It all came about because Bancroft felt he was worth more money than he was receiving. A situation developed which caused Paramount officials to move quickly. The date for starting was only a few days away. It was suggested to Bancroft that he go home and that Beery would be assigned to the part.

No hard gloves were used on either side. It was not long after Bancroft went home that inter-medians entered the controversy. The answer is that Bancroft is working and everyone is entirely happy.

James Ford Miscast

Los Angeles, Oct. 2.

After James Ford played the male lead opposite Colleen Moore in "Synthetic Sin" for four days it was discovered he was not for the role. Replaced by Antonio Moreno who at the time was playing opposite Billie Dove in "Adoration," both First National pictures.

Ford was discovered by Corinne Griffith and signed to a term contract by First National for his work in "The Divine Lady."

PHYLLIS HAVER'S MOVE

Los Angeles, Oct. 2.

Unless the law renews their option on Phyllis Haver on the completion of "Office Scandal," her sixth starring picture for the concern within the past 12 months, her contract will be taken over by B. DeMille, responsible for developing her into stardom.

DeMille may use the young woman in his second picture for M. G. M.

Books Wanted by Club

The M. P. Club has sent out a third alarm for reading material. They want plenty of books, expecting that members will tire of cards during the winter nights.

Anything from Alger to Freud, but nothing must be too hot.

Stories along the Hays' requirements for plots okay at any time.

Arnold Kent Killed

In Coast Auto Accident

Los Angeles, Oct. 2.

Arnold Kent, 25, leading man for Paramount, died Sept. 29 in Hollywood Hospital from injuries sustained when struck by an auto driven by F. H. Curtis, film extra, the previous evening.

Kent's companion, Margery Coes, secretary to Ruth Chatterton, received minor injuries. The couple, it was said, stepped from behind a parked car into Curtis' path. Curtis was held by police and later exonerated.

Born in Italy as Lido Manetti, Kent was schooled as a civil engineer, later becoming a film and legit actor on the continent. He was brought to this country in 1925 by Carl Laemmle and played in two pictures for Universal. Paramount then signed him as leading man in several pictures.

When killed Kent was playing an important part in Par's "Four Feathers." It will be necessary to replace him and retake all scenes in which he appeared.

Funeral arrangements have been postponed pending the coroner's inquest. Probably the body will be shipped to Italy. Surviving is the deceased's mother, resident of that country.

Kent was the second of Par's foreign returnees to be killed. Einar Hansen, Swedish, met death when his car overturned 15 months ago.

Protecting AMPA P. As

A service bureau to deal especially with its unemployed p. a. members is considered one of the most constructive moves yet made by the A. M. P. A. for its folk.

It plans to materialize it will be tough going for an outsider to break into film publicity.

The arrangement calls for the association to first take care of its own boys through a system whereby publicity directors will communicate with the bureau as soon as they have an opening.

Police Called in on "Terror" Ad Stunt

Minneapolis, Oct. 2.

An advertising stunt employed here for "The Terror" at the Minnesota last week caused an unexpected reaction, which resulted in numerous calls upon the police department and brought some grief to Manager Ed Smith.

The gag consisted of the use of door hangers with a warning to householders to lock doors and bolt windows because "The Terror Is Coming." Hundreds of people took the thing seriously and got in touch with the police.

It didn't take the police long to fathom the "mystery" and the worried and scared men and women seeking protection were referred to Smith, who had his hands full reassuring and placating them.

DeMille After Players

Los Angeles, Oct. 2.

C. B. DeMille is searching for three unknown players to fill the principal roles in "Dynamite," his first picture for M-G-M.

WARNER DEALS HANGING

Bankrupt Chi Circuit of 10 Houses For Sale at \$4,000,000—Largest Losers Neighborhood People

Chicago, Oct. 2.

A meeting of the creditors of National Playhouse, Inc., once known as Cooney Brothers, was called yesterday by the referee in bankruptcy to dispose of claims against the circuit. The corporation was adjudged bankrupt Aug. 2, while being operated in receivership by the Chicago Title & Trust Co.

After disposition of claims the circuit of 10 picture houses is to be offered for sale at \$4,000,000, the amount of bonded indebtedness. Properties originally were estimated to be worth \$3,000,000.

Declaration of bankruptcy killed all chance for the stockholders to realize. The circuit was heavily invested in by small family holders in the theatre neighborhoods.

Roller Skating Marathon

Chicago, Oct. 2.

Jack Baker, publicity director for Universal here, has completed arrangements for a roller skate marathon between Chicago and Milwaukee. Entrants will leave Milwaukee Oct. 21. The race will terminate at White City, amusement park, where prizes will be awarded in the name of Carl Laemmle, Jr., directing U's "The Collegians" series.

Race will get a newspaper play as the "Collegiate Roller Skating Derby." Forty applications have been registered. The only prizes will be cups and medals. No coin.

Hash-Slinging Prep

Arthur Hornblow, Jr., arrives in New York Oct. 3 followed by Director Alfred Santel, Oct. 5. They are the advance guard for Samuel Goldwyn's epic of the New York hash slinger. It will star Vilma Banky.

This is the picture by James Gleason for which Childs Restaurants refused to permit the use of their properties.

PETTITJOHN SLEEPER BUMPS

Charlie Pettijohn, Hays' legal bower, left last week for one of his mystery excursions to Chicago and other parts.

His secretary denied that he would be closeted with Mayor Thompson, saying that he was roughing it on the sleeper purely in the interests of anaemic exhibitors.

PLOT HARMONY ACCENT

Lily Damita speaks with a French accent in the talking sequences of Samuel Goldwyn's "The Rescue." Because of that, the plot has been changed to the extent that instead of being an English woman in the film, Miss Damita will be described as of French descent.

Columbia's "Dawn"

Columbia has taken over national distribution of "Dawn," other than in New York state. Within the latter boundaries the Big Three Exchange is handling the picture. Negotiations are on for a national distributor to guide "The Fall of St. Petersburg."

"Canary Murder" for Stage

Lee Morrison is reported contemplating a stage version of "The Canary Murder Case," which was first a novel and may be viewed in screen form.

If Morrison goes through with the idea it will be a duplicate of the film, "Bulamy Trial."

780-ft. Talk Love Scene

"Times Square," Gotham production just completed the Bristophone Laboratories, Hartford, Conn., under the supervision of Harold Shumate, has a love sequence in dialog running over 780 feet. It is one of the longest love scenes heard of.

ORPHAN GYM MEMORIAL FOR WARNER BOYS

Men of achievement, rather than words, were tributes paid Warner Brothers at the dedication of the \$125,000 gymnasium which they tendered the Hebrew Orphan Asylum in memory of their late brothers, Samuel and Irving.

The gift was inspired by the producers also as a testimonial to the living, so that the little lads who had clung on to fire-escapes in the yard watching their pictures could have a sheltered place to enjoy themselves.

One of the most impressive events of the evening was 20-year-old Louis Warner's reply to his father, Harry, who made the dedication with his other brothers.

"I have never looked up to my father more than tonight," Louis said. "I hope that within the next 25 years I will be able to help him and his brothers carry on their work."

President Warner and Will Hays competed with each other in extolling their respective sons. Warner in accepting a trusteeship in the asylum, said:

"At this time I think I can be of great service," reading a paragraph of presentation which he said Louis had written.

"You have shown to many of our co-religionists how to give... and many of them need that lesson," remained Samuel Strasbourger, president of the asylum, in his address of acceptance.

Will Hays was especially eloquent. Telling of his childhood playmates and of his nurse, Hays addressed himself to the Warners:

"I like you boys. I love you boys. I love you more than ever tonight." Several other speakers addressed the assembly of over 2,000.

"Great Power" as Talker

Waterbury, Conn., Oct. 2. The entire cast of "Great Power," closing at the Ritz, New York, last week after a short run, arrived here Sunday to synchronize the play as presented on stage. The talker is being made at Platts Mills, using the Bristophone. Work began Monday. Minna Gombel and John Doyle are playing the leads, with the production jointly directed by Myron G. Fagan, who produced the drama in New York, and Joseph Rock, of the Frank Warner Corp.

Besides the actors are 20 technicians and cameramen.

"TIN PAN ALLEY" DEFERRED

Los Angeles, Oct. 2. The Irving Berlin idea for a story on "Tin Pan Alley" as Harry Richman's first United Artists starring picture in sound, has been deferred until Berlin can come to the production on how the story should be treated for the screen. In the meantime C. Gardner Sullivan and Alan Crossland are working on another idea for Richman's first picture.

BOTH STANLEY AND F. N. OR NEITHER

Abe Warner Denies Dealing for Keith's, F. & R., Kunsky or Skouras' Theatres — Terms Reports "Stock Propaganda" — Warners Holding 43% of Stanley—Needs Two-thirds of F. N. for Absolute Control

DELAYED STATEMENT

Warner Brothers had not acquired control of either the Stanley Company chain or First National up to yesterday afternoon (Tuesday), but both deals are expected by First Nationalities to be signed, sealed and delivered within 10 days.

The First National arrangement is practically consummated, over 61 per cent of the company's stock being pledged to the Warners, but contingent on the brothers securing Stanley. With 43 per cent of the Stanley stock in their possession, the Warners are reported to be making every effort to secure the remaining 8 per cent necessary for control. This, and the ironing out of a few details, pertaining to the acquisition of both interests, including all details, was to have been handed to the press that afternoon, according to Abe Warner. Then Mr. Warner stated that his company was in full control of Stanley and First National.

He declared that at no time had the Warners entered even into negotiations for Keith and Shubert theatre holdings, describing such reports as "propaganda for clever stock manipulations." He also recorded denials of negotiations for Finkelstein and Rubin, the Kunsky or Skouras theatres.

Conference of the Warners with their attorneys and others interested, starting early in the morning, and ending early next morning, during which meals were served in their meeting room, occupied a considerable part of the Warners' time during the past week.

No Statement Yet

Yesterday (Tuesday) when no statement was forthcoming, Abe interrogated his brother, Harry, who was a statement could be issued. The Warner president, who has refused to see newspapermen since negotiations neared the culminating stage, sent out word by his brother that he had nothing to say and that no statement would be issued until the details are completed, which, Abe Warner quoting him, said might be in a few days.

Under the present arrangement, unless the Warners hold two-thirds of each company, the Warners will not be in absolute control but will manage First National in association with its present voting trust, it was learned.

Unless outright ownership of the two companies is secured by Warners, First Nationalities are positive that there will be three separate identities, if for no other reason than for the protection of the minority stockholders in both organizations.

While it is conceded that the First National studio, now turning out between 40 and 45 pictures

Katz and Dogs

Chicago, Sept. 2.

Man starts entering the Chicago theatre with two police dogs on leash.

Doorman: "Hey! You can't come in here with dogs."

Patron: "Why not?" Balaban comes in with Katz.

Wealthy Tourists, Acting as Extras For "Fun of It," Anger Regulars

Tears vs. Laughs

Los Angeles, Oct. 2.

Emoting and comedy cutting up won't mix on the same stage. A First National director found that out when Billie Dove seriously was engaged in trying to shed tears while under the same roof Colleen Moore and her company noisily were trying to make laughs. The matter was mutually compromised when Frank Lloyd, directing the emoter, decided to shut down and come back at night. That was done and his company worked all night in entire peace.

SOUNDPROOF STAGES NOT RIGHT, SAYS BERN

Los Angeles, Oct. 2.

Sound proof stages will be torn down one after another within a comparatively short time, declares Paul Bern, Pathe producer. Observation on several sound proof stages has convinced Bern that dead walls without reverberations even of slight degree will mean lifeless product.

Bern concedes cameras and recording apparatus must be silent and that extraneous noises must be avoided; but he believes evils resulting from the deadened walls will outweigh those that will go with walls and structure less rigid than the present method of sound stage construction.

Par Reported Buying Balaban & Katz Stock

Chicago, Oct. 2.

Balaban & Katz stock has been popping fireworks both in the Chicago market and on the New York Curb. At the time of writing it is listed at 90-14 point jump in 10 days.

Favorite story around here is Paramount trying to complete its ownership of the B. & K. houses, of which they now own 65 per cent. Also that an exchange of stock in attractive terms is in contemplation. Trade of two shares of new Paramount (selling above 50) for one of B. & K. (92½ on N. Y. Curb) has been mentioned.

Balaban & Katz and their subsidiaries will show a marked increase in earnings over last year. Their assets they are said to hold over \$500,000 of First National voting stock.

Young Janney as Lead

Los Angeles, Oct. 2.

William Janney, son of Russell Janney, New York legit producer, is now considered the leading candidate for the masculine support to Mary Pickford in her next picture, "Coquette."

Young Janney came to the coast to work for Henry Duff, the "Tommy" producer. He was later knocked at Hollywood's door but nobody gave him a tumble, until Jack Lloyd of United Artists scenario staff introduced him to Director Sam Taylor.

yearly could easily accommodate 75, the minority stock situation makes this remote.

That First National will immediately synchronize practically all of its pictures some time deal is consummated is conceded. They also see the strong possibility of the Warners, under a new regime, selling their valuable studio, site on Sunset boulevard and erecting one on the cheaper property next to the present First National lot.

It is said that an understanding of the F. N. deal is that its three chise holders go under a five-year product contract with Warners, with some of those contract holders getting first call in their territories on the Warner talkers.

Los Angeles, Oct. 2.

Film extras of Hollywood, with none too good pickings for several months, feel they have a new kick and are making it. Their protest is lodged against the use by film companies of wealthy transient visitors in southern California, who want to play extra for a few days, just for the thrill.

These visitors, who certainly don't need the money, pull strings, which, somehow, always seem to be hanging out, to get on the sets. Each keeps some struggling extra out of a day's pay that means a lot.

There are hundreds of these visitors here every year, acquainted with someone who has some semblance of a drag in a studio, or who, through mutual acquaintances, secure the desired introduction to the studio person. Then the customary "do this for me, won't you?" and "It would be so interesting to do it just for a day or two, that's all I care about," line is pulled and it nearly always works.

The studios using the Central Casting Bureau are pledged to take no extras except through Central, but the outsiders are being slipped in continuously just the same. The outsiders admittedly mean nothing to the picture, the experience being simply a sop to the vanity of the out-of-towner.

Central has tried repeatedly to curb the practice, but success has been far from 100 per cent. Meanwhile the more or less hungry extras stand by seeing others take jobs which they feel are theirs by right.

"Nize Baby" Stopped; New Story and Cast

Los Angeles, Oct. 2.

After shooting almost three weeks on "Nize Baby," the Milt Gross cartoon story, M.-G.-M. suspended last week production after the expenditure of \$50,000.

It was intended to make the picture in dialog and sound and a dramatic love story; then it was decided to shoot it as slap-stick comedy.

Shooting along these lines progressed with Hobart Henley at the megaphone. Toward the middle of last week it was decided the story was all wrong. The entire company was disbanded, with the direction turned over to Sam Woods, who is working on a new story for this title with Al Boasberg.

When the cast is reassembled it is understood Alexander Carr, Lou Waldridge, eastern juvenile imported for the lead, and Sally Eilers, feminine lead, will not be in the picture.

The other principals, Vera Gordon, Tenan Holtz, and Hank Mann, remain.

Milt Gross, author of the cartoon story, working in the studio on the story, when told production was stopped, decided he would go to New York and leave the story in the hands of the studio writers.

Picture is to be done entirely in dialog in the new version, with production scheduled to start Oct. 8.

CAREWE-DEL RIO'S RETURN

Los Angeles, Oct. 2.

The Edwin Carewe-Dolores Del Rio party scheduled to spend the rest of 1928 in Europe will return ahead of time.

They sail from Italy Oct. 28 on the "Roma."

Christensen Lands with F. N.

Ben Christensen, dropped from the Pathe lot after being held as a green importation, has just been signed by First National for two more features.

Barbank finds Christensen's past okay.

Will Hays May Be Invited to Again Visit France on Film; Chance for Washington

Paris, Oct. 2.

American film distributing representatives in France now realize that the only way they are going to secure any sort of terms with the French government regarding the quota and restriction is to act in concert.

Although Harold Smith, Hays' European representative, sails for New York today (Tuesday) for the avowed purpose of taking with him several medical films, Variety is reliably informed that the real reason of the mission is to invite and persuade Will Hays to again come here to negotiate for next year's American supply of pictures to France.

It is further reported that the American companies here see the fallacy of approaching the French government with their own individual proposals and that they all must stand or fall on a unified program.

A weighty proposal that will make the French sit up and take notice is necessary at this time. Either that or the American picture will be unknown hereabouts in a few years. Pointed out is that for the present the French plan is to allow only 36 per cent. of the American celluloid import for 1927 to be brought in next year without restrictions, while native officials and the American companies must come to terms before next March.

Overtures

Several of those working on the proposition from this end assert that Washington ought to make some kind of an overture to Ambassador Claudel when he shortly attempts a further reduction in the French debt. These men declare that never in the history of any big industry have such discriminating measures been taken. They maintain that they are not asking for favors but merely an even break for open competition. In other words, if the French public want to see American pictures why not permit their sale?

Smith vehemently denied the assertions accredited to them wherein he was quoted as saying that the U. S. picture industry is resigned to the European restrictions. Picture men here were in an uproar over the story. Smith, who has just returned from Italy, explained he was talking through an interpreter and if any such remarks were made they came from the linguist. That interview was broadcast all over the Continent.

Al Jolson's Opinion On French Talkers

Paris, Oct. 2.

Halting his honeymoon just long enough to talk shop for a minute or two, Al Jolson stated that the worst thing that could happen to talking pictures over here would be to start them off in English, and cited himself as an example.

Jolson, who has completely gone talker, doesn't see how an English-speaking picture can be a bit in this country at present, but thinks some French company ought to make one or two dialog films immediately.

1st Wired in Paris

Paris, Oct. 2.

Jack Connolly, who picks the spots to plant Fox's Movietone "mikes" over here, announces that both the Madeleine and Paramount theatres in this city are being wired with Western Electric Equipment. These will be the first houses to demonstrate sound on the Continent.

Magnetic Wire Device

London, Oct. 2.

Another new sound device is to be marketed here, called Multitone. It is to be ready in March and will call for an installation charge of but \$750.

Device is claimed to operate on a magnetic wire from the reel alongside of the film and to be interchangeable with any other system.

Reichenbach's Ads

Harry Reichenbach, most unconventional of salaried publicists, has found a way to use black ink, big type and cuts galore in his advertising in the discriminating dailies, many of which ban the same thing on their theatrical page. Harry is ignoring the special section and sticking his 200 lines on "Lonesome" elsewhere in the papers.

Among the undie ads and hostery sections, he has found just as conspicuous spots. That old 72-point type can be used to handle his special job for Universal and he doesn't have to adhere to the sameness he finds on the page conventional for these things.

B. I. and Sovkino

London, Oct. 2.

British International closed the first English deal with Sovkino, of Russia, involving the sale of "The Ring" and two other pictures to be chosen.

Proposition was closed in Berlin Sept. 29 by Maxwell while there to arrange the production program with Sudfilm, which British International controls.

2 Big Russian Mades; One With American

Moscow, Sept. 19.

Mejrabpom-Film, Soviet picture company, has closed with an American film corporation, name not disclosed, to produce on a co-operative basis a film based on Leo Tolstoy's novel, "War and Peace." Half of the cost is to be covered by the Americans. Most of the scenes will be shot in Russia, the director, actors and other help to be recruited among the Russians. Grebner is preparing a scenario which will be doctored up by Luncharsky himself, the Soviet Minister of Fine Arts and Education.

Direction will be entrusted to A. Sanin, lately in Spain and France, whom the Soviet Government invited to return to Russia. Sanin is reported to have accepted the invitation.

Another foreign deal was closed by the Mejrabpom-Film people with the German firm, Prometheus, whose help and co-operation will be extended to the Russians in their work of screening Tolstoy's "The Living Corps." The new film will be released as "The Lawful Wedlock." It will be made in Moscow and Berlin by the Soviet director, Otsep, and the German director, Gildenstein.

Jolson's Big Opening

London, Oct. 2.

Warner's "Jazz Singer" opened to an overflow audience at the Piccadilly last Thursday (Sept. 27) and seems sure of a good run.

Reception was enthusiastic with all theatrical London trying to obtain seats for the premier. No event in local show business has caught such interest in some time.

Joe Shea Goes West

Joe Shea leaves for the Fox studios tomorrow (Thursday) to assist Bob Vost in directing publicity on the Hollywood lots. Shea has been in the Pathe road-show department.

Yiddish Actor Arrives

Los Angeles, Oct. 2.

Muni Weisenfreund, Yiddish actor, who achieved a personal triumph when appearing last year in "Four Walls," his first English appearance, has arrived in Hollywood. Fox will feature Weisenfreund in dramatic stories.

Monte Carter, Super

Los Angeles, Oct. 2.

Monte Carter, former stage director, signed by Universal as supervisor on sound production.

European Nobles Falling For Fox's See-Hear News

European nobility from every part of the Continent is flooding the Fox Movietone News offices with cables and letters requesting a try-out in the talking newsreel.

The appearance of King of Spain, the Prince of Wales and the forthcoming appearance of the Queen of Rumania has precipitated the rush. Nobility can not be turned down cold. One reason is the good will created for the newsreel and another the bid will if the noble ones are refused.

Most of Europe's nobility has always had a yen to appear in the public eye, but the lesser members were held back by what appeared to be conventionalities. The vanity appeal is now through sight and sound.

Jack Connolly is in charge of the Fox Movietone News brigade abroad.

Gov't's Suit on Coast

Los Angeles, Oct. 2.

Harold Jones, special assistant to the Attorney General of the United States arrived here for the purpose of filing charges before federal district judge Paul J. McCromick that West Coast Theatres, Inc., violated the Sherman Anti-Trust Law by conspiring with a number of picture distributing corporations against independent theatre owners of Los Angeles and surrounding territory.

Defendants named besides West Coast Theatres are Paramount, Famous Lasky Corporation, Metro-Goldwyn-Mayer, Exhibiting Co., First National Pictures, Inc., Universal Film Exchange, Pathe Exchange, United Artists, Inc., Fox Film Corporation and the Vitaphone.

The complaint covers 34 typewritten pages.

Sapin-Pathe Peace

Paris, Oct. 2.

Jean Sapin and Charles Pathe have healed the breach between them for some time. The two men were together at the opening of Sapin's picture, "Occident."

This has given rise to many speculations, the most important of which is why they team on production.

Fox-Loaned Sound Truck Helped U's Rush

Universalsites in the home office are elated over their first 100 per cent dialogued feature "The Melody of Love," which was rushed through in three weeks with a Movietone truck borrowed from Fox. Piping in, in one of Fox's projection rooms, since none of U's own is yet wired, they clucked over the fastness of the move which important Foxites say they will never fall for again.

Even Fox men, Universal claims, handed it to the Laemmle company for a unique piece of work in view of the trying and somewhat strained conditions under which it was accomplished.

Frank Wilson Teaching Londoners With 'Simba'

London, Oct. 2.

Frank Wilson, who brought "Simba" over here, has taught the British showman a new stunt. Although this picture received adverse criticism upon its opening, Wilson circualarized every member of the learned societies, sending out 20,000 letters to include every person who had traveled to Africa within the past eight years.

As a consequence the film is still a mystery to the boys in doing nearly \$18,000 weekly at the Palace. Wilson is going to the Hague to screen his feature for the Queen of Holland before putting it on for a month's run in that city.

Schildkraut in Title Role

Los Angeles, Oct. 2.

Joseph Schildkraut will play the title role in Universal's version of Alfred Newman's novel "The Devil." Paul Leni will direct.

Ufa Reported in Bad Way for U. S. Distribution of Its Foreign-Mades

Film Stocks Up On London Market

London, Oct. 2.

Situation in the stock market as regards pictures is improving after the summer slump with most stocks at a premium.

Gaumont-British is back over \$5 above par plus an extra dividend. Several new flotations are pending in consequence of the rise, including British Association of Cinemas which goes to the public about Oct. 12 for \$2,500,000 to acquire 40 theatres linked up with the British-International company.

English Co. Pays \$35,000 For Train Wreck

Los Angeles, Oct. 2.

Indicating the size of Britain's bid for recognition in international picture markets the Gainsborough Company of England spent \$35,000 to wreck a locomotive, five-car train and a passenger lorry in "The Wrecker." The cameras recording the smash numbered 21.

Joseph Striker, American actor, brought the word from England where he has been for six months while playing in British International's "Paradise" and Gainsborough's "Wrecker."

The latter will be a sound picture without dialog. Striker reports British film executives disinclined to employ dialog until what they describe as the end of the experimental stage has been more nearly reached.

Striker, here on a brief vacation, is on his way back to England, where he will play opposite Lillian Rich in an untitled B. I. film starting Oct. 8.

Striker reports 14 pictures in production in England when he left there Sept. 8.

"Terror" After "Singer" \$3,000 Daily in London

London, Oct. 2.

"The Terror" will replace "The Jazz Singer" Oct. 29 at the Piccadilly despite the Jolson picture is playing \$3,000 a day.

Pictures are to be changed monthly at this house irrespective of receipts until "Noah's Ark" comes in. This feature will be permitted to run until the expiration of the Warner lease on the house.

TELEVISION TRADE MARKS

Washington, Oct. 2.

British concern, Baird Television Development Co., London, has just secured trade marks covering the words "Gramovisor" and "Phonovisor" to cover apparatus for recording and reproducing "views, scenes, or images of television and like processes."

Use is claimed since March 15, 1928, with serial numbers 263,194 and 263,195 granted by the Patent Office here.

LEVIGARD GOING ABROAD

Los Angeles, Oct. 2.

Joseph Levigard leaves Oct. 20 to make two pictures in Germany for Universal. He takes with him full scripts on the two stories, "Fallen Angels," by Arthur Somers Roche, and "House of Glass," by Max March.

Foreign casts exclusively.

N. Y. to L. A.

Arthur Hornblow

R. C. Currier

Betty Bronson

Al Santell

Blair Niles

Wm. Haines

Paul Fajol

Hil Mohr

Joe Shea

Tyler Brooke

William J. Locky

Bayard Veiler

Ronch's Rascals

L. A. to N. Y.

E. H. Allen

Jack White

Edward Montagne

Joseph Striker

Gilmour Brown

Ralph Block

Unless Ufa can get a national outlet for its 26 pictures within the next few weeks, it stands close to losing a million marks in the American market this year, according to an authoritative source. Original ambitions for this and the feeling ambition caused the local office to shoot in an order to Berlin for the largest schedule ever shipped to this country. They now find themselves over-topped with film for which it is said the art is losing all hope of completely disposing here.

In a last-minute struggle to secure this outlet Ufa has humbled itself to World Wide, foreign distributors through Educational tie-up. F. Wynne Jones, local representative, whose contract in that capacity expires with no indication from the home office of its being renewed, it is reported, has been instructed to make every sacrifice to cut down pending losses.

World Wide since it learned that David Brill, eastern franchise holder, was not an "employee" of Ufa, has turned a deaf ear to the petitioners despite who are said to be almost unanimous of concessions cabled from Berlin.

Dolores Del Rio's Dutch Fisher Girl Film Next

Amsterdam, Sept. 21.

Dolores Del Rio, American screen star, in an interview with Variety's correspondent said her next picture will be a romance of a Dutch fisher girl.

The picture is to be made in Hollywood. Edwin Carewe, her director, also here, gathered much photographic material for background along the seacoast of Holland. Report is that she would sing over the radio for the Berlin Broadcasting Company Miss Del Rio denied that she will do any other vocalizing on her European tour.

Wampas Officers

Los Angeles, Oct. 2.

Sam Jacobson, Universal, and Joseph Sherman, M-G-M, were elected president and vice-president of the Wampas. The organization has had a series of presidents because of defection to other branches of the business by former press agents.

Discovery has been made that the blanket insurance bought last year by the Wampas has several gimicks in it. The whole matter is being investigated. The expected fight over a rule to rigidly restrict eligibility of members was indefinitely tabled.

F. N. and Germany

Until merger clouds decide to cluster or drift away First National will lay no plans for production in Germany. With the return of Ray McKel, Monday and Representative Vinegar of the Defu company in which First National holds a half interest, the German situation is in for a series of discussions. Rockett had been in Germany just a year.

U's Shutdown in Feb.

Universal will not close its studios until February. Then there will be a recess for about 12 weeks.

It is claimed the company already is far ahead on its new production schedule with 80 per cent, including 14 with sound, complete.

WILCOX STUDYING SOUND

Herbert Wilcox, the English director who made "Dawn," reached New York last week. His purpose in coming over is to study the sound and dialog field.

Wilcox is going to the coast for a few days, then return east. He is said to have brought with him the prints of three English made pictures.

"Folle Farine," Europe Made

Los Angeles, Oct. 2.

The continuity for Mary Philbin's first starring picture to be made in Europe has been forwarded by Universal. It is Ouida's novel "Folle Farine."

U players will go to Europe during the fall or winter to make the picture, but no selection yet has been made.

VICTOR'S FILM SOUNDERS

NEW DEPT. IN CAMDEN RUSHED

Intricate Processes of Producing Sound Records for Moving Pictures Proving Vastly Interesting to Victor Company's Technicians—Partially Explained Here

LAB KEPT SECRET

By Abel Green

Only a visit into the rather jealously guarded precincts of the Victor Talking Machine Company's recording laboratories at Camden, N. J., can do justice to the painstaking detail which attends the synchronization of a motion picture.

The film fan, when viewing a sound film in a theatre, will never realize what intricate processes, and how many of the most scientific and second detail the "sounding" of a flicker requires.

Per reel of sound synchronization, a human battery of 40 musicians (under the fiercely exacting, precision demand of a baton-wielding martinet) slaves from two to two and a half hours rehearsing, and then devotes a similar period of time to the actual musical interpretation of the scores for the best synchronous mating with the film.

Time and again are their wax recordings of the music and effects thrown back onto the screen in synchronous accompaniment with the feature for which they have played. They watch the celluloid action and hear themselves in the studio within a few minutes after the recording. They notice many things the conductor himself didn't notice, in the process of recording.

The director may think the musical ensemble is well-balanced but the canned music on the mammoth disks as they are amplified will disclose, for example, that the necessary bass is lacking. The conductor and Victor's own superintendent of recording, the veteran Raymond R. Sooy, turn to the bass player and want to know is he can "bring it up" more. If the musician refuses that while he has played as forte as possible but somehow hasn't been properly "caught," Mr. Sooy tells the microphone operator to "bring it up" at that point.

This electrical stunt is readily possible since each of the three "mikes" which record the music or whatever sound there is, is individually controlled and manned by its own operator. Each can be reduced or amplified for corresponding diminishment or amplification of sound.

Church for Setting

"The church," in Victor argot at Camden, refers to the Trinity Baptist Church, founded in 1872, purchased recently by Victor as a recording laboratory. The church edifice forms a curious ecclesiastical shell for an ultra-modern, electrical scientific laboratory and miniature theatre, with its projection booths which are situated, one each, in the basement formerly occupied by the Sunday school pupils and the other on the main auditorium floor proper.

Originally, Victor's concern in the church started with the organ music recordings on the Baptist Church's fine organ until Sooy, for 15 years with Victor, and his late brother, who preceded him at the helm of recording supervision, discovered the particularly fine acoustical qualities of the church. This prompted its purchase.

This church is a 15-hour synchronous recording factory. Although way behind in recording agreements by Paramount, M-G-M, United Artists and First National, Victor has eliminated the 24-hour

Fox Bottles Publicity

Talent signing Fox talking contracts cannot have personal press agents. This stipulation is made, it is gathered from one who has noted, such a clause, so that the utmost secrecy in Fox moves can be obtained.

day grind as an artistic move to maintain quality. There is general rebellion at the rush schedule and Victor will not "sound" a film less than a week per feature. Its experts and field scouts study the contemporary talkers, not recorded by them, and report how deficient are some of the rushed two and three-day recording jobs.

Rich Grinds Out

Musical contractors are eliminating those 15-hour grind musicians, which brought some of the boys' weekly grosses up to \$600 and \$700 a week. Nathaniel Finston, Public-Paramount's general musical director, found it did not maintain quality to have a musician do all the overtime and so two completely new shifts of orchestras are employed instead with an hour or two above, the union six-hour maximum okayed to finish up a task, but not beyond that.

The church laboratory is musical bedlam until midnight every day and Sundays, with a few hours out from midnight until shortly after dawn. As it is, the musicians are cleaning up on their \$200 a week minimum for six hours' daily with three and a half hours on Saturdays, plus fancy scales for overtime and Sunday work.

Many of the crack instrumentalists were encountered in the Victor's Camden church laboratory, a pressing their preference to stage or nightclub work and even to photograph recordings at \$25 a date. But there is more gravity in the synchronous racket.

The process of recording starts first with what might be characterized as the brains of the synchronization. He is the man or woman who originally score the feature. Whether they are compiled or original musical themes, a cue-sheet and carefully prepared score of so many bars to fit so many feet of each celluloid scene are prepared.

Then the action shifts to Camden. Either Finston himself or his deputy, Max Torr, another crack musician, supervises the job, but usually somebody else conducts. Irving Talbot, Pixil maestro, well known at the Rialto, Rivoli and Paramount theatres, had the task in hand on this occasion.

The conductor and his orchestra have the actual burden of interpreting the score. They may discover that a bar or a half a bar of extra music in certain spots throws the entire sequence out of kilter. They must themselves edit and delete or embellish to effect perfect synchronization.

For Songs

For the song interpolations and their own musical accompaniment to a vocal solo or ensemble they must guide themselves accurately. There are two other microphones at a far corner of the laboratory to pick up the voices. These supplement the three "mikes" for the musical sound.

Then again the dialog sequences. Probably made on the coast. They must be amplified from off the record or film and re-recorded into the large disks along with the musical synchronization. This is the case of the headaches of synchronization.

Like as not, also, the dialog of sound effects were canned in Hollywood, on the Movietone or film process, in which case it is Sooy's task to supervise their reproduction from off the film onto a disk record. This re-recording is again re-recorded into the musical synchronization and uninterrupted sound sequence made by Victor.

A film must be carefully developed and then projected. It takes time and is costly.

Several recordings may be made on film and then found the first

one was excellent. It is an expensive waste of costly skilled labor, including musicians, electricians and technicians.

If one trusts to the judgment of the supervising committee, that some particular "master" sounded all right in the process of recording, that too is a risky gamble. The amplification in a later stage may later disclose things that the human ear could not readily catch, no matter how trained it may be. It means either a box office hazard to release a dubious product or an even more expensive remobilization of all concerned in the recording.

Infancy

It is Victor's belief that film recording is in its infancy; that much that is new and novel will come from recording on film such as Fox's Movietone. Otherwise, all the other licensees of the Electrical Research Products are using the disk process, including Warner Brothers' Vitaphone which, like Fox, does its own laboratory recording.

All the others employ Victor sounding for musical synchronization in the east. The essential sound effects, dialog, etc., as canned on the scene of action in Hollywood or wherever the studios may be, are but makeshifts for interpolating into the Victor's synchronized recordings.

The problems that present themselves daily in the synchronization make this new adjunct of the Victor Talking Machine Co.'s vast enterprises its most fascinating branch. The skilled and hardy technicians who have battled with and conquered almost every heretofore known problem of catching the human voice or musical sound on a wax "master" find themselves thrilled anew with these fresher wrinkles.

No longer is the recording of extremely high or low registers a troublesome matter. No longer can a drum or bass tube, an extreme percussion instrument escape faithful reproduction in a record, but with this task of marathon recordings for an uninterrupted sequence of synchronization there is much to test the ingenuity of the technicians.

Beery's Song

Wallace Beery's song in "Beggars of Life," at the Paramount last week, was naturally first recorded on the west coast. Victor had to coincide it with the action of an approaching hobo and build up the volume to conform with Beery's approach toward the camera, a wrinkle that will surprise Beery himself when he views the film.

In the forthcoming "Varsity" (Paramount-Chess Rogers), as yet unreleased, and only just sounded, there was the problem of the dying man who emitted horrible grunts between the jerkily spoken dialog. The talker was all right but the grunts, as amplified from the disc re-recording of the original film record, were almost ludicrous in their terribly exaggerated histrionics. It was patently a case of poor recording or the human ear's inability to catch the ludicrousness of such sound effects, else the director and the sound recorder on the coast would have ordered it out.

Back east, in amplification, it showed up so impossible that it either meant a new recording in Hollywood since, because of the same character's other spoken dialog preceding, it was not feasible to fake it through a ghost voice, or the elimination somehow of those grunts.

Loosing Groans

Sooy did it. How, is a trade secret, but all he recorded was the dying man's voice and those groans were somehow lost as the film sound waves were re-recorded on the disc. It could be, as one deduction suggests itself, that the sound waves denoting the grunts were cut out of the film, but whatever it was, or how difficult or easy this particular barrier may have been, this is but one of the daily problems that have the church laboratory staff constantly on the qui vive.

The actual recording room with its machines in the basement of the Trinity Baptist Church is jealously guarded. Nobody is admitted. A

Schlessingers Reopen Phonofilm Studios in N. Y.—Features and Shorts

Dialog Talkers on Coast Multiplying

Los Angeles, Oct. 2.

Although Fox has released its first partial dialog picture, "Mother Knows Best," and Universal has an all-talker, "The Melody of Love," also released, Paramount now has four pictures with voice and sound ready for the theatres.

These are "Interference," all-talker, just completed by Roy Pomeroy; "Varsity," with several dialog sequences; "Able's Irish Rose," with songs by Nancy Carroll and two speeches by Jean Hersholt; and "Beggars of Life," in which Wallace Beery sings a couple of songs.

Paramount is going steadily ahead with its all-talker program. The next will be one, as yet untitled, to be directed by William McMillen, which will go into production almost immediately. That will be followed by "Drums of Oude," which Pomeroy will direct. No silent version of this picture will be made, it is said.

A feature of the sound version of "Able's Irish Rose" is that Hersholt's two speeches are both prayers, recited in the Hebrew language, which Hersholt had to learn by rote, as he is a Dane.

Casting by Fitness

Los Angeles, Oct. 2.

Luther Reed, new Fox supervisor, is now casting "Calamity" which goes into production Oct. 15 with Fred Newmeyer directing.

Reed is selecting his players on the theory that reputations are less important than fitness for the part. Story is an original by Clarkson Miller.

special guard keeps outsiders away. Two microphones on each floor or floors above them transmit what is to be recorded. A system of red, green and yellow signal lights caution the recorders, the projection booth and the conductor on everything.

Victor is building a special Hollywood plant for sound synchronization exclusively. Until that is completed—it is now in process of construction—Camden is the synchronous headquarters. Victor's west coast recording laboratories at Oakland are not equipped for this sort of work, nor is the essential personnel situated in California.

Pre-Views

Watching sound pre-views puts a squawking reviewer of the American Roof to shame. Not once but four or five times, and sometimes more, is the same reel run off with a feature with as many different synchronous accompaniments. A committee checks each reel. Jesse T. Bastian of the Artist and Reporter department is particularly responsible on these checks. He sees a reel of a picture over and over again and must each time interpret the same dreary action in its relationship with the fitness of the synchronized accompaniment. Not until one reel is checked in is another reviewed. It's the same score, but some of the radio loud speaker or other by-play show up better than the other. (This refers to F.N.'s "Show Girl" which was pre-viewed), although all sounded, only the first two reels' recordings had come through. Each reel had several recorded synchronizations with it and Messrs. Bastian, Sooy, et al. were weighing the merits of each synchronization and selecting the one which First National would release.

It has been roughly computed because that the average cost to synchronize a feature totals \$15,000 to \$25,000. For shorts around \$7,500.

Talking picture producing has recommenced at the DeForest Phonofilm studios on East 45th street, New York. It is by order of I. W. and M. A. Schlessinger who lately took over the combined companies Dr. Lee DeForest was interested in, retaining Dr. DeForest in a general capacity. George Mooser is reported added to the staff of the Schlessingers over here.

Full length features and talking shorts are being turned out at the studios, it is said. There is no information directly available.

The Schlessingers are also interested in the talker adjunct of the British International Pictures of Great Britain. It is understood a plan will be worked out for an interchange of talkers, particularly shorts between the two companies for distribution on both sides of the ocean. British International has completed some shorts abroad, using a few English stage names amongst them.

Ash Opening New

Paramount, Brooklyn

The new Paramount, 4,500 seater in Brooklyn, N. Y., opens officially Nov. 24 with Paul Ash and a characteristic Ash policy of entertainment more on the order of his Oriental, Chicago.

It will be known strictly as an Ash house, with regular units coming in from New Haven and Boston to the Paramount, New York, whence they go to Brooklyn and then on to Washington, Baltimore, etc., as usual.

For the Brooklyn week extra attractions will be dovetailed into the show during the preceding week's engagement at the Manhattan Paramount and then dropped after Brooklyn.

The lot is for Ash to put the house over in opposition to the new Fox already open, and the neighboring Mark Strand, Albee and Loew's Metropolitan, in addition to the lesser neighborhooders.

Henry B. Murtagh, now in Buffalo, will be organ soloist.

OTTERTSON'S SPEECH

J. E. Otterson, president of Electrical Research Products, in charge of commercializing sound equipment for Western Electric, was the speaker at the September meeting of the New York Electrical League at the Astor Hotel last Wednesday. Otterson reviewed the progress of talkers, making no forecasts or predictions as to the future. He attributed the widespread acceptance of talkers in the picture industry to the success of "The Jazz Singer."

MISS DRESSER IN ITALY

Los Angeles, Oct. 2. Louise Dresser's first starring picture under her contract with Fox will be made in Italy under direction of John G. Blystone. The latter will leave with his star, Miss Dresser and other players yet to be selected, Nov. 15, for Rome, Naples and Venice. Marion Orth is writing the story.

PATHE'S TALKER STAFF

Los Angeles, Oct. 2. Benjamin Glazer is gradually completing the organization of Pathe's sound staff. Latest to be added are: William Jutte as a dialog writer, Claude Berkeley, film editor, and John Rohlfis, production manager.

H. D. Wilson With U. A.

Los Angeles, Oct. 2. Harry D. Wilson, publicity man, returned from abroad following severance of relations with Edwin Carewe. He will take charge of public relations of United Artists.

**COSTUME
FOR HI**
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOK
COSTUME
1234 40th ST. N

Estimate for Last
Metropolitan (4,000);
"Beggars of Life," \$15.50;
State (4,000; 50-65)—
graman" (MGM), with
Friedland on stage, \$17.25;
Orpheum (3,500; 50-65)
Feature, "Four Walls,
\$17,000.

grossed
Week
60-75) —
The Cam-
Anatole
D. (MGM).
Did about
popular prices smashed
ord. Held over. \$28,000
Great Lakes (Fox) (C)
"Fazil" (Fox). Slight
week. Favorable com-
but not full play. Under
Lafayette (Indep.)
"Happiness Ahead" (F)
Business off notch although
signs of a comeback by
week, \$12,000.

house rec-
(30-40) —
off last
for \$10,000,
r \$14,000.
(35-50) —
N). Vaude.
ugh showed
before end of

Mayor Behind Ash

Chicago.

With a personal letter f

For the unit show, l Follics, appearance twice be-

In his letter the mayor Ash to the limit and asked the merchants to come through the city. A parade of automobiles escorted by motorcycle cops was sent to the Oriental theater. Ash to the Oriental theater Saturday.

**COSTUMES
FOR HIRE**
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
COSTUMES
L.A.W. 40 WEST N.Y.C.

Broadway, October 29, with their newest talker, "Noah's Ark."

Children Back in Montreal's Houses Through Mgrs. Ass'n.'s Injunction

(Drawing Pop., 600,000)
Weather: Fair and Cold

Chilly breezes and some rain at night's expanded grosses here despite holdovers, radio week, local pure in much advertised fight, big music programs and Gilbert-Sullivan shows in His Majesty's (Legit). Palace repeated whole show from previous week and is getting to be a regular holdover house. However, gross held up well, although showing a decline of one-third from first opening on "Four Sons".

This house ran neck and neck with Loew's, both topping the town with around \$16,500. Latter had a small run-in with the censors, whose tender susceptibilities were shocked by title of picture, "Tenderloin," and made Manager Adams change it to "Rose From Kelly's". Good average vaude and good action picture put the house across.

Capitol rated about same as previous week with \$14,500 from "Foreign Legion" Lewis Stone saying the situation. Orchestra here is back on stage. Good ensemble acts in show offer fair competition with Palace (which).

Imperial continues to attract the kiddies who are, however, now going back to the movies after a six-month's banishment. Managers permit them if accompanied by parents, pending legal situation now going through appeal against "Children's Act" in courts.

Strand turned in a good week with double change twice weekly. House takes overflow from the big houses and also has own following at low price.

Neighborhood houses are finding business better, thanks to closing of amusement parks and end of hot weather. Also much benefited by admission of children now no longer followed by penalties since injunction taken out by Theatre Men's Association.

Estimates for Last Week
Palace (FP) (2,700; 45-75). Wired "Four Sons" (Fox). Held over, together with talking shorts which went big first week. Feature syndicated only for weekend. Does not get across as well as talking shorts. Latter big biz get. Did well to repeat at \$16,500.

Capitol (FP) (2,700; 40-60). Pictures only. "Foreign Legion" (U) over largely on acting of Lewis Stone. Having tough fight against competition house up the street, but getting away fairly. Fair at \$14,500.

Loew's (FP) (3,200; 35-75). Vaudeville, "Rose From Kelly's" (Warner). Name changed by censors from "Tenderloin". Did not hurt and good vaude succeeded in bringing house level with Palace gross. Good at \$16,500. Not often attained by this house.

Strand (UA) (800; 30-40). Pictures. "Wife's Relations" (Col.). "Freedom of Grand" (Warner). "Mama's Boy" (Pathe), "Ransom" (Col.). Altogether \$4,000.

Empress (CA) (1,500; 25-35). Pictures. "Glorious Night" (Warner). "Little Yellow House" (FBO). Together \$3,000.

His Majesty's (legit) (1,900; \$1-\$3). Second week of Gilbert Sullivan operas. Held well at \$12,000. English patrons repeating.

Princess (legit) (1,500; 50c-\$2). French Opera Company. Good flop. Gross could not reach \$3,000 for which house rented. Neighborhoods better.

"Kings" Leads Portland, \$17,000; U. A., \$14,000

(Portland, Ore., Oct. 2.
(Drawing Pop., 310,000)

Opening of the new United Artists theatre, second big week of "Wings" at the midway, and popular appearance of Harry Langdon at the Portland were events of last week.

This week sees opening of Hamrick's new Music Box. New Dufray opening for the Henry Dufray Players has been postponed until Oct. 15.

Estimates for Last Week
Portland (Futurist) (2,500; 35-60). "First Kiss." Good program picture. Personal appearance of Harry Langdon with Fanchon and Marco stage revue attraction; \$16,500.

Broadway (WC) (2,000; 35-60). Second week of "Wings"; \$14,000.

Partages (2,000; 35-50) Eva Tanguay topped vaude and radio. "Port of Missing Girls"; \$14,000.

Oriental (2,700; 35-50) "King of Kings" (DeMille). Drew big; \$17,000.

United Artists (Parker-Wo) (1,200; 35-50) "Two Lovers" (UA) big opening attraction. Business excellent at \$14,000; holds over.

Columbia (U) (1,000; 35-50) "50-50" (girl) peppy comedy film. Went well; \$3,500.

Auditorium—John Britz Opera. Last week of locally produced musical show. Closed to fair trade; \$7,500.

\$19,000 FOR DOVE, SEATTLE; \$15,000 NEXT

"Patriot," Runner-Up—"Ter-
ror," \$9,850, 4th Wk.—
Columbia, \$4,800

(Seattle, Oct. 2.
(Drawing Population, 500,000)

Weather: Favorable
Substantial fall business now prevails, although overcast condition makes the margin of black small or dubious.

Liberty is still dark and almost forgotten. A few years ago the ace Jensen-Von Herberg house; First avenue is now out of the bright lights.

Olympic, small house recently built, is also dark after colored vaude show trying it. Third Avenue likewise locked up. Finishing touches are proceeding at the Mayflower, new dandy 2,500-seater, but no signs of an opening in near future.

Outside of these houses, which if open would add that much more to the overcast condition, others are running along at fair clip. Big features get the coin, good stage shows help and so do good bands. Weaker shows are not hot.

Palace-Hip with Al Franks company getting solid play right along at low prices. Other second and third run houses doing good biz.

The star identification contest is on for a big killing. It has aroused much interest and b. o. results excellent.

What the public is adjusting itself to the Fanchon & Marco stage show shift to the Seattle and the new policy of bigger pictures at the Fifth plumbing managements. Grosses are better and one costly stage show eliminated. Instead of two stage shows, there is one now, and it's going over.

Estimates for Last Week
Seattle (WC-Pub-L) (3,100; 25-60) "Night Watch" (FN). Gene Morgan back with Fanchon & Marco stage show that hits. Movie star identification contest helps draw at all West Coast houses; \$19,000.

Fifth Avenue (WC) (2,700; 25-60) "Patriot" (Par). Picture registers for solid wallop. Hermie King final again repeat here, but Mike Taylor still as singer in pit; \$15,000.

Coliseum (WC) (1,800; 25) "Woman on Trial" (Par). Star guessing contest factor here. Patrons with pencil in hand when star film is shown; \$4,250.

Columbia (U) (1,000; 25-50) "Road to Ruin" (Ind). First of this type shown here, but Mike Taylor determined to build up business. Started off big; \$4,800.

Blue Mouse (Hamrick) (950; 50-75) "The Tempest" (WB) (2d week). "Going strong"; \$7,250.

Music Box (Hamrick) (1,000; 50-75) "Terror" (4th week) (WB). Wired. Big final week, "Singing Fool" next; \$3,850.

Winter Garden (U Chain) (650; 25) "The Shiver" (Ind). Western of better grade; good at \$3,000.

Partages (1,500; 25-60) "Michigan Kid" (U). Vaude just program acts, nothing big; \$5,800.

Orpheum (Keith's) (2,700; 25-51) "King's Wife" (Vaude) just average. Big slightly off; \$3,800.

President (Duffy) (3,300; 25-51.25) "Mother's Millions" (Duffy) stock. May Robson in final week as guest star; \$4,600.

**2 Stand 'Em Up Films
In Providence Last Wk.**

(Providence, Oct. 2.
(Drawing Pop., 300,000)

Weather: Cool
For the first time this season two pictures had lines around the corner: "Wings" at Majestic and "Patriot" at Strand. "Wings" held over. Majestic raised top from \$15 to \$1.

New Loew's State opening next week. "Wings" (GO) (1,500; 35-50) "Mother's Millions" (M-G-M). O. K. About \$7,000.

Rialto (Riv) (1,400; 15-30). Three change program. Better than usual at \$1,700.

FOX WITH \$32,000 BEAT STANLEY, PHILLY

Philadelphia, Oct. 2.
Business soared in virtually all the downtown picture houses last week. Meanwhile, legions were doing very badly. The Fox had the better of the Stanley in the drawing power of the presentation feature last week.

Estimates for Last Week
Stanley (4,000; 35-50-75). "Forgotten Faces" (Par). Big starring names. Leonidoff's "Personality Girls" on stage; \$28,000.

Stanton (1,700; 35-50-75). "While City Sleeps" (M-G-M; 2d week). Lon Chaney picture fair in last week. Around \$4,000.

Aldine (1,500; 50-75). "Lilac Time" (P. N). Third and final week. About \$17,000. Could have stayed, but "Singing Fool" hurried in.

Fox-Loeust (1,800; 51). "Fazio" (Fox; 4th week). Ended fairly strong with \$10,000 or little less. Karloff (1,100; 50-75). "The Patriot" (Par; 1st week). Jannings picture virtually smash hit; \$8,000; very big for small house.

Fox (3,000; 50) "Cotton March" (Fox). At Fox-Loeust last spring. Together with stage show, Benny Davis and Co., clicked to tune of \$32,000.

TALKERS JUMP COST

(Continued from page 1)

represents approximately 15 per cent more than the cost of production last year in the United States when distributed evenly among all the producing companies. The increase in cost to the three or four companies planning to make talking pictures on a large scale, however, will represent from 25 to 50 per cent.

Rentals for talkers are apparently unlimited in amount, for the present, in some cases prices asked being three or four times the rental of silent pictures or sold on juicy percentages. According to executives of the Western Electric Company it will be two years before 3,000 houses are wired. There are only about 700 wired houses at present and unrolling equipment is installed in the other theatres the high cost of the talkers will be distributed among those now equipped.

The adjustment of the dispute ends the longest labor "war" of the local Rialto. By the terms of the settlement, the result of negotiations launched soon after four tear gas bombs were discharged in the Syracuse while an audience of 2,000 was present. The exclusive houses on its non-union house staff with members of three theatrical unions.

Three projectionists will be employed in the booth at the \$80-\$50 scale recently effective here. This puts the house on the same basis as the other exclusive house films in the downtown section are required to have four operators.

The house also wins a concession behind the curtain line, taking on a single member of the stagehands union at \$72. The Syracuse plays independent vaudeville.

Two union organizers at \$65 and \$45 are specified.

San Francisco, Oct. 2.
After permitted to operate for nearly 11 months without an orchestra or organists, Embassy, local Vitaphone house, has moved to Market street, operated by W. B. Wagon, ran aful of organized labor. A strike order was issued by the musicians' union against the operators' local, with the result the union projectionists were called out.

Temporary demand was served on Wagon that he immediately install an orchestra of eight men, and two organists, under penalty of the union operators being out permanently.

A temporary truce was declared under the week at which time Wagon will appear personally before the local musicians' body.

Washington, Oct. 2.
Department of Labor stepped in last week and settled two threatened musicians' strikes in Fort Wayne, Ind. Houses affected were the Embassy and the Palace. Settlement was set at \$57.50 for the Embassy with 12 men in the pit, and the Palace at \$57 with nine men.

High Priced Money Takes Edge Off Bullish Enthusiasm in All Theatre Stock Group

A 10 per cent rate for money Monday and one of 9 yesterday took the heart out of bull operators in the amusement group. Paramount made a courageous stand against pressure Monday, but yesterday, as usual paid for its stubbornness. Marking up a new peak Monday of 152 1/2, it slumped yesterday to 146, but rallied to 149 in the final hour.

The new stock went into trading last week. It was this special situation in the film leader that singled it out. New issue, representing three shares for one of the old, got above 50, leading the old shares past the mark long ago set for it.

Elsewhere the changes were of small moment. Fox eased somewhat Monday upon going ex the new rights which offer stockholders the privilege of buying new stock at \$5 in the proportion of one new share for each five old.

Rights opened at slightly under 4 and subsequently sold off, getting down yesterday to 2 1/2, with the Fox stock selling at an extreme low of 98 1/2. Computation of value of the rights are arrived at by dividing the difference between 85 and the current quotation by 5. Thus with ticker reporting 100 for the stock, rights should be 3.

Keith Marking Time
The amusements were off uniformly yesterday, Loew being below 60 for the first time since the rise from 49, following payment of the stock dividend. Warner got down to 107, its bottom since the recent break below 100. Shubert was low around 63, and Keith was practically unchanged at 48 and close to 29 1/2. Dealings were in moderate volume throughout the amusement section.

Keith is marking time for the present following its brisk April from around 24 to better than 31. A lot of speculative long stock is spread about on lines taken on when the top was out ten days ago. Since then Joseph Kennedy has returned, but for the present nothing new has come out.

It is known that several offers for the Keith properties have been made, but the best information obtainable is that there is small likelihood of anything final being done. The propositions hanging fire immediately below the curious commentary upon the Keith situation, during the extreme of weakness all along the theatre line yesterday a sale of 10 old Orpheum preferred was reported on the ticker at \$2, compared to the Keith preferred last quotation the day before at \$2.

Around noon yesterday the broad tape news ticker carried the statement that Keith had closed for installation of RCA film in 25 of its houses. This was misinterpreted downtown as marking the termination of negotiations between Keith and Warner Bros., since the

Warner's have Vitaphone, which is a rival of Phonophone.

The Phonophone deal means nothing other than a business transaction. Keith had previously closed for wiring of 26 houses with Western Electric equipment making the installation equipment a standoff. In the trade it is accepted as a foregone conclusion that interchangeability of product will follow as a matter of course, whatever W. E. or RCA officials say at this time for publication.

Phonophone equipment news had no effect upon the market for Keith stock up to closing.

Tighten on Margins
It was to be expected that any influence such as high priced money would react with special violence upon the amusement shares, for the reason that this group has had the most exaggerated upswing during the phase of the long bull market that started late in July. This underlying condition was illustrated when a big brokerage house sent out form letters to its customers, setting up new margin requirements for a certain specified list of securities.

This specified that 40 per cent margin would be required on some stocks that have had a big move, and on another list, which included Fox and Warner Bros., the requirement would be 50 per cent on new long commitments. Rule does not apply, with this particular house to Paramount and the Loew, which are gradually being accepted on more of a semi-investment basis, even though Paramount is maintaining its highest level since its listing.

Benefits from the new capital structure in Paramount were apparent from the very beginning of trading in the new stock. The new units are attractive to partisans of the company, who are kept out of the stock because of its high price. A speculative trade in the old Paramount stock called for a margin deposit of more than \$3,000, for a round lot, while the new stock called for a credit of less than \$1,500. It is taken for granted that the new stock will pay \$3 a year, for estimates put the current rate of net at around \$4.50. At \$50 this makes an even 6 per cent, an attractive yield, together with speculative possibilities, in this market where some standard industrial do not yield as high as some bonds.

B. & K. Exchange
Authoritative reports were circulated that Paramount will complete its ownership of Balaban & Katz, already 65 per cent owned, by offering to Balaban & Katz stockholders, an exchange of stock on the basis of two new Paramount shares for one of Balaban & Katz. Trading in the Chicago circuit stock on the New York Curb reflected this transaction, the price moving up further to better than \$2.

Shubert was weak following the statement of income showing net at somewhat under the rate of last year. Stanley was lower in sympathy with Warner, quoted yesterday at 55 1/2, compared with close to 70 at the top.

Summary for week ended Saturday, Sept. 29:

1928				1927			
High.	Low.	Sales.	Issue and rate	High.	Low.	East.	West.
45	29 1/2	1,600	Amusement-Ent. (3)	31 1/2	30 1/2	30 1/2	30 1/2
20 1/2	19 1/2	1,000	Cont. Film (2)	20 1/2	19 1/2	19 1/2	19 1/2
110 1/2	103	2,500	Eastman Kodak (8)	182	178	174 1/2	174 1/2
104	99 1/2	20,100	Loew (3)	103	104	101	101
104	99 1/2	20,100	Loew (3)	103	104	101	101
84	72 1/2	148,800	Keith (3)	83 1/2	77 1/2	77 1/2	77 1/2
72 1/2	69 1/2	90	Met-G.M. pref. (1.50)	72 1/2	69 1/2	69 1/2	69 1/2
110 1/2	72	79,900	Fox Class A (4)	107 1/2	100	100 1/2	100 1/2
81	72 1/2	4,000	Manhattan Square Garden (2)	24	22 1/2	22 1/2	22 1/2
29 1/2	25 1/2	500	Met-G.M. pref. (1.50)	29 1/2	25 1/2	25 1/2	25 1/2
11	5	2,000	Mont. Picture Corp.	10 1/2	10	10	10
104	104	6,000	Mont. Picture-Pam-Lasky (8)	105 1/2	104 1/2	104 1/2	104 1/2
50 1/2	47 1/2	80,000	Pathe Exchange	74 1/2	73 1/2	73 1/2	73 1/2
84	81	85,000	Pathe Exchange	84	81	81	81
72 1/2	54 1/2	10,000	Shubert (3)	67	63 1/2	63 1/2	63 1/2
104	93 1/2	65,000	Universal pref. (8)	104	93 1/2	93 1/2	93 1/2
100	93 1/2	65,000	Universal pref. (8)	100	93 1/2	93 1/2	93 1/2
124 1/2	90 1/2	85,000	Warner Bros.	118 1/2	107 1/2	107 1/2	107 1/2
130 1/2	122	118,700	De Class A	130 1/2	122	122	122

*B. B. W.

KEITH'S IS IN SOFT SPOT

4 Sound Studios in Greater N. Y.

Operating Before November 1;

Warners, Par., M-G-M, FBO

Four sound studios in Greater New York will be in production during October—Paramount in Astoria, Warners in Brooklyn, M-G-M (Cosmopolitan) and FBO in Harlem. All will concentrate on talking pictures exclusively.

M-G-M is spending \$500,000 reconstructing the Cosmopolitan studio and will eventually have four stages. The first sound-proof stage is expected to be ready for shooting within two weeks. Movietone vaudeville will be made there and musical scores for features synchronized.

Harry B. Weir, sound engineer of M-G-M, is in general charge with Major Edward L. Bowes and Louis K. Sidney of Loew's supervising production plans. A permanent studio orchestra of about 40 pieces will be maintained by M-G-M with David Mendoza of the Capitol theatre as conductor, and Dr. William Axt associated.

Between 45 and 50 highly specialized technical men will be employed at the M-G-M studio to handle the three major divisions of sound production, operating, transmission and recording.

The two original sound stages at Cosmo will be one on top of the other. They will be sound-proof with sound-proof sets also used. Studio will be equipped for both the sound track and disk method of synchronization. M-G-M anticipating using both media with the movietone system for shorts and the records for sounding coast-made silent features.

M-G-M now occupies all of the studio building, Eugene Spitz and other independent promoters formerly renting space have vacated.

Warners

Two sound stages are under way at the old Vitaphone studio in Brooklyn, under the direction of Engineer George Satin.

Warners expect to launch their eastern talking short schedule the third week in October.

Paramount

The Astoria studio is partially operative with Monta Bell as director of sound productions, under Walter Wanger, general east coast production head, for Paramount.

Some two-reelers started by Eugene Spitz and his associates at Cosmo some months ago are being synchronized here. The shorts are for Actors' Fund under the arrangement that Paramount handle distribution.

A dialog feature is due to go into production in late October. A considerable budget is on duty with J. W. Butler as studio manager.

FBO

The former Pathe studio, 134th street and Park avenue, recently taken over by Ben Burke and named the Manhattan, is the scene of FBO's fling at sound via telephone. Under a deal with Kane, new general manager of this phase of FBO, Burke remains as production manager. Fitzgibbon is studio manager.

Others of staff include Joe Clement as art director, Jack Stricker, head carpenter, and Josiah Zuro in charge of music.

The entire area of the studio will be the stage. FBO will use sound-proofed sets, but the stage itself will not be so treated. Everything is being held to basic requirements. Kane succinctly described the policy as being to make pictures.

An all-talking picture called "Stripping High" will be started in a few weeks. Bert Glennon will direct the film from the usual angle, with Bert Harrison superintending sound and dialog.

The first talking short to be made by FBO is "The Scoop," sketch by Edgar Allan Woolf.

FBO contemplates drawing upon vaudeville acts under contract to Keith's for their talking shorts.

Parke's Safety Oven

William Parke, former picture director, has invented "safety oven shelves" for stoves and has organized William Parke, Inc., with a factory in Camden, N. J. Grant Mitchell, George Hassell, George B. Seltz and Chester Bennett are financially interested in the project.

Parke last directed a picture about five years ago, a Pauline Frederick feature for the old Goldwyn company. He turned inventor when his wife burned her fingers taking a roast out of the oven.

MUSICAL FILM TURNS LOT INTO BACKSTAGE

Los Angeles, Oct. 2.

Warner Brothers' lot sounds like backstage of a legit musical production these days, with rehearsals in full swing for "The Desert Song," which will go into production shortly.

Anyone on the back lot is met by reverberating melody from the male chorus, an unusual condition at a film studio, illustrative of the innovations sound pictures are producing.

The 50 male singers will constitute a greater chorus of masculine voices than appeared in the stage production of the musical.

Ernest Grooney, musical director of "The Desert Song" during its first appearance in Los Angeles, is serving in the same capacity for the Vitaphone version.

Keith's Off Westerns

Keith's will not play westerns. It is stated at Keith's office in New York.

The crusher is said to have been Fred Thomson's "Kl. Carson," lately released by Paramount. Keith's got the Thomson film among the Par group purchased. "Carson" in the Keith houses during Sept. did a bloomer.

"Jesse James," also Thomson's and another of the Par list, is said to have been played by Loew's to about the same result.

The Keith statement it was off western did not except Tom Mix, now making them for FBO, with FBO of late liberally selling its product to the Keith houses.

Non-Synchronous for Reade Houses, Temporary

Walter Reade has contracted for Western Electric's non-synchronous in 16 of his houses, including the Columbia. New York, pending such time as W. E. can complete regular wire installation.

Equipment for non-synchronous is identical as far as it goes with full talking equipment and is used as is when the complete wiring job is finished.

Non-synchronous is worked by a house employee (non technical) and consists of two turntables playing alternating records. Amplifiers are standard, of talker type.

Non-synchronous costs about \$3,500 per house, with the cost above \$500 applied against the full cost of talker wiring later on.

DEAL UNLIKELY JUST AT PRESENT

Four Organizations Reported Tendering Offers for Keith Purchase—RCA Is One—Kennedy, Murdock, Casey Management Continuing—Security in Present Position Reported Felt

KENNEDY SILENT

Through reliably reported offers to buy Keith's, coming from four directions, it is said that the Kennedy-Murdock-Casey direction of Keith's believes it is in a soft spot.

At the same time the report is that there is no present intention of disposing of the Keith circuit, through that very feeling of security, both in demand and the present Keith's entertainment policies, now in operation.

Joseph P. Kennedy, the first of the direct Keith heads to return from abroad, is uncommunicative. Other than to merely smile over the suggestion of the Albee-Heiman attempt to secure the return of Keith's control while he, with Murdock and Casey, were abroad, Kennedy said there was nothing to say; that the control held by himself and associates told their whole story.

Inspired stories of Kennedy's banking associates being dissatisfied with the Keith operation and that Kennedy would leave or sell out his interest in Keith's found little credence, beyond the hopeful stock speculators or manipulators.

From close sources information comes that Kennedy, since his arrival in New York, with his banking connections, have considered the several offers made for Keith's. One is reported to have come from R. C. A., the Radio Corporation of America. R. C. A. is desirous, from accounts, of going whole-heartedly into the picture business, as a producer and theatre operator, with its Phonophone adjunct.

Conclusion

The conclusion reached by the Kennedy cohorts, from the story, is that with the Keith circuit, including the former Orpheum Circuit in the west, remaining the single outstanding independent chain of the first class in this country, and considering its possibilities, the present is not the time to favor a selling deal.

Offers to buy are reported also having been made for Keith's by Fox, Warners and one other chain. Kennedy since returning to New York last Friday has issued no statement concerning Keith's. He spoke over the radio on international show business the other evening, but clung to that subject alone, on and off the mike. He could not be induced to go into the Keith offers for publication, nor would he comment upon the position his own producer, FBO, and the Keith-controlled Pathe, which he also directs, might stand in were a Keith deal completed.

Nor would Kennedy say whether, if the bids grow beyond his expectations for the purchase of Keith's, he would listen just now. Business associates close to Kennedy assert there is no chance right now of anyone buying Keith's.

John J. Murdock and Pat Casey will return to New York late next week. It is reported that Murdock and Kennedy are in perfect accord and the attitude of either covers both.

Important changes are looked for in the Keith organization with Murdock-Casey's arrival.

Opera Singers Caused Warners to Move Vita Talking Shorts East

"Regards" on Wire

Los Angeles, Oct. 2.

When the word "regards" is eliminated from the parlance of film studio telegraphy, the telegraph companies will automatically lose their greatest single word source of income.

To add the word "regards" to every telegram that goes out of a studio is as sacred a rite as saying "yes" to a director. It is estimated that an average of 40 telegrams goes out of each of the 15 leading studios of Hollywood daily. And never one without "regards" just ahead of the signature. This means that in an estimated 300 working days a year—conservative estimate—the word is used 180,000 times a year, which at an average cost per word of at least three cents, gives the telegraph companies more than \$5,000 annually on this one meaningless word alone.

Silvermans Out of Co.

Cleveland, Oct. 2.

Jacob Silverman, president, and Isaac Silverman, secretary-treasurer, of the Variety Amusement Co., here, have withdrawn as officers and stockholders from both.

The Silvermans were two of the largest stockholders of the Variety Co., which owns and operates about a dozen film houses in and out of Cleveland. No reason was given for their withdrawal.

Holding Over and Out On Vita's Talking Shorts

The first reported instance of delayed returns in talking shorts is the Clinton, in the Ghetto, near the Delancey street bridge, New York. Warner Brothers, handling records through a separate department and not through their regular film exchange, discovered that this house had contracted for two new shorts three times weekly but was advertising and playing a four-short bill at all shows.

It was accomplished by holding shorts over two days longer than the contracted period. Each Clinton Vitaphone bill contained two new shorts and two shorts from the previous program.

LOEW'S IN PROVIDENCE

Opening October 6 With All Pictures—Wired

Providence, Oct. 2.

Opening of Loew's new theatre here Saturday will give local showmen plenty of reason for gray hairs.

Immediate wired policy is pictures only, with orchestral accompaniment.

If these plans are adhered to the two vaude houses, Albee and Pay's, will not worry so much as they cater to a different patronage.

M. J. Cullen, manager, and Hal Oliver, publicity advance, breezed in last week for a peek at the territory and to arrange for the opening.

Neighborhood All-Sound With Scale Cut Too

Chicago, Oct. 2.

Lubliner and Trinz Center, neighborhood house, first all-sound community theatre in Chicago. House opens on Oct. 6 with nothing on the program but sound pictures, newsreels and shorts.

Admission prices will stand a 25 per cent slash.

Availability of opera singers is a chief reason for Warner Brothers moving their talking short department to the Vitaphone studio in Brooklyn, N. Y.

Reversing the experience of vaudeville, the outstanding individual popularities developed via Vitaphone are grand opera singers, Martelli and Gigli are outstanding in this respect.

The big singers were reluctant to make the trip to Hollywood in most cases, although some did. Mme. Schumann-Heink is now there making Vitaphone subjects.

Vitaphone will start functioning in Brooklyn about the third week in October. The jump in Vitaphone serial numbers from 600 to 2,000 was for the purpose of assigning those numbers to eastern-made shorts.

There are 600 Vitaphone acts now on hand and available to wired houses. It is explained at Warners it is possible, although troublesome and difficult, to resynchronize shorts that have been censored. It was necessary to do this in Pennsylvania, where some lyrics in Winnie Lightner's songs were ordered out.

The resynchronized record was made from the master record by an intricate and highly technical out-out and pick-up system. The average film-cutter and assembler is worthless for this task, which requires an expert technician.

FOX, B'KLYN, FOR NAMES

Fox's Brooklyn, N. Y., is abandoning its Roxy type of stage presentation in favor of name attractions on the order of Fox's Philadelphia. This same policy will obtain in the new Fox houses in Detroit and St. Louis ultimately.

Benny Davis was contracted by Max Silver, the Fox booker, through William Morris agency, but Davis meantime had closed direct with Earl Sanders for a Keith route opening at the Palace, New York, at \$3,000 a week, this week for six days. Davis closes Saturday with the new policy of Sunday opening.

B. & K.'s Paradise Opens; Designed for Sound

Chicago, Oct. 2.

Chicago's first theatre especially designed and equipped for sound pictures, Balaban and Katz Paradise, made its sound-picture debut Saturday.

Dr. Norbert M. LaPorte, director of research for B. & K., had each of the sound preparations. Sound chambers were built into the left and right extremes of the long projection booth, and a decorated surface which absorbs rather than reflects was utilized.

New arrangement is said to insure perfect reproduction in all parts of the house.

Chi Suburb 'Sunday'

Chicago, Oct. 2.

Wilmette, Chicago suburb, scene of a prolonged Sunday movie war, voted last week in favor of the Sunday films. Vote was 1,894 for and 1,165 against. Precincts embodying the high-hat residential district were leading in the opposition.

Town had no theatre, promoters claiming they could make no money on a six-day week. Members of the village board predict a large theatre in the early future.

WAYNE PIERSON WEST

Wayne Pierson expects to leave for the Coast this week to check over preliminary details for the road showing of "Hell's Angels" for Radio. Picture is due in New York in January.

Pierson will handle all eastern business for Howard Hughes' firm, including the submittance of screen material. He recently handled "Dawn" and "St. Petersburg" for Selwyn and Hammerstein.

Newsreels from FOX—MOVIETONE

BEGINNING this week two issues of Fox Movietone News are available weekly to theatres equipped for Movietone.

Every week brings two new sound newsreels, with look and listen recording of the world's news events.

Forty recording units, covering America and Europe, will soon be increased to fifty, making even more comprehensive the world's only sound photography newsreel.

F
MOVIETONE NEWS
X "It Speaks for Itself"



makes all other

or **SILENT—Twice Each Week**

NOW in its tenth year, Fox News enjoys a wider distribution and more thorough world-coverage than ever before.

Today Number 3, Volume 10, appears as the 939th issue of a news-gathering organization proud of its accomplishments.

Its wide acceptance by theatres throughout the world, in a highly competitive market, testifies to the consistent twice-weekly newsiness of

FOX NEWS

“ Mightiest of All ”

news reel services obsolete

And Thank
You,
Murray
Bloom

ANOTHER "WHISPERING CAMPAIGN"!

"Get a load of
"Dancing Daughters"
It's the big noise!"



"Have you seen
"Two Fars" yet?
Laurel-Hardy
slay me!"



"M-G-M's got the biggest sound
opera-"White Shadows." Receipts
beat "Big Parade" and "Ben-Hur."



"You can't top that outfit.
They're fast workers. They've
got 26 Metro Movie tone Acts
all set!"



"I know when I'm sitting
pretty. Give me all those
M-G-M stars and I do
business!"



"Now they've got Cecil de Mille -
Vidor, Cruze, Niblo, Brown - all
Road Show directors"



"I played "Mysterious Lady"
"Cossacks" "Four Walls"
"Telling The World" in a row -
every one big!"



"After all - it's the pictures
ain't it! M-G-M knows its
groceries!"



"Metro's got Sound Studios
East and West. I'm putting my
dough on Leo for sound pictures
too!"



"Excess Baggage" is
playing 2 weeks at the
Capitol. Then comes Chaney
in "While The
City Sleeps."
Hot tamale!"



"They say this "Bellamy
Trial" is the cats!
What a line-up!
(Let's get a drink!)"



"Election? I don't care
what party makes the laws
as long as Leo makes the
pictures!"



THE TALK OF THE INDUSTRY

LON CHANEY—JOHN GILBERT—WILLIAM HAINES—MARION DAVIES—GRETA GARBO
RAMON NOVARRO—NORMA SHEARER—LILLIAN GISH—DANE-ARTHUR—BUSTER KEATON
CODY-PRINGLE—TIM MCCOY—JOAN CRAWFORD—OUR GANG—LAUREL-HARDY, etc.

Member of Motion Picture Producers and Distributors of America, Inc.

WINGS



Sound or silent, rolling up unheard of grosses wherever it plays. On its record, **THE GREATEST PICTURE ATTRACTION EVER RELEASED.** A Paramount Picture.

In seventh week of S. R. O. business at Rialto, N. Y. Jannings-Lubitsch masterpiece success everywhere and hailed as **THE PERFECT PICTURE.** A Paramount Picture.

THE PATRIOT



"The Fleet's In!" Clara Bow, topping even "It" figures. Bancroft-Von Sternberg hit "Docks of New York" breaks Paramount Theatre record by \$7,000!

and now...

ERICH VON STROHEIM

"THE WEDDING MARCH"



Two years in the making, now Erich von Stroheim's brilliant successor to "The Merry Widow" is offered to exhibitors. Available silent or with magnificent symphonic accompaniment. Technicolor sequences. A Paramount Picture.

PARAMOUNT'S GREATEST YEAR!

Talking Shorts

FOX MOVIE TONE NEWS

12 Mins., 9 Clips
Week Sept. 29
Strand, New York

Lots of action in this, establishing it as one of the snappiest sound newsmagazines ever turned out.

Of the nine shots five are short glimpses of major college football squads in action. Differing methods of coaches are illustrated by action, with each shot including another exercise. Some thrilling scrimmage work by the Yale squad and the noise that goes with it. Real comedy in the Dartmouth men's jiggling and postures (limbering up) to harmonica accompaniment and yells from the instructor. Knee drops, made easier by pairs clasping hands, may be excellent for working out candidates but it sure looks funny on the screen.

Also full of zip and closing this bit is the rodeo at Pendleton, Ore. One sensational shot follows a tight-strapped bronk for yards after the rider had been thrown.

Opener is of the Breame games in Scotland with Britain's king and queen attending. A worthless oil well blaze in California. Hissing of the burning oil is recorded. Louisville colored jazz band had one member producing rhythm by giving the bird into the mouth of a jug. It finishes with less comedy than it starts, classing the shot below anything else in the reel.

To anyone hearing and seeing these football maneuvers, the silent shots of days gone by must seem deaf, dumb and blind. What the boys with the sound boxes attached to their cameras will do with the real games this fall can be imagined. *Bigs.*

"HOW'S YOUR STOCK?"
VITAPHONE NO. 2,560.
9 Mins.
Strand, Yonkers, N. Y.

Timely satire on public mania for gambling in the stock market, gagged up in the movie manner by Murray Roth and Bryan Foy. Seven or eight Vita stock players in cast. Hard working comedy that defeats itself by too much striving for laughs.

Living room set, with ticker in middle. Husband is reading quotations on Acme Aeroplane on which the family fortune is at stake. It goes from 75 to 25 while wife upbraids husband for wrecking the family.

Meantime parlor maid is summoned on household business, gets absorbed in the ticker, learns she has won a fortune and quits the job. Cook does the same thing. Burglars enter and blow safe without distracting husband from tape. Cracksmen also interested in quotations and, learning they have won fortune, depart to "go straight."

While Acme Aero crashes, prices boom and support a worthless oil stock held by husband's father.

While they're all looking for certificate, view dissolves and husband is ribbon clerk, asleep at his counter while irate woman customer is trying to get some service. She gets the waiter and clerk is freed for tag line floor walker in manner of "nance" bawls out clerk. *Rush.*

REINALD WERRENATH.
VITAPHONE No. 361.
8 Mins.
Strand, Yonkers, N. Y.

One of the best class concert records Vitaphone has produced. The baritone sings two familiar numbers, but how he sings them! Arrangement is utterly simple and unadorned and has an attractive artlessness about it. Salon set with piano and accompanist.

Werrenath leans against the instrument and without prelude begins "Mandalay," "Duna," the plaint of an old salt, is a companion piece, the two numbers rounding out a highly satisfying interlude. Outstanding merit of the item is the fact that the mechanics are able to reproduce on screen and disk that something that makes the exceptional artist and are able to convey it to the audience.

The Werrenath record was one of three on this bill. Other two were a vaudeville specialty and a comedy talking sketch. The Werrenath number was the only one that drew audible response. Reproduction is flawless in tone and whole record is worthy of place in any program, with special appeal to class audiences. *Rush.*

HURLEY, PUTNAM and SNELL.
VITAPHONE No. 2180.
Piano and Songs;
7 Minutes.
Clinton, New York.

Singing trio, probably with a local rep on the coast. They look well in blue coats and white flannels and warble a group of pop numbers, indicating record was made some time ago. Pair for a short bill.

Opening with a slow ballad, "One Summer Night," as a double, with the piano in focus but the pianist out of the shot. Duo then moving into "I Wonder What Will William Tell," old comedy standby for this type of act in vaude.

Pianist does a regulation piano solo while other two boys are making a change, which consists of adjusting bandanas for a wop comedy ditty "Pastafasula." This final number was done with gestures that seem more or less mechanical to the boys, who look like cabaret floor workers.

BROX SISTERS
UNIVERSAL
Songs
5 Minutes
Colony, New York

Brox Sisters, three-singing, and another girl accompanying on the piano, are from vaudeville. They rate an early spot on small time vaudeville bills hardly suitable for competition with the type of material used in talking shorts at the present time.

Deliver a few vocal numbers as a trio and bow off to light returns. Recording did not sound good and photography also off. *Mork.*

SHAW and LEE (3)
VITAPHONE, No. 386;
9 Mins.; Comedy,
Winter Garden, New York

This is an old standard vaude act. Opening at the Winter Garden with "The Singing Fool" this number spotted second on a four-act Vitaphone program, was spontaneously greeted as a comedy offering. It created a riot, but it got plenty of laughs without loss of time or weakening of the routine.

The boys sing several nut comedy lyrics, accompanied by an invisible pianist. They appear in brown debbies and tight suits a la tinspo. The wooden face delivery is excellent and general entertainment value gives it a rating for the top picture houses.

Some of the gags could stand improvement. The team is a bet for future. *Mork.*

THE FLEET'S IN

(SOUND)
Paramount sound production and release. Starring Clara Bow; James Hall featured. Directed by Malcolm St. Clair. Story and scenario by Monte Brice and J. Walter Ruben. Titles by George Marion, Jr. Paramount, New York, week Sept. 29. Running time, 75 minutes.

Clara Bow.....James Hall
Searlight Doyle.....Jack Oakie
Al Pearce.....Eddie Dunn
Betty.....Jean Laverty
Doubie-Duty Duffy.....Don Wolfheim
Mrs. Deane.....Bodil Rosing
Judge Hartley.....Richard Carl
Commandant.....Joseph Girard

As a picture for downtown de luxe houses with other entertainment, very good. Plus Clara Bow, a bright set of titles and Malcolm St. Clair's intelligent direction. With a so-so story to work on and Miss Bow to work with, St. Clair contributed that which the picture will be most noted for—speed.

James Hall is relegated by script to a half-way William Haines as a wise-cracking, fast-working guy. Also, "Fleet's In" follows the theme

of most Haines pictures, that of the egotistical flip who tries to make the questionable but, hard-to-get flag; repulsed, sore, repents, explains "didn't know what kind of a girl you were," reforms, and proposes.

Gob or marine or variations, but it's all the same.

As a gob Hall shows more than probably ever before. He looks the part and, above all, looks good, which won't be overlooked by women.

Miss Bow again plays a warm but virginal flapper. The way this modern type of lass can take 'em, fake 'em and shake 'em and still retain her standing is quite nifty, even for the screen's stories.

Clara is a "hostess," a Frisco "taxi" dance hall. She lives on dancing—10c per. It's clear she's a nice girl, crystallizing clear. No job in the daytime, either. All nice girls in ballrooms hold jobs during the day and strut their creep joint stuff at night for pin money.

Clara is known as "Peachy" to almost the entire navy. She is seen winning the boys as they arrive on furlough. All the boys brought her presents and she's carrying them home when Eddie (Hall) tries to make by offering assistance. He is advised to return several times and finally does, later meeting Peachy again at the dance hall. As the lights go out for a moment they accidentally become partners. And they finish by winning the championship cup, unaware they are in the contest.

Still suffering from lack of attention, Eddie frames with a sailor friend via coin to insult Peachy, so he can step in and rescue. Works, and Eddie takes her home, where the usual insult occurs. The way Peachy obviously led him on, he couldn't well be blamed, considering he's a sailor. Both fall in love. Peachy that night in spite of the insult and Eddie the next morning while repenting.

In an anti-climax Eddie gets into a free-for-all protecting Peachy, this time legit, and lands in the police court. He is convicted, but

Peachy jumps on the stand and saves him. Canned musical score suitable and tuneful. *Bigs.*

WIN THAT GIRL

(SOUND)
Fox production and release featuring David Rollins and Sue Carol. Directed by David Butler. Adapted by John Stone from a story by James Hopper. Screenplay by Glen MacWilliams. At the Ritz, N. Y., week of Sept. 29. Running time, 29 minutes.
Johnny Norton, 3rd.....David Rollins
Gloria Havens.....Sue Carol
Larry Brown, 3rd.....Tom Carroll
Johnny Norton, 2nd.....Ronnie Karns
Larry Brown, 2nd.....Olin Francis
Johnny Norton, 1st.....Mack Flaker
Larry Brown, 1st.....Sidney Bracey
Clara Geuple.....Janet MacLeod
Clara Geuple.....Maxine Shelly
1929 film.....Betty Rocklaw

Extremely weak for the Ritz although a fair program picture for smaller communities where the high school is an important factor in the social life. It belongs to the cycle of Fox pictures which glorifies the American 16-year-old. "High School Hero" and "Air Circus" are examples of the same general type although possessing more merit than this release.

Picture has been sounded and revolves about football, two favorable and timely factors that will have influence upon whatever box office success an essentially ordinary film achieves. Story is wildly impossible with occasional touches of slapstick. Football pictures have always been conspicuous abusers of dramatic license but this one extends the privilege to new lengths.

David Rollins, a good looking but puny youth, and Sue Carol, a pretty child, are the leads and a portion of the fans may be able to take a love affair between them seriously. It's the Booth Tarkington idea lacking in this author's wit and pathos. Easily pleased folk will also find nothing difficult about a plot that represents three generations of two different families devoting all their

(Continued on page 23)

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.

JOHN
FREDERICK
and
MARIAN
DABNEY
DeLuxe DANCING TEAM

Now Touring Publix Circuit of Theatres
Direction WILLIAM MORRIS
Chicago Office

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

WEST COAST THEATRE
BRADFIELD
West Coast Theatre
Long Beach
Cal.

BILLY SNYDER
THE JUVENILE PRINCE
DOING TIME IN
FANCHON and MARCO'S
"HAT" IDEA
Week Sept. 28
Loew's Theatre, Los Angeles
Direction—WM. MORRIS AGENCY

VINCE SILK
3d Year With West Coast as
Master of Ceremonies
Now
GOLDEN GATE THEATRE, L. A.
Thanks to Fanchon and Marco

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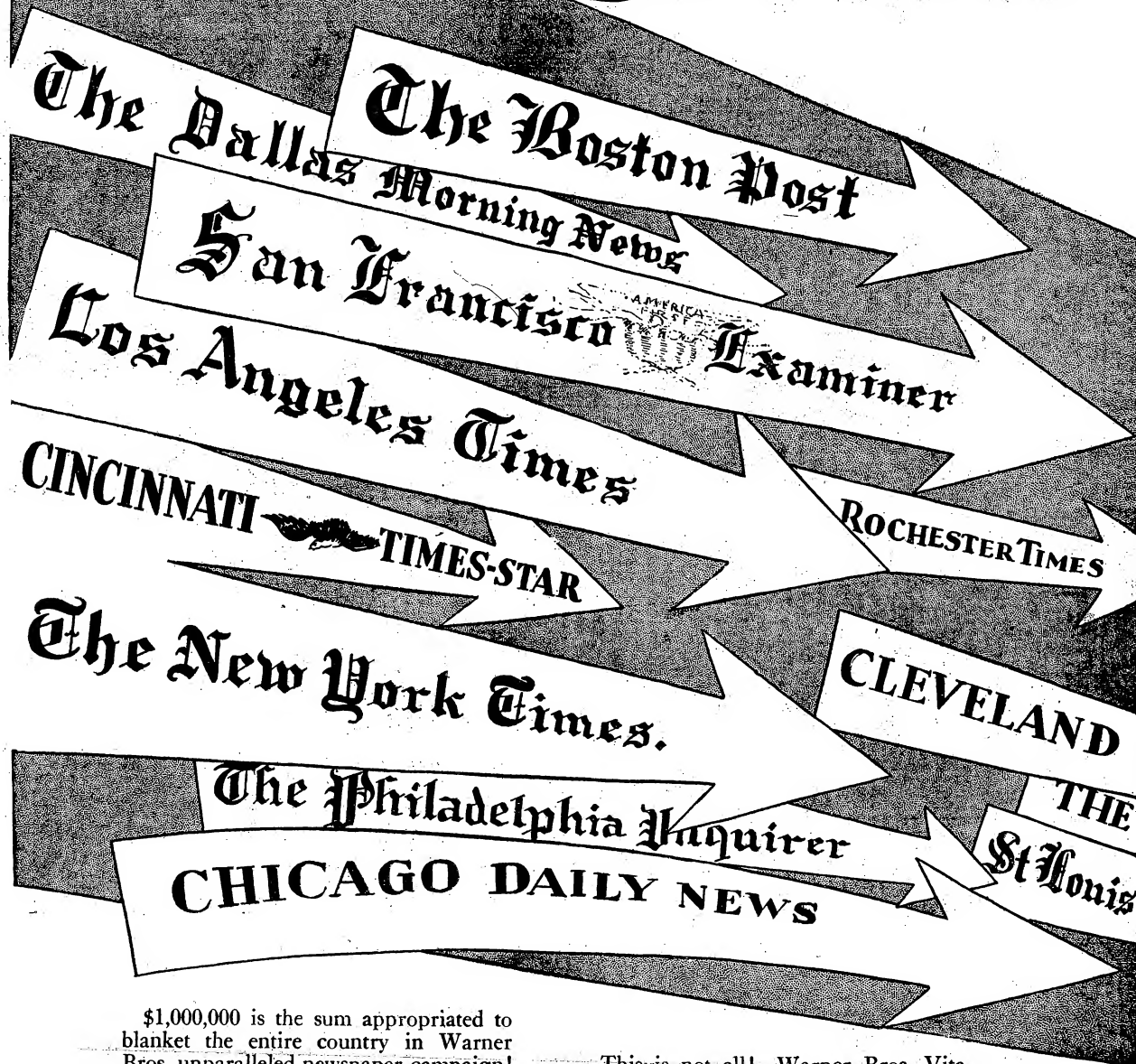
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A perfected, proved product for the cinematographer

In developing it the Eastman Kodak Company has pursued its long established policy of constantly helping to improve the motion picture art. In presenting it to the trade it maintains its undisputed forty-year supremacy.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

STRAIGHT



\$1,000,000 is the sum appropriated to blanket the entire country in Warner Bros. unparalleled newspaper campaign! The merits of Warner stars, productions, and Vitaphone are decisively explained in full page ads in 125 leading dailies!

This is showmanship at its smashing peak! We're behind the exhibitor, so the exhibitor can make every special Warner Winner and Road Show a record-smasher! Our pictures have dynamic drawing power as they stand! This spectacular campaign raises them to a peak where the public will see nothing but Warner Bros. productions and Vitaphone.

This is not all! Warner Bros. Vitaphone Jubilee Hour, broadcast every Monday evening through the Columbia Broadcasting System, provides a coast-to-coast hook-up! Tune in on the fourth of the 26 Warner programs next Monday, at 9:30 p. m. and hear how we create a demand for the Warner pictures you are going to play! Then tune in on profits!

In December, we start an intensive national campaign in all fan magazines. The class fan periodicals, read by millions, will blazon forth with striking Warner ads — provocative box-office pioneers!

WARNER BROS. VITAPHONE PICTURES

as an **ARROW** across The Entire Country GOES This **AUDIENCE-Making Message!**

Below is shown one of the series of full-page ads in Warner Bros. national newspaper campaign.

THE ATLANTA CONSTITUTION

The Detroit News

KANSAS CITY STAR

PLAIN DEALER

INDIANAPOLIS STAR.

Globe-Democrat.

LEAD OFF WITH THESE
PHENOMENAL SPECIALS
NOW MAKING MOVIE
HISTORY

"THE SINGING FOOL"
"LIGHTS OF NEW YORK"
"THE HOME TOWNERS"
"THE TERROR"
"THE JAZZ SINGER"
"TENDERLOIN"
"THE LION AND THE MOUSE"
"GLORIOUS BETSY"

EVERY ONE IS A BANK
BOOK NATURAL!

THE VIVID VOICE of VITAPHONE

Gives you **AL JOLSON** in a thousand **ALIVE** talking and singing Moods.

See and Hear AL JOLSON in The SINGING FOOL

WARNER BROS. VITAPHONE PICTURES

SEE AND HEAR

WARNER BROS. VITAPHONE PICTURES

Phonograph Discs Used for 'Sound,' And Savoy, N. Y., Raises Scale to 35c

Emblazoned with a large sign announcing "sound pictures" and "fully synchronized musical score," the Savoy theatre, off Broadway on 34th street, is using a phonograph of the auditorium type.

Looks like a typical instance of small picture houses ballyhooing nothing in particular and giving impression house is wired for talking pictures.

As near as could be judged three records were used, these alternating. Music was of a neutral quiet nature, with little connection with the screen action.

Immediately preceding the feature was a song slide period. Record was recognizable as Helen Kane singing "That's My Weakness Now." Slides changed from booth by operator. Lyrics got laughs from audience.

Trouble of some sort developed prior to the song slides, about five minutes elapsing in silence. The main title of the song slides started to crack from heat.

An employee stated admission scale had been raised from 25 to 35 cents since the advent of "sound." Business about the same.

Organist is still on duty for news-reel and shorts.

BROOKS TRIO

SINGING BANJOISTS

Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$17.50
Double, \$25.00
11-12 and H Sts.
in the Heart of
Theatre District

Loew's Honest Ads

Syracuse, N. Y., Oct. 2.
In advertising "The Camera-man" for Loew's State here (wired) the advertising stressed a line reading:
Presented without sound.

FLORIDA IS IN FOR BAD SEASON

Jacksonville, Fla., Oct. 2.

Theatre business in Florida is expected to be at its worst in three seasons from effects of floods and hurricanes in the south.

Practically all independent houses from Fort Lauderdale to West Palm Beach, inland, are badly damaged or totally destroyed, with most seeing little prospect of reopening this year.

From Jax to Miami and over to Tampa exes are singing the blues. The 2,300-seat Florida theatre, Jacksonville, though not damaged, gave notice to the entire staff this week. No announcement of closing was made prior to official notice, but it followed a reported refusal by the Florida's orchestra to transfer to the Arcade, where the Peruchi Players (stock) open this week. The request for musicians to move, from reports, is part of a program to turn the Florida into a straight (sound) film house.

The "Journal," afternoon daily, has started agitation for retention of the orchestra members. The musicians claim their contract can be canceled only upon complete closing of the house.

Court Wants Assurance In Ascher House Return

Chicago, Oct. 2.

A committee representing 80 per cent of the organized creditors of the Ascher Circuit of picture houses, formerly operated by Nate and Max Ascher and now held in receivership by the Chicago Title & Trust Company, appeared before Federal Judge Evans with a plea to have the theatres removed from bankruptcy and placed under the general management of Nate Ascher. The committee claimed that with Ascher again in charge the creditors would stand a chance of realizing 100 cents.

Judge Evans withheld decision, asking the committee to appear before him later showing substantial evidence that they are well organized and fully able to co-operate with Ascher in operating the houses.

The obstacle in the way of any agreement between creditors, the court and the Chicago Title & Trust Company is the disposal of the liens and mortgages on the theatre properties. William Fox, holding \$500,000 worth of stock, is opposed to resumption of the Ascher regime, figuring the Fox interests would not be protected. Chester Davis, representing the C. T. & T., also opposes the move in the interests of lease and mortgage holders.

Nate and Max Ascher were re-

Warners Discontinue Silent Films; Talkers Only, With 1st Nat'l Addition

200 Silent Houses Quit

It is estimated that over 200 picture theatres, mostly in neighborhoods, playing silent pictures, have closed within the past two months.

All sections have witnessed the closings. Mostly accounted for by the neighbors going downtown to see and hear the talking pictures.

ported in Variety last week as interviewing creditors in an attempt to reach a carrying agreement in case they could get the theatres back. It is also reported they appeared personally before Federal Judge Wilkerson with a plea to resume control of the houses, but received an indefinite answer.

Louis Gardy, former Rialto-Rivoli publicity man, has left Saranac after two years and is resting at Oradell, N. J. His Cheese Club friends are planning a midnight testimonial.

It is reported Warner Brothers will not produce any more silent pictures, unless the duplicated negative of sound pictures, intended for theatres not equipped with Movietone or Vitaphone, can be placed in that category.

At present, it is understood, this schedule is in force and is said to have been decided on prior to the Warner Brothers-First National deal. It is not understood whether this program would have been carried through without First National.

According to understanding, the tentative or perhaps final deal between Warner Brothers and First National provides that all First National pictures for the coming season, either finished and waiting for the final O. K. or to be produced, will be Vitaphoned at the Warner studios in Hollywood. Those First National productions already made, it is reported, will be synchronized and dialoged wherever possible.

For the present, according to all reports, Warners will preserve the identity of First National as a separate organization, but a shake-up in the ranks of the latter seems likely soon, if it does not come immediately.

Bristolphone's Clash With W. E.; May Soon Arrive at Earle, Wash.

Gotham-Bristolphone is one talker company that is expecting Western Electric to give its apparatus a close once-over within a couple of weeks. Then the device will be installed in Brylawski's Earle, Washington.

This will be the first of the independent talker wiring and may be the test case on the subject of interchangeability, about which West-

ern now expresses complete ignorance.

In addition to Brylawski's theatre the Bristolphone people claim they have contracts signed for 500 more theatres.

If their device infringes it is their plan to pay for a license. If they find they can't pay, then the little subject of restraint of trade is intimated.

HERMIE KING

Musical Master of Ceremonies
Direction Fanchon and Marco
Fifth Ave. Theatre, Seattle

CHARLENA DIAMOND

(DANCING HARLEQUIN SUPREME)
Featured with
Fanchon and Marco's "RIVER" Idea
Now Loew's State, Los Angeles
Direction:
Walter Meyers, of Wm. Morris Agency

BEFORE LEAVING FOR EUROPEAN TOUR

JACKIE COOGAN

AND HIS

"DAD"

(JACK COOGAN, SR.)

WISH TO THANK

The Entire Staffs of the

BALABAN & KATZ THEATRES
JOHN H. KUNSKY

SKOURAS BROS.
SHEA'S BUFFALO

PUBLIX THEATRES, INC.

ALSO

FANCHON AND MARCO
BENNY RUBIN

CARTER DE HAVEN
HUGH HERBERT

WILL ROGERS

For Courtesies Extended During Recent Tour

AMERICAN AND EUROPEAN TOURS

A. L. BERNSTEIN
Personal Representative for
JACKIE COOGAN

Arranged by
WM. MORRIS AGENCY (WM. MORRIS, JR.)

OPENING IN
NICE, FRANCE
OCTOBER 19

**SMASH HIT
EVERYWHERE!**

HIT
at
ROXY
(SILENT)

HIT
at
**UNITED ARTISTS
DETROIT**
(SILENT)

HIT
at
**GARDE
THEATRE**
New London... Conn.
[SOUND]

FBO's

First Daring Venture into
Sensational Flash Musi-
cal Comedy Sequence---
Prologue and Epilogue---
in SOUND and DIA-
LOGUE

**"WORTHY \$2.00
RUN ANYWHERE"**

*Wires Sure-fire Al Gottesman,
of the Garde Theatre, New
London, Conn.*

**SWEEPING THE NATION!
BLASTING RECORDS!
BRINGING NEW LIFE!
OPENING NEW VISTAS TO
UNDREAMT PROFITS!**

William L. Baron
Presents

Hit

OF THE SHOW

FBO
PICTURES
CORPORATION

JOE E. BROWN
GERTRUDE OLMSTEAD
Gertrude Astor Daphne Pollard
A RALPH INCE PRODUCTION

WATCH FOR FBO's SENSATIONAL 100% TALKER!

\$UCCESS!

all New York
went wild-

over CARL LAEMMLE'S
perfect combination of
Sound, Music and
Dialogue seen and
HEARD in Director
PAUL FEJOS' in-
comparable TALK-
ING PICTURE-

"Best talker feature yet achieved."

—N. Y. Daily Mirror

"Unprecedented crowds."

—N. Y. Eve. Graphic

"Customers applauded extensively."

—N. Y. Sun

"Gripping. You can detect Fejos' genius."

—N. Y. Eve. World

"Excellent entertainment."

—N. Y. Telegraph

"Tells a story with unusual brilliance."

—N. Y. Eve. Post

SOUND
IS
UNIVERSAL

LONESOME

starring

GLENN TRYON and BARBARA KENT

HEAR!
HEAR! Carl
Laemmle's First
100% Talking Picture
"THE MELODY OF LOVE"

Directed by Arch Heath—Story by Robert
Arch. Sound supervision by C. Roy
Hunter with the Universal City
Orchestra Melody Four.

Its name is "THE MELODY OF LOVE"—

Voices give it the breath of life.

It is the romantic story of love, life and laughter with soldiers and song for background—

All the characters speak their lines!—

The performance of every member of the excellent cast will delight you!—

Walter Pidgeon is the hero—Mildred Harris is the Loved One—

Jane Winton is the girl he left behind him—

Tom Dugan is Walter Pidgeon's comedy Buddy—

Jack Richardson is the heavy—All give finished performances—

All are convincing—All are entertaining.

WIN THAT GIRL

(Continued from page 17)

time to producing football players for the sole purpose of defeating the other.

Opening caption states that Americans settled down after the Civil War to enjoy a period of peace but shortly thereafter football was invented. Football of the 30's, the game in 1905, and finally in 1928 is the blueprint of the narrative. Gags fill in the footage.

Synchronization adds little although the Roxy is a difficult test. Production is okay except for photography which seemed foggy at times. This might be due to amperage or projection causes but seems inherent in film. "Win That Girl" is a moderate among the moderate.

Three Ring Marriage

Produced and released by First National. Directed by Marshall Neilan. Title by Garrett Graham. Adapted by Harvey Thew from story by Elsie Wilson. In cast: Mary Astor, Lloyd Hughes, Howard Truesdale, Alice White. At Loew's Circle, one day, Sept. 21. Running time, about 65 minutes.

With a lot of stock circus shots,

Charles Althoff

Always
Playing
Opposition
to Somebody



"Charles Althoff, the Yankee Fiddler, is the laugh wov of the Orpheum show. This man Althoff is clever, etc., etc." S. F. "Examiner."

"VARIETY"

"As perfect a characterization as was ever portrayed on any stage."

Address Care Jerry Carrell, 1560 Broadway, N. Y.

led off by ranch atmosphere to give it western classification. "Three Ring Marriage" has a society drama fling. Cowboy wins his cowgirl and ager in an elaborate hotel suite. Weak story, with good names miscast. Okay on double feature or alone in houses of don't care policy. Picture has earmarks of being made when Alice White was a bit player, and while Mickey Neilan and Mary Astor were in between their regular work.

Mary too delicate type to be convincing in saddle role. Alice okay as roughneck circus performer doing her vamp stuff.

THE NIGHT BIRD

Universal production and release. Starring Reginald Denny. Directed by Fred Newmeyer. In cast: Bette Lee, Sam Hardy, Harvey Clark, Corliss Palmer. No other screen credits. At Keith Hippodrome, New York, week Sept. 30. Running time, 10 minutes.

While this is light matter-of-factly entertainment, based upon what is a slim story outline, there are some conventional situations which will rate applause in the grinds and laughs in the others.

Reginald Denny has an a la Tunney role, highbrow disliker of night life and the prize ring. When the promoter decides color is necessary for the championship battle, he lugs his battler into a spacious apartment and night clubs. Pleading this, the battler comes upon a pretty, but bruised foreign dame in the park. That is the excuse for a romance even peculiar for the screen and rather a flat one, despite the "originality."

When the battler discovers he really loves the no-spika English lady, she pops back to her old man and the horse whip.

On the night of the big battle and while the highbrow is taking a part of the count because of the absence of his loved one, she is resisting papa and getting a sound trouncing. The audience's mentality will decide whether tears or laughs will be the order of the evening at this point.

A half-grown bambino manages to get into the ring, and get to the ropes in time to whisper the word to the disheartened champ. Then action. The challenger is put away in the twinkling of an eye and the champ, in his fighting togs—not even the bathrobe—jumps a cab with the kid, socks right and left, until the avuncular papa takes a physical roll and strong arms clamp the little darling forever.

Denny has done much better, when handed better stories.

GALLANT HUSSAR

(ANGLO-HUNGARIAN MADE)

Produced by Gainsborough Pictures. Distributed in the U. K. by W. & F. M. Directing by George Fitzmaurice. Photography by Eduard Hoesch and Bruce Timm. Adapted from original story by Margaret Langen and Eszra Harlos. Censors' Certificate "U." Pre-viewed at London Hippodrome, Sept. 18. Running time, 80 minutes.

Lieut. Stephen Arlik.....Ivor Novello
Mary Wentworth.....Evelyn Holt
Bubeniyk.....Erast Verebes
Jedya Szekely.....Julius Voa Szoreghy
Mr. Ocks.....

Film is rather like the cast list, of mixed nationality. Padded beyond all need. Would cut easily to 5,500 feet, and be a better picture. It has some elements of novelty in Hungarian street and country locations, and the Katy and Bubeniyk roles are in the hands of a couple of passably good comedy troupers, even if their humor is a bit too bucolic.

Some good sequences of a Hungarian country fair do not strain the continuity. But the story is thin, and Ivor Novello does little but look a good looking fellow.

An attempt to make an American angle has been gotten in by making the heroine return to her native country with poppa, who has made a pile in some nebulous works at Detroit. But Evelyn Holt does not pass muster either as an American girl or as a screen hope.

The Hungarian studio ideas of hotels and restaurants, while they may be locally correct, look cheap and tawdry without being novel or atmospheric.

In the editing and titling (always one of the worst features in British films) there are some funny breaks. The hero is said to be interested only in two things, uniform and good women. And he is shown behaving in a restaurant in a way in which no educated European would dream of behaving, even if it is much less an "officer and a gentleman."

Then, when suspended from the army, he goes to a farm where, per capita, the land is said to be the way salvation is usually found. "Hard work." Followed by shots showing him leaning against a post with his hands in his pants' pockets while someone else rustles all the work.

What story there is concerns a young officer who has dined and money lenders with equal ease. All the money he borrows he drinks and gambles away, till, forging the colonel's name to a bill, he is "sent on leave" pending his coming home. He meets a girl with whom he falls in love. His last dollar goes in paying the restaurant band to play under his window, while the American, thinks this is awfully sweet. Or so the director seemed to think.

Being also an officer and a gentleman, he borrows money from his sister's prospective husband—or rather persuades his father to do it for him when the money is asked for permission to wed the sister. Then goes to brother-in-law's farm to work.

Meets the girl again, and goes with a couple of farm hands to a fair with her, knowing who she is although she is disguised as a farm hand. Makes love, reciprocated, but gets the bird when the girl (who wants to be loved for herself alone) finds he knows she has money.

Called back and forgiven by the colonel, he sends the same band to play the same tune outside the girl's window, whereon she ceases packing her grip to return to Detroit, and falls in his arms.

Better in some ways than it sounds, this film will just about get by here with the Novello and Bubeniyk. Others will find it long and in parts unconsciously funny. Its reactions are also too Continental for this market, where the money and conduct are not quite so lax as any rate in theory. And our audiences do love to be supposed to believe they run true to tradition and theory.

For America—out. Prot.

SWEET SIXTEEN

Trem Carr production released through Ravart. Directed by Scott Penrose. Story by Phyllis Duganne. Continuity by Arthur Hoar. In cast: Scott Penrose, Gertrude Olmstead, W. H. Tooker, Gladjen James. At Loew's New York, one day, Sept. 11, on double bill. Running time, 65 minutes.

Little sister's first sowing of the oats; how it is repeatedly interrupted with much repentance and then started all over again, is the theme of "Sweet Sixteen." Nice program but too weak to feature except in smallies.

Helen Foster cops the picture. Ideal for role, sweet and demure. Holds throughout.

Roadhouse, swimming pool, very little battling, with customary complications but less than usual quantity of necking.

FORECLOSE ON BOMBED HOUSE

Chicago, Oct. 2.
Home Mortgage and Investment Company has filed a bill against S. J. Gregory to foreclose a trust deed for \$350,000 against the Parthenon Theatre.
House has recently been bombed twice.

Bob La Salle

Just One of Those Publix Routes

1928	Week		
Sept. 2	—Oriental.....	Chicago, Ill.	
Sept. 9	—Norshore.....	Chicago, Ill.	
Sept. 16	—Senate.....	Chicago, Ill.	
Sept. 23	—Harding.....	Chicago, Ill.	
Sept. 30	—Tower.....	Chicago, Ill.	
Oct. 6	—Capitol.....	Detroit, Mich.	
Oct. 13	—Circle.....	Indianapolis, Ind.	
Oct. 20	—Missouri.....	St. Louis, Mo.	
Oct. 27	—Oriental.....	Chicago, Ill.	
Nov. 3	—Oriental.....	Chicago, Ill.	
Nov. 10	—Oriental.....	Chicago, Ill.	
Nov. 17	—Oriental.....	Chicago, Ill.	
Nov. 24	—Oriental.....	Chicago, Ill.	
Dec. 1	—Travel.....		
Dec. 7	—Olympia.....	New Haven, Mass.	
Dec. 15	—Metropolitan.....	Boston, Mass.	
Dec. 22	—Paramount.....	New York City	
Dec. 29	—Loew's Palace.....	Washington, D. C.	
1929	Week		
Jan. 7	—Loew's Century.....	Baltimore, Md.	
Jan. 14	—Loew's Penn.....	Pittsburgh, Pa.	
Jan. 21	—Travel.....		
Jan. 26	—Capitol.....	Montreal, Can.	
Feb. 2	—Shea's Buffalo.....	Buffalo, N. Y.	
Feb. 9	—Michigan.....	Detroit, Mich.	
Feb. 16	—Allen.....	Cleveland, Ohio	
Feb. 23	—Ohio.....	Columbus, Ohio	
March 2	—Indiana.....	Indianapolis, Ind.	
March 9	—Ambassador.....	St. Louis, Mo.	
March 16	—Chicago.....	Chicago, Ill.	
March 23	—Uptown.....	Chicago, Ill.	
March 30	—Tivoli.....	Chicago, Ill.	
April 6	—Travel.....		
April 13	—Minnesota.....	Minneapolis, Minn.	
April 20	—Travel.....		
April 27	—Metropolitan.....	Los Angeles, Calif.	
May 4	—Grenada.....	San Francisco, Calif.	
May 11	—Travel.....		
May 16	—Denver.....	Denver, Colo.	
May 24	—Riviera.....	Omaha, Neb.	
May 31	—Capitol.....	Des Moines, Ia.	
June 8	—Palace.....	Dallas, Tex.	
June 15	—Worth.....	Ft. Worth, Tex.	
June 22	—Texas.....	San Antonio, Tex.	
June 29	—Metropolitan.....	Houston, Tex.	
July 6	—Saenger.....	New Orleans, La.	
July 15	—Alabama.....	Birmingham, Ala.	
July 22	—Howard.....	Atlanta, Ga.	

Personal Management—MAX TURNER, William Morris Office

A HIT!

AT LOEW'S WARFIELD, SAN FRANCISCO

Greatest Box-Office Record for All Time

WEST COAST SERVICE CORPORATION

General Office: San Francisco Office: Portland Office: Seattle Office:
Washington at Vermont Ave. Grand Theatre Bldg. Liberty Theatre Bldg. 671 Skinner Bldg.
Los Angeles, Calif. San Francisco, Calif. Portland, Ore. Seattle, Wash.

SAN FRANCISCO, CALIF.

LOEW'S WARFIELD THEATRE

Sept. 23, 1928.

Mr. Bobby Agnew,
Fanchon & Marco's "Violin Voyage" Idea,
Loew's Warfield Theatre,
San Francisco, Calif.

My Dear Mr. Agnew:

It may interest you to know that during your current engagement at Loew's Warfield all attendance records in the history of this theatre were broken.

Although we have no definite way of knowing, there is no doubt that your presence on the bill was largely responsible for this marvelous business.

I want to take this opportunity of expressing to you our appreciation and hearty congratulations for your ability to draw at the box office.

It was a real pleasure to have you with us. Our only regret is that your engagement is limited to a single week. Fanchon & Marco are to be congratulated for giving to us the opportunity to present a real star to our discriminating patrons.

With kindest regards and best wishes,

Lou Golden

Lou Golden,
Manager,
Loew's Warfield Theatre.

Bobby Agnew

SCREENLAND'S SMILING JUVENILE

8 MORE WEEKS FOR WEST COAST THEATRES

Direction FANCHON and MARCO

No Film Road Show Now Out Or In Sight Until January; 1st Such Situation in Years

Not a road show picture touring at present and with not one in sight before January, next.

That is of the \$2 class and stamped indelibly as a film road show.

It's a condition that has not oc-

curred in pictures for years, such a long lapse between road show \$2 pictures with none immediately designed to so play on travel.

Exceptions are possible, but do not add to the road show list. One is Warners' "Singing Fool" with Jolson. Due to the wired house condition and necessity for that film, the Warners have generally released it for the pop houses although playing at a \$3 top at the Winter Garden, New York, to a maximum weekly gross now of \$40,000.

The Fox people believe they have a \$2 road show in "The Four Devils," opening tonight (Wednesday) at the Gaiety, New York, but Fox may be in the same position, as it is a sound picture.

"Hell's Angel" is the road picture in the prospective, due in by January. It is also to issue with sound. Much has been heard about "Hell's Angel," a Caddo (Howard Hughes) production, to be distributed by Paramount.

"Wings," Paramount, rode along on a \$2 road show basis without encountering difficulty in reaping good grosses at that scale, until First National released "Lilac Time." Both were with sound and of the aerial type of subject. "Lilac" forced Paramount to generally release "Wings" for the regular theatres. Each has been doing banner business at the pop scales, even when in competition.

Road show offices in New York have been abandoned and the picture road experts are looking elsewhere. This was forecast when Jeff McCarthy, the foremost director of all picture \$2 road tours, recently decamped from New York to be of general assistance on the Fox lot in Hollywood for Winnie Sheehan. It is now reported that Wayne Pierson and Joe Shea, also

Neck Holding Buyers

Exhibitors in and around New York say they are being flooded by offers from chains. One indie exhib in explaining the pressure said the buyers were hanging around his neck, waiting for him to decide.

Many Minor Matters For M.P.T.O.A. Debates

Instead of a mere convention the annual meeting of the Motion Picture Theatre Owners of America to be held in Toronto, this year, will be more in the nature of a trade conference, according to one of the executives of the association.

The evils of oversteering, censorship, labor, music tax, mouth organs, red flannel underwear, Publix Opinion, the Graphic, Pete Harrison, and squawking pictures will be dealt with in the usual strenuous manner used by executives of the association in moments of grave crisis for the industry.

"DESTINY," CANADA-MADE

Winnipeg, Oct. 2. "Destiny," feature picture directed by Neal Hart for the British-Canadian Pictures, Ltd., and produced in Calgary, has been completed.

It will be screened in that city for the local directors before taken to Great Britain by William Steiner of New York. The latter contracted to distribute this company's features for five years.

of the \$2 handling men, are going west, too.

While the wired houses are now limited and under 1,000 currently, with the number increasing slowly, grosses from them especially as secured by the Warners in rentals, the latter mostly on percentages, reach so high they make road showing unnecessary, if possible. Warners' circulation grosses are being constantly added to as newly wired houses start.

Ed Bishop Goes Broke Bucking Publix in Denver; Owes \$200,000

Denver, Oct. 2.

Colorado (2,450 seater), most historic playhouse in Denver and the best until Publix's new Denver started, has gone broke under the management of Ed A. Bishop, one time millionaire real estate man and theatrical power. Bishop has lost his entire fortune trying to put the Colorado on a paying basis during the past year and a half.

He is said to have assets of \$50 or less and liabilities of approximately \$200,000.

The new Publix Denver killed the Colorado in record time, cutting the weekly gross by an average of \$2,000.

According to Bishop's statement, his net has been around \$3,000 weekly and his grosses between \$3,000 and \$4,500. His actual investment (not including 15-year lease) in the house was \$400,000, all of which he loses to Horace W. Bennett, local financier who owns the building. Bishop, always a great scout when he had it, is now seeking a job. He pledges himself to square every penny of debt.

Bennett, who expresses his determination to make the Colorado pay, is going to place unlimited resources behind the venture. While he is undoubtedly out to catch the Denver fans and make 'em like it, he

is not a showman and it is questionable what he can do in getting the right pictures (which are tied up here by Publix) and stage talent. He has placed active management of the house in the hands of A. H. Haagen, Denver theatre man, formerly with the Chicago Opera, who announces that \$50,000 will be spent in redecorating the house and preparing it for its new policy. The house also will be wired for sound under present plans. Pictures from the indicies will be shown.

AL LYONS AND NEAL CASTAGNOLI

Featured in
**FANCHON and MARCO
IDEAS**

LOEW'S STATE THEATRE
LOS ANGELES
INDEFINITELY

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

GEORGIA LANE DANCERS

Complete Units Appearing in Fanchon and Marco "Ideas"
STUDIOS: DENVER, COLO.

ETHEL MEGLIN'S
FAMOUS WONDER KIDDIES
FEATURED WITH
FANCHON AND MARCO

DORIS WHITMORE
World's Youngest Prima Donna
Toe Dancer and Violinist
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

ALFRED BROWER
World's Fastest Russian Dancer
Re-engaged by FANCHON & MARCO
Direction WILLIAM MORRIS

DAVE GOOD
MASTER OF CEREMONIES
COLORADO THEATRE, DENVER
Thanks to Fanchon and Marco

DAVE APOLLON

WITH **MISS DANZI**
AND HIS MANILA ORCHESTRA

Scored a Sensation as
MASTER OF CEREMONIES AND GUEST CONDUCTOR
AT THE PARAMOUNT, New York, This Week (Sept. 29)

Direction **WILLIAM MORRIS**

Excerpts from the Press

"MORNING TELEGRAPH"

"Dave Apollon comes very near being the whole show at the Paramount this week. The place held for many weeks by Paul Ash could never have been better filled than by this amusing and versatile Russian lad. . . . Speed and more speed is what Apollon gives them in his announcements, acting as master of ceremonies, in his specialties and in introducing the various numbers.

"He has brought with him to this presentation, which is titled 'House Boat' and staged by Joseph Santley, practically his entire vaudeville act, which includes his Manila String Orchestra and Danzi, the dancer who has appeared with him for several seasons.

"Apollon makes his entrance shortly after the start of the revue and conducts the Paramount stage orchestra in an excellent arrangement of 'On the Road to Mandalay'.

"Apollon follows with his double mandolin and piano number that was a genuine sensation, as was his Russian dancing.

"Danzi, the dancer, holds the next-to-closing spot. This is the personable miss who has been stopping shows in vaudeville wherever Apollon has appeared, and proves a show-stopper at the Paramount.

Apollon, with his innate sense of humor, has never proved his worth better as a master of ceremonies than he has on this presentation. A genuine novelty for the motion picture theatres."—H. D. S.

NEW YORK "TIMES"

"Chicago has evidently won back Paul Ash, for he is not at the Paramount this week. But the audience there appeared to enjoy his successor, Dave Apollon, an expert Russian dancer, who has a ready wit and a keen ear for music. His show is one of the best entertainments of its type that has been seen at the Paramount for some time."—Mordant Hall.

Columbia Sound Pictures



COLUMBIA has always given you *sound values* in its silent productions. You'll get even greater values in **COLUMBIA SOUND PICTURES**.

Our choice of the Western Electric recording and reproducing system (the same as that now being used by Vitaphone and Movietone) is a guarantee of sound quality in **COLUMBIA SOUND PICTURES**.

Through our foresight in providing *sound* box-office vehicles for our "Perfect 36," we now possess a number of outstanding stage plays and stories which are admirably suited for reproduction as sound pictures. Among the plays that we are now carefully considering for this purpose are "The Donovan Affair," by Owen Davis; "The Younger Generation," from the play "It Is to Laugh," by Fannie Hurst; "The Fall of Eve," by John Emerson and Anita Loos; "Redemption," by Count Leo Tolstoy. Among the stories on the current season's program available for production as sound pictures are "Acquitted," by Mary Roberts Rinehart, and "Trial Marriage," the *Saturday Evening Post* serial story by Elizabeth Alexander.

Theatre-owners can rest assured that when **COLUMBIA** finally decides to put a vehicle into production as a sound picture, it will have all the necessary values and qualities to make it a superlative box-office attraction.

Electrical Research Products
DIVISION OF
Western Electric Company
195 BROADWAY
NEW YORK

September 27, 1928.

J. E. OTTERSON
President

MR. JOSEPH BRANDT, President,
Columbia Pictures Corporation,
1600 Broadway,
New York, N. Y.

My dear Mr. Brandt:

I wish to express to you our pleasure in having Columbia Pictures Corporation join the other well-known producers licensed by us to use the Western Electric system of talking motion pictures.

We are placing at your disposal our technical experience and manufacturing facilities and welcome the opportunity to be of service to you.

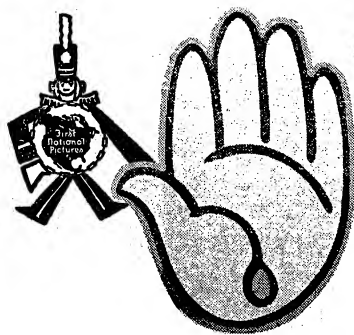
Very truly yours,
J. E. Ottersen
President.

"SUBMARINE"

— NOW PLAYING TO CAPACITY AT EMBASSY THEATRE, N.Y. AT \$2 TOP

Will be available in either silent or sound version

**SOUND
STORIES
+
SOUND
VALUES
=
COLUMBIA
PICTURES**



STOP

plugging along
with **AVERAGE**
Profits

LOOK

what "LILAC TIME" is doing **WITHOUT SOUND**—

"'Lilac Time' last week without sound broke all house records for State Theatre. We want to congratulate you on this box-office masterpiece." —E. A. Renner, Youngstown, N. Y.

Smashed all records at the Strand, New Britain, Conn.

"'Lilac Time' business best since house opened. All acclaim it best picture of the year." —P. A. Boone, Mt. Airy, N. C.

Best in history at the Strand, Hartford, Conn.

House record at the Capitol, Ansonia, Conn.

LISTEN

to the raves from Showmen who're playing it **WITH SOUND**—

Week's gross at Palm Theatre, Pueblo, at 40c admission, was \$1700 better than previous record established at 50c scale. **FIVE OUT OF FIVE COLORADO BOOKINGS TO DATE HAVE BROKEN RECORDS.**

"'Lilac Time' opened yesterday to tremendous business. Holdout line started two-thirty before first show was completed and never broke until nine-thirty at night. Musical score greatest I have heard. People actually cheered it. It is a big smash like 'Sea Hawk', 'Lost World.' Congratula-

tions to First National on the biggest thing in sight or sound." —Earl Hall Payne, Kentucky Theatre, Lexington, Ky.

"It's 'Lilac Time' in Utica. Picture opened last night to capacity houses and line four abreast two blocks long. Genesee street looked like New Year's eve on Broadway. Audiences held spellbound by realistic air shots and effects. Look for a record week." —Bernard Depkin, Manager Stanley Theatre.

Best in history at the Maños, Greensburg, Pa.

**YOU can be the 47th Showman
to break your house record!**

John McCormick Presents

COLLEEN MOORE

IN

LILAC TIME

**46 records to date—
8 in past 5 days**

a **GEORGE FITZMAURICE** production
with **GARY COOPER**

Scenario by Carey Wilson • From the Play by Jane Cowl and Jane Murfin • Adaptation by Willis Goldbeck • Titles by George Marion, Jr.

Whether your Theatre is wired or not

FIRST NATIONAL PICTURES

are a **Sound Investment!**

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President



**Get out your
Playdate Book.
Here are 6 more
sure entries—**



THE WHIP
With Sound

Boosted gross \$1800 at Strand, N. Y.
Led town at the Century, Baltimore.—4-Star Cast.



**THE
GOOD BYE KISS**
With Sound

Mack Sennett's great surprise special. 9 reels of glorious comedy-romance. With three new Sennett star finds.



**COMPANIONATE
MARRIAGE**

Pantheon, Toledo premiere opened big and built up throughout week. Betty Bronson and Alec B. Francis in cast.



MILTON SILLS
in "The Crash"

Funch drama with a cliché, trick finish. The whole town will talk about terror Thelma Todd.



CHARLIE MURRAY
in "Do Your Duty"

Charlie as a comical cop rounds up all the laughs of New York's underworld.



KEN MAYNARD
in "The Glorious Trail"

The showman's delight—box office bearcat—in clashing action romance with brand-new stunt thrills!

**Booking Now—
And How!**

Keith's Splits Wiring of 50 Houses Between W. E. and R. C. A.—25 Each

A wiring contract arrangement made by Keith's within the past 10 days appeared to have brought confusing opinions to those unaware it was in the line of straight business.

Keith's contracted for 50 wired houses, dividing the number between Western Electric and RCA's Photophone. It was an equal division.

The RCA contract followed that with W. E., with the Photophone contract made this week.

That Keith's is taking on Photophone is not accepted as an indication that there is anything more

than the business agreements it expresses in it. A report immediately following suggesting that the deal evidenced no interest secured by RCA in Keith's had no foundation other than misunderstanding.

Keith's may add other theatres to its wired list.

Eastman Will Be Wired By Photophone for 'Kings'

Rochester, N. Y., Oct. 2.

After considerable exploitation on its scheduled showing at pop prices of "The King of Kings" this week, Eastman theatre suddenly shifted and has "The Fleet's In." Orders to change came from George Eastman after a demonstration of Photophone in New York, attended by the kodak king, George W. Todd, head of the Regorson Corp., operating the Eastman chain of theatres here, and William A. Callhan, manager of the Eastman.

Eastman will be one of the first theatres to have installed Photophone, about Nov. 15, a courtesy extended, it is understood, because much of the preliminary work on Photophone was done at the house by the General Electric Co., the Eastman orchestra being used in perfecting sound reproduction.

According to Mr. Eastman, "The King of Kings" will be a "new picture" with the Photophone accompaniment, and will be the first sound film shown when the new policy goes in effect.

Midnite Mats in Small Towns

Chicago, Oct. 2. Great States theatres, Publix subsidiary operating theatres in Illinois towns, have found that midnight shows in the smaller cities get over, with proper plugging.

The circuit is scheduling the midnight mats as regular events in several towns.

Fox's Building Plan For Wis. and Mich.

Chicago, Oct. 2.

Joe Leo, a vice-president of Fox and general manager of Fox middle-west territory, is at present engaged in tying up Wisconsin and the upper peninsula of Michigan.

It is reported Fox is prepared to go on a spending orgy in those states, with local capital already contracted to build a large number of theatres with the leases to be turned over to Fox. In no instance is Fox building himself outside of Milwaukee. Towns in Wisconsin are promised new theatres within the next 12 months. The cost of construction of these houses ranges from \$250,000 to \$800,000 each.

Contracts have already been signed for a theatre to be erected in Appleton with 1,900 seats, and Green Bay, 2,500-seater with office building.

Other Wisconsin towns reported to be invaded by Fox are Marinette, Stevens Point, Marshfield, Monroe, Merrill, Manitowoc, Antigo, Rhinelander, Wausau and Waukesha; while in northern Michigan the towns named are Sault Ste. Marie, Ironwood, Ashley, Escanaba and Marquette. In Milwaukee, announcement will be made in the next few weeks of a \$3,000,000 house, seating 5,000, downtown.

Leo's appointment of vice-president gives him added authority, together with his general management of this territory. Leo's record shows that he successfully brought out from the red the Ascher Bros. theatres, recently thrown in bankruptcy around here, and before that operated Fox houses in the east.

Indie Exhibs, Formerly With Sapiro, Now in Bad Jam—Can't Get Product

Some of the independent theatre owners in Greater New York, formerly members of the Sapiro organization, report greater difficulty than ever in securing product. Having held up purchases while waiting for Arthur Whyte to do the general buying for the association, the exhibitors now find a considerable part of the desirable features has been sold to opposition theatres in

their respective territories for the coming season.

Pending deals with Fox for the sale of the independent houses, the exhibitors are having a rough time. The longer they remain without contracts for product the more necessary it will become for them to tie up with a chain for protection.

The tieup with the Independent Motion Picture Exhibitors Association has cost the 20 independent operators concerned over \$50,000 in cash and obligations yet to be met, while the loss of time during which their opposition bought product is nestmable.

Winnipeg Epidemic

Winnipeg, Oct. 2.

So far common sense has prevailed in Manitoba, Canada, particularly in Winnipeg, as far as measures for combating the infantile paralysis epidemic are concerned.

During the past week several more cases have been reported, with the usual result that juvenile attendance at theatres is greatly affected. Health officials apparently realize that it is laughable to shut theatres and permit the huge department stores to remain open and thus encourage an even greater mixing of people.

The neighborhood houses of this city are finding the strain kind of hard, especially for matinees.

RED GRANGE IN UNIT

Harold "Red" Grange will enter presentations via a Publix unit opening Oct. 21 at the Oriental, Chicago.

A special unit to be constructed around the ex-footballer will travel the regular Publix western circuit. Grange has been playing vaude in an around New York for a couple of Fox weeks.

Production Starts Soon on "FIVE O'CLOCK GIRL"

Starring

MARION DAVIES

An

ALFRED E.
GREEN

Production for
M-G-M

PLAYING DE LUXE PICTURE THEATRES AND VAUDEVILLE

Miss JUBAL EARLY

Exclusive Material by WM. K. WELLS

This Week, Capitol Theatre, Chicago, Ill.

**Now at the
Strand
Theatre
Vancouver,
B. C.**

**JACKIE
SOUDERS
and his
Orchestra**

TRADO TWINS

Playing West Coast Theatres
"Still working; in fact, always
working"

Oct. 18-24,
Seattle Theatre, Seattle

TELL 'EM WITH TRAILERS

**NATIONAL SCREEN SERVICE
SELLS SEATS**

THE GREAT

JACK NORTH



wishes to announce the completion of his nine hundred and ninety-ninth week for the marvelous Publix Circuit at the Capitol, Des Moines, this week. Now open for engagements with

FLORENZ ZIEGFELD
C. B. DILLINGHAM
GEORGE WHITE
BALABAN AND KATZ

OR

The Trip to London with the Great Abe Lyman

Abe Lastfogel, Walter Meyers and the Entire Morris Office Are Responsible for the Success
of the Great



JACK NORTH

PHILADELPHIA OPENING UP FOR OTHERS

Publix and Loew's Re-
ported for De Luxes—
Boyd Acting for Zukor

Philadelphia, Oct. 2.
With the Stanley Company's
change in control and Warner
Brothers heading that theatre
chain, it is said Publix (Paramount)

West Coast Motion Picture
Directory of Players, Direc-
tors and Writers

Titles by
**MALCOLM
STUART
BOYLAN**
FOX

**WINIFRED
DUNN**

SCENARIO OF
'SUBMARINE'
Now Breaking
Records at Em-
bassy Theatre,
at \$2 Top Prices

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

**LICHTIG
AND
ENGLANDER**
TEN YEARS IN HOLLYWOOD
Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG., Hollywood 1068

MARK SANDRICH
DIRECTOR

Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

BEST SOUND ACOUSTICS

Chicago, Oct. 2.
Acoustics of MeVickers in
regard to sound pictures is
conceded to be better than in
any other Chicago theatre.
The house has 2,207 seats.

and Loew's propose to erect deluxe
picture houses in this city.
They will be in additional oppo-
sition with Fox, to the Stanley's local
picture house strength. Besides cur-
rently operating two houses, Fox
also contemplates a large seater
here.

It is rumored that Al Boyd, for-
merly with Stanley and now con-
structing a picture theatre in Phil-
ly, is in close communion with
Adolph Zukor, also, a personal
friend of Boyd's. Should Boyd ex-
pand his present theatre building
outline it will be accepted he is
acting for Zukor. Within the past
two months Boyd was reported
willing to turn over his theatre in
construction to the Stanley people.

Warners Looking for House Chain Operator

A chain operator is reported
sought by the Warner Brothers for
their theatres, including the newly
annexed Stanley Company houses.
An unverified report has been
that Spiro Skouras, of the Skouras
Brothers, in St. Louis, might be
given and accept the position. The
same story included the Skouras
houses in St. Louis, around 35, in-
cluding the Publix-Skouras de
luxes, among the Warners' many
rumored deals.

It is said that the Skouras are
unlikely to tie up elsewhere with-
out the approval of their partner,
Publix. That could be easily ob-
tained under certain conditions
agreeable to Publix. So far the
matter has not come up, it is said.
Meanwhile another name broached
is that of B. S. Moss. Moss has
stated he is going to Europe for a
long vacation, but might listen to a
flattering proposal, with undivided
authority.

At one time the Skouras wanted
to take over the direction of the
Saxe Circuit in Wisconsin. Publix
blocked it, and the Saxe chain later
passed to West Coast Theatres
Circuit. It now is with Fox through
that deal.

Broadcasting Midnite Show

Buffalo, Oct. 2.
The success attending the mid-
night showings at the Great Lakes
of the opening of "Lights of New
York" last month and "The Singing
Fool" this week, with hundreds
turned away, has led to the La-
fayette opening "Uncle Tom's Cab-
in" Friday with midnight perfor-
mance. Synchronized score used will
be broadcast.

THE ROMEROS

CARLOS and MALVINA

JOHN AND JUDITH ALL ONE FAMILY Our Fifth Year with Fanchon and Marco
Now with
FANCHON AND MARCO'S "ARTIST'S IDEA"

Panorama, New, Out

Panorama, New York's new illus-
trated weekly, finally made its ini-
tial appearance late last week. A
Paris fashion article by Mrs. Anne
U. Stillman, said to be the chief
backer of the publication, while
featured on the cover, is spotted in
the last pages of the issue.

The new publication resembles
Vogue in make-up and the New
York in content. Morris Markey is
handling the theatrical page. He
was formerly with the New Yorker,
and prior to that on the staff of the
Daily News.

A first installment of Fannie
Brice's life story, by Hettie Fithian
Cattell, with about a dozen active
or former newspapermen and wom-
en's articles are in the first issue.
Herbert B. Mayer is the editor.

'Ritzzy Rosey' Title

First National is abandoning the
title of "Ritzzy Rosey" for Alice
White's pictures, as King Features
Syndicate has a comic strip of the
same name and wants too much
dough for it.

Had the syndicate manifested
itself a couple of weeks from now
it is conceded by the film company
that dough would have been gotten

Week's Best Book Sellers

FICTION

Silas Bradford's Boy—Joseph C. Lincoln..... \$2.00
Old Pybus—Warwick Deeping..... 2.50
Bad Girl—Vina Delmar..... 2.50
Money for Nothing—P. G. Wodehouse..... 2.00
Strange Case of Miss Annie Spragg—Louis Bromfield..... 2.50

GENERAL

The Buck in the Snow and Other Poems—Edna St. V. Millay..... \$2.00
John Brown's Body—Stephen V. Benet..... 2.50
Strange Interlude—Eugene O'Neill..... 2.50
Goethe—Emil Ludwig..... 5.00
Roamin' in the Gloamin'—Sir Harry Lauder..... 3.50

The touch, it is learned, was made
just before First National was ready
to hand the printer a big money job
on the title. No new title yet
picked.

Changes on Nation

An editorial staff change may be
announced by the Nation this week.
It's the sky piece liberal weekly.
Mark Van Doren, its literary ed.,
will become a Columbia University
prof, with Freda Kirschwey, present
m. e., moving in on the lit seat.
Louis Gannett, associate editor, is
leaving for the Herald Tribune.

Oswald Garrison Villard is the
paper's owner. Another distinction
for him is that he is a descendant
of the real Villard. The Nation is
said to have a run of around 40,000
at present, abnormally high for a
weekly of its classification.

Cut-Rate Royalty

J. P. McEvoy's getting a royalty
break on those \$1 a copy books
First National is selling exhibits as
an exploitation stunt for their film-
ization of "Show Girl." In a page
ad in Variety last week T. N. of-
fered the half-rate copy to theatre
managers and owners, buying copies
from Simon & Schuster, the book
publishers, at regular wholesale
rates and losing a few cents on the
stunt. F. N. is releasing the film
version.

Literati

"An Acre of Seats"

Billing of a slogan of "An Acre
of Seats," employed in connection
with a de luxe picture theatre, has
started the usual post-mortem of
origination in Chicago.

Following press agents are in-
volved: Ben Serkovich, Bill Pine,
Jack Hess, Hollander, Lewis, Lip-
ton and Doob.

Out of this mess it seems the Ser-
kovich crew when with Balaban &
Katz in Chicago some years ago,
gave a slogan of "An acre of seats
in a garden of dreams" to the B. &
K. Uptown, Chicago. Three years
later the line was paraphrased for
the Marks brothers' new house, to
"An acre of seats in a magic gar-
den."

Meanwhile some of the press
agents had switched about.

Garland Not New to Drama

Robert Garland, who becomes
drama critic and editor of New
York Telegram, succeeding Leon-
ard Hall, is not new to drama, hav-
ing been critic for years on the old
Baltimore American and later on
the Baltimore Post, from which
paper he moved to the Telegram.
Garland was known in Baltimore

Chicago and New York. Ditto the
Richmond, Va., News-Dispatch.

Nationalizing "Post"

Drastic changes in make-up and,
what is more important, in policy,
has overtaken Ned McLean's
"Washington Post" in the Capital.
All seemingly is creditable to the
new m. e. Norman Baxter, once
sports editor and then political
writer on McLean's dally.

Baxter has apparently been given
a free hand to try and make the
"Post" a national institution, an
opportunity the Washington dailies
have all been overlooking in their
consistent adherence to the policy
of sitting on the fence when it
came to political issues. Anything
sensational during normal times or
campaigns has been smoothed over,
with all centering their editorials
toward helping the downtrodden
government clerk, the paid sub-
scribers.

This now seems to be in for a
change. Baxter broke exclusively
(Continued on page 58)

LOWRY
Master of Ceremonies



Summer Attraction
Film Road Show

**UNWED
MOTHERS**

Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

GALE QUADRUPLETS

JANE - JUNE - JOAN - JEAN

FEATURED IN
FANCHON AND MARCO'S "HAPPY IDEA"



Rube Wolf

in his
75th week
**LOEW'S
WARFIELD
Theatre**
smashes
all records for
San Francisco

Previous
high
record **\$34,543**

most individual musical master
of ceremonies playing picture houses

"The Greatest
Showman since
P.T. Barnum"

—Frank Whitbeck

Rube's
new
record **\$36,147.30**

LOU GOLDEN mgr.
LOEW'S WARFIELD Theatre



PAUL ASH'S



Welcome Home Show

"BAG O' TRICKS"

Staged and Produced By

LOUIS McDERMOTT

THIS WEEK ORIENTAL THEATRE, CHICAGO

With the Following All-Star Cast:

IT'S A PLEASURE—PAUL

CLIFF NAZARRO

Thanks to MAX TURNER, NAT KALCHEIM, MAX HALPERIN, SAM BRAMSON and
HARRY SANTLEY

Direction—WILLIAM MORRIS OFFICE

FANCHON-MARCO

PUBLIX CIRCUIT

ME TOO—PAUL

GOGO DeLYS

"THE CO-ED PERSONALITY GIRL"

JOHNNY PAYNE

"THE WILL ROGERS OF THE PIANO"

Thanks to PAUL ASH

Direction—WM. MORRIS OFFICE

Direction—WILLIAM MORRIS OFFICE

PAUL ASH—WE WELCOME YOU

THE FAMOUS LUCKY BOYS

In a "RIOT of FUN, SPEED and THRILLS"

Direction—WILLIAM MORRIS OFFICE

HAPPY TO BE WITH YOU—PAUL

LORRAINE

LORRETTO

STANLEY TWINS

THE DANCING PERSONALITIES

Direction—WILLIAM MORRIS OFFICE

Keith's Playing 400 Acts Less Weekly Now Than Last Season; Current Over-Supply of Turns

Keith's is playing 400 less acts weekly at present than it did at this time last season. It has brought about an over-supply of talent in vaudeville, with Keith office agents encountering handicaps in attempting to procure season's routes for their acts.

Changes of policies in the many Keith houses; the use of unit shows, departure of the Poli Circuit bookings, and the loss of several Stanley chain theatres (new policies), with some of the Keith-booked houses of other times now playing sound picture programs have contributed to the lessened Keith bookings.

With other Keith houses and also houses booked by Keith to go wire by New Year's or later, the number of turns demanded by the booking office will be further decreased.

The slackened demand for acts has been felt by other vaudeville circuits but not to the same degree. Loew's has a large number of its theatres wired and Keith virtually has all of its vaudeville theatres in readiness for sound at any time. Recently Fox played a solid week of sound pictures here and there—displacing vaude for the period.

Publix's displacement of stage shows has tended to increase the act supply.

As the wired theatres take in the vaudeville houses, talking shorts may be substituted for acts here and there, as tried at present with many of those now wired.

Billing on Bulb Basis

Chicago, Oct. 2.

Refusing to appear at the Palace opening performance last week because Clayton, Jackson and Durante were billed in lights under him, James Barton finally consented to play after the number of lights behind the trio's billing was cut in half, making Barton's billing brighter.

It is the first time such a unique compromise is known to have been effected.

Benny Roberts Resigns

Benny Roberts, musical director at the Palace, New York, resigned Monday following a disagreement with Milton Schwartzwald, head of Keith's musical department. Words have passed between the two for some time, with the climax finally reached over the last week end. Roberts has been director at the Palace for eight years. His resignation is to take effect in two weeks.

"RELATIONS" CONDENSED

Edward Clark, author-studio producer of "Relations," which folded two weeks ago after a brief run at the Masque, New York, will head a tabloid version of the piece for vaudeville.

The vaude version will be in two scenes and carry a support cast of five.

Trini Back

Trini, Spanish dancer, returns to vaudeville Oct. 15 at the Albee, Brooklyn, N. Y.

She will be surrounded by a band.

Charlie Morrison is handling Trini, who appeared all last season with Will Mahoney in "Take the Air."

William Morris
CALL BOARD

LESTER HAMMEL

Acquainted with all our activities. Communicate with him on any business.

CHICAGO: 1111 BUTLER BLDG.

Self-Boosters

Below is a wire containing the full story:

Milwaukee, Oct. 1.

Variety:

Any City:

We are killing them here. Rush representatives for interview. Left our wives back home stop. Rush telephone, rush vitaphone, rush movie-tone stop we must have television or else.

Clayton Jackson Durante

FORMER WIFE'S CHARGE

Warrant for Sayre Deering for Child Abandonment

Kansas City, Oct. 2.

A warrant for Sayre Deering, former dancing partner of Mae Murray, charging him with child abandonment, was issued by the local prosecutor's office.

His former wife, Mrs. Mildred Borgolte, wife of E. F. Borgolte, vice-president of the Security Petroleum Company, made the complaint. She states that Deering is the father of her twin daughters, 7 years old. That she and Deering were divorced several years ago and at that time he was ordered by the court to contribute to the support of the children.

Both Deering and Mrs. Borgolte reside here.

Hip, Cleveland, Wired, Reopening All-Sound

Cleveland, Oct. 2.

Hippodrome, first local Keith house to be wired, reopens October 13 with sound picture policy.

"Kings of Kings" opening, followed by "Four Sons." "Kings" played here last season for seven weeks without sound.

Theater was wired at a reported cost of \$25,000.

Formerly owned by Walter Reade and Keith's, operated by the latter, it is to be known hereafter as Keith's Hippodrome.

The Hippodrome gives Cleveland its seventh wired theater. Loew's Cameo, across the street, showing talkers exclusively, will give the Hip strong competition.

Hosiery for Laughs

Cleveland, Oct. 2.

"Al Smith" and "Herbert Hoover" silk hose is the latest gag being used by vaudeville comics to draw sure-fire laughs.

The new silk socks have the names of the Republican and Democratic nominees woven into them around the ankles. "Al Smith" appears on one pair and just "Hoover" on the other.

A comic here last week got a roar of applause by pulling up his trouser leg and showing the "Hoover" sock. And when he exposed the "Al Smith" hosiery, the house went into a panic.

Hanrahan With Trust Co.

William Hanrahan, who resigned a week ago as booker of Keith's New York theatres, will be replaced by Jack Dempsey.

The Dempsey book will include the Hippodrome, Riverside, Coliseum, 81st St., Hamilton, Franklin, Broadway and Jefferson, in New York; Kenmore and Albee, Brooklyn, and State, Jersey City.

Dempsey will take up his new duties next week.

Hanrahan will leave the show business to go with the Union Trust Company.

McCABE HERE FOR PAN

Bob McCabe, of the west coast, is in New York as outside man for the New York Pantages office. McCabe spends his time reviewing acts and making reports.

McCabe comes from Fresno. At one time he owned and operated the Garden theatre, San Jose.

McCabe's presence on the local Pan staff does not mean any change in the booking regime conducted by Ed Milne and Bob Burns.



JEAN BARRIOS

who opened his new act at the Orpheum theatre, Los Angeles, last week to a general audience. Contract has been signed as a headline attraction for the Pantages Circuit opening early in October.

CRASH RESPONSIBILITY FOR ZOOK'S DEATH

With the death of Harry A. Zook, 23, of Elkhardt, Ind., who was attached to the special promotion bureau of the Keith offices at 10:30 a. m., Sept. 29, of a fractured skull, the Newark, N. J., authorities are expected to decide in a court of inquiry whether either driver of the colliding cars was responsible for the accident which caused Zook's death.

After the crash at Dead Man's curve, near Newark, Sept. 24, Sam De Capula, driving under a New Jersey license, a musician with the Pennsylvania Hotel orchestra, was first charged with the responsibility. De Capula countercharged against Ralph Dowling, assistant manager of the Montauk theatre, Passaic, N. J., driving the car in which Zook was a passenger.

Both men were released under bail pending a further hearing and the result of Zook's injuries. Zook, when found, was in the car seat unconscious and in a critical condition. He was taken to St. Michael's Hospital, Newark.

The accident happened about 3:30 in the morning. Foggy weather caused the collision. The Dowling car was sideswiped by the other, according to those in the auto. Denial is made that Zook and one of the girls in the Dowling car were thrown out. Both cars were badly damaged, the Dowling car being almost a total wreck.

Of the seven persons in the Dowling car only two others beside Zook were hurt. They were girls, Mildred Hawley and Thelma Temple, the latter having three stitches taken in her nose.

The Dowling-Zook party had been to Passaic upon theatrical business and were on the way home when the accident occurred. Young Zook, prior to coming east, had been connected with the Chicago office of the Orpheum. When Floyd Scott was transferred from Chicago to New York he brought Zook along. This was last March.

The young man's remains were taken back to his home town in Indiana for burial.

Leonard "Minstrel Man"

Los Angeles, Oct. 2.

Eddie Leonard has been signed by Universal through the William Morris Agency to be starred in "The Minstrel Man," an original dialog story by Norman Spear and George Moran, glorifying the heyday of minstrelsy.

Production will start about Dec. 1 with Harry Pollard directing. Curtis Benton is making adaptation.

NOTHING ON PROCTOR REPORT

A week-end rumor hit Broadway that William Fox was negotiating for the purchase of the F. F. Proctor houses, now booked by Keith's. Mr. Proctor had not heard of any offer from Fox, up to yesterday. The Proctor offices could not account for the rumor.

Ed Janis, Act Maker

Ed Janis, long in vaude and late of "Magic Steps," has become a producer.

Janis has placed in rehearsal a dancing turn, "Steps," with Herb DeBell and Winona Winter as principals.

Passpart Made Keith's Foreign Booker, Only Keith Agent in All of Europe

Moss Off Show Biz

B. S. Moss says the current chaotic condition of the theatre end of the show business, through which no one knows what, has decided him to lay off the biz for a while.

With that decision, Moss states he has arranged for a foreign trip, to keep aloof from the turmoil. He will start shortly after election and have as a companion William Simmons. Danny was formerly Moss' chief booker and went with Moss into the Keith office. Simmons lately resigned as a Keith booker, with no request involved.

Previously Moss had sold out his 50 per cent. in the Moss-Keith houses for \$3,000,000, all in high class coin. Of that Danny is said to have been slipped \$100,000 by B. S.

Moss is going away from here to stop himself from sending the balance of \$2,900,000 and some other loose change he has gathered, into new theatres that might not merge.

DIVING ACROBAT SUED

Micareme Hit Violin on Way to Orchestra Pit

Indianapolis, Oct. 2.

Alfred Micareme, Austrian acrobat, while on the bill at a local vaude house here, and doing a hand stand on some small wooden pedestal, lost his balance and took a header into the orchestra pit.

Micareme, who packs a mere 200 pounds, fell uninjured into the lap of William E. Grueling, violinist, in the house orchestra, but on the way there demolished a violin, said to be a Gaurin, 247 years old.

Grueling has started suit in the Superior Court here, claiming \$2,000 damages for the injury to his instrument from the diving acrobat.

Sanders in Command

From reports coming out of the Keith New York agency, Earl Sanders has taken complete command of the bookings in that office.

It is said that Sanders, the former crack booker for the Orpheum Circuit, is settling matters and approving routes, without consultation or conference with anyone.

WANERS MAY TRY AGAIN

Just as soon as the Pittsburgh National League baseball team winds up its present baseball season the Waner Brothers, Paul and Lloyd, may take up a vaudeville route.

The brother's won't have to bother about a world's series this time. They played some Loew dates last year.

Peggy O'Donnell Recovered

Peggy O'Donnell, dancer, incapacitated for the past two years through a fracture of shoulder blade when appearing with Mons. Alberto in a dancing twosome, has recovered and will shortly return to vaudeville.

She is heading a dance production with six in support.

SALLY RAND ON LOEW'S TRY

Sally Rand, with the same act as at Keith's Palace, New York, last week, opens for Loew Oct. 8 in Boston.

Loew route depends on result of that act.

Booked through the Jerry Cargill office.

Harlan-Prevost Sketch

Kenneth Harlan and Marie Prevost, both from pictures, have been teamed for vaudeville under management of Milt Lewis of Albert Lewis, Inc.

The couple will be equipped with a sketch.

Berlin, Sept. 21. Willie Passpart is now a Keith booking agent, duly franchised by Pat Casey, and authorized to book foreign acts in this city or Continent for Keith's.

Passpart is the only agent in Europe with this privilege.

Casey visited Berlin with J. J. Murdoch, meeting Passpart. He is well known to both of the Keith men, since years ago when Passpart booked foreign acts for the Orpheum Circuit.

Passpart, as Willie Passpart was better known in New York some years ago, is another of the horrible examples of the former operation of the Orpheum and Keith circuits. Becoming attached to the Orpheum Circuit and acting as its foreign booking agent, giving his most loyal service and believing in the promises of the Orpheum's executives, Passpart finally found himself flat on his lot in New York.

He was unceremoniously let out and his appeals to the Orpheum Circuit were utterly disregarded. Finally Passpart sued the Orpheum but failed in this also as it developed his agreement had been a personal one. Morally the whole thing was understood in vaudeville but legally Passpart was it outdone. With no money and his resources exhausted, Passpart had to quit.

Staked

Broken in spirit and pocket, Passpart, instead of having a job for life as promised, received a gift of \$200 to go home to Berlin. Martin Beck thought he had done Passpart quite a favor in staking him to \$200. Or at least Beck then said so to a Variety reporter.

In Berlin Passpart, with all of his prestige gone, found it difficult to re-establish himself as an agent. He finally went to work for a son-in-law, and his existence at this time was miserable.

Writing to Variety from Berlin, Passpart was made a Berlin correspondent for Variety, insuring him of a little weekly income and permitting him to again try the agency business. He succeeded to a better degree than previously, for Passpart is a thorough vaudeville showman.

The Balancing Wheel

Passpart some time ago disassociated himself from Variety's service, not having the time to continue the correspondence. But he has kept up his news letters at intervals and is still recognized in Berlin as Variety's variety correspondent for that city.

It's a great whirl of the balancing wheel that places Passpart back where he belongs, as a Keith foreign booking representative, with an agency franchise. There will be foreign performers and others who knew Passpart well, regarded him as class Continental, knew his ability and what he had done to get the deal he did; who will applaud the worthy act of Pat Casey performed in Berlin.

For Pat also knew all of the facts.

Rubin's Term Contract

Los Angeles, Oct. 2.

Benny Rubin has signed a term contract with Universal. Following his work with F. N.'s "Ritz Rosie" the m. c. will work on "Broadway." He will serve in a general advisory capacity on talking and singing pictures, and besides doing for the screen some of his own short sketches he will work on gags for talkers, short and long.

Rubin at present is m. c. at the Egyptian in Hollywood. As the studio will take up most of his time he will abandon his stage work for the present.

FRANCES WHEATON BACK

Frances Wheaton, formerly with Gus Edwards, who left the stage several years ago to become the bride of Frederick Slott, wealthy real estate operator, is scheduled to return next month in vaude.

Miss Wheaton is to appear under the management of M. H. Karper, press agent. Missa Tulin is stage director of the production.

Dancers Doubling

Marion and Martinez Randall, dancers, are at the Club Mirador, New York, doubling from vaude houses.

Keith's Former Bookers and Agents Who Have Gone Elsewhere

Of 37 principal bookers, agents and executives out either through dismissal or resignation since the passing of the E. F. Albee control of Keith's, 17 are inactive at present, eight have associated themselves with independent offices, eight have retired from show business, three have joined Keith agencies still enfranchised and one will revert to acting.

Those currently not doing anything in particular as far as can be learned:

Reed Albee, untitled official at \$25,000 yearly, now helping his father decorate the interiors of theatres.

Max Woods, head of the pop vaude department, now laying off and reported attempting to affiliate with an established booking agency.

Harry Mondorf, foreign scout and booker, now recuperating from a nervous breakdown.

Danny Simmons, head booker, now inactive but soon to return independently or go with B. S. Moss, from reports.

Dayton Wegefarth, booker, offered management of Proctor's 5th Ave. and the Keith house in Flushing, but hasn't accepted.

Joe Sheenan, family dept. booker, last seen doing nothing in Boston.

Ray Myers, assistant to George Godfrey, idle.

Sam Kenny, family dept. and previous to that agency partner of Jack Flynn, same.

Nick Feldman, Louis Mosley, Montgomery Moses, Louis Spellman, Jack McNevin, Treat Mathews and Charlie Mackillop, agents, have not connected prominently to date.

Of that number, Mackillop, Spellman and Mosley were first disenfranchised and later reinstated as "assistant" agents. They were released for a second time only a week ago.

Out of Business
Out of the business permanently or for the time being are:

Harry Jordan, manager Keith's Philadelphia, retired and traveling.

Mrs. Elizabeth Gomez, in charge of contracts in pop vaude dept., retired and pensioned.

Pat Woods, booker and brother of Mae Woods, has a political job in New York City.

William Hanrahan, booker, resigned to go with banking house in New York.

Harry Jennings, assistant to Mae Woods and son-in-law of William Mitchell, close friend of E. F. Albee, now a broker.

William Atwell, agent, now with his brother's Atwell Construction Co.

Nat Schack, agent, reported operating a handbook.

John McKee, agent, now believed with his father's advertising agency (Sam McKee).

On the Outside
Those having remained in vaude on the outside:

Eddie Darling, booking director of Keith's, resigned, now reported American representative of Reeves and Lamport, the prominent British agency.

Franklin Graham, assistant to Wegefarth, independent agent.

Lester Hamil, assistant to Godfrey, now with William Morris.

Aaron Kessler, agent, recently granted a Loew franchise.

Lawrence J. Golde, booker, now with William Morris.

Walter Kingsley, special press representative, now with Ziegfeld.

Phil Bloom, formerly assistant to Godfrey, now a Fox booker.

The trio of former Keith bookers who have affiliated themselves with franchised Keith agencies:

Hues Delmar, booker of southern houses known as the "Delmar Time," now with Charles Bierbauer.

Steve Trilling, booker, now with Ralph Farnum.

George Godfrey, head Orpheum booker, now associated with Edward G. Keller.

The lone prodigal son to return is Jimmy Duncidin, agent, who will resume his bicycle act.

FLASH ACT MALES SWAP SOCKS ON TRAIN

Tommy Mann Hops Warran Ash Over Dispute With Girl—Act Closes in L. A.

Los Angeles, Oct. 2. Warran Ash and Tommy Mann, members of "The College Phil," vaude act, playing the Junior Orpheum thine, started a free-for-all on the train between Oakland and Los Angeles, resulting in Ash being put out of the running and the act cancelling its appearance at the Hillstreet theatre here after the first matinee.

Præas is said to have started when Ash and Gay LaSalle, former member of the troupe, got into a row. Ash started slashing the curtains of Miss LaSalle's berth. Mann stepped in with both fists and the two mixed it to a finish, winding up in the dining car with some furniture smashed. Ash took the count and left the train at San Luis Obispo, later following the company's here.

Mann tried to put on the act at the Hillstreet with six people but couldn't make it. Meanwhile Ash entered a complaint against Mann as representative for Kolshon Productions, owners of the act, before the State Labor Commission demanding transportation back to New York. Ash appeared before the commission swathed in bandages and limping with a cane. Case was dismissed on grounds that Ash brought his disability upon himself.

Chief Little Hawk Carved Initials on Girl's Breast

Marcellus Hawkin, 30, 400 West 57th street, who claims to be a Seneca Indian Chief, also an entertainer, was held in \$20,000 bail for the Grand Jury in West Side Court on a charge of felonious assault.

Hawkin, known as Chief Little Hawk, was arrested by Detective William Margaret Rice, 210 East 77th street, dancer. Miss Rice charged that the chief carved his initials "H" in her breast with a can opener after he discovered she had lied to him.

According to the story in court, Miss Rice has known the chief for about a year. Sept. 23 the chief secured a professional dancing engagement for her. When phoning he was unable to reach her. The following day he questioned her and she is said to have told him she was home all evening.

Hawkin made an investigation and discovered Miss Rice had signed a register as being out all that evening. When she visited him the following day he blackened both her eyes, she said. The next day he went for her and she swore, he again upbraided her for being untruthful, impressing upon her that it was a terrible thing among Indians to lie.

Miss Rice said he carved his initials upon her breast with a can opener.

Little Hawk admitted he had struck her and also that he had carved her. He said she consented when he told her it was the custom among Indians to brand their women when they found untruthful. He insisted that he was being jailed inasmuch as she had consented to the operation, and as he had not used a knife.

Miss Rice did not say whether she had consented or not. She did not appear vindictive and several times during the trial glanced over at the Indian in not an unfriendly manner.

Kahl-Levy Stock Co.

Chicago, Oct. 2. Sam Kahl and Ascher Levy, formerly associated with the Orpheum Circuit, are operating a stock company in the Blackstone theatre, South Bend, Ind.



MISS PATRICOLA
Headlining Entire Loew Circuit
Exclusive management
Johnny Collins
160 West 45th St., N. Y.

Waters and Dancer's Double Separation

In Harlem where the colored professionals meet, it is said that Earl Dancer and Ethel Waters have parted in a business way. Miss Waters is Mrs. Dancer in private life, with the report the separation may become permanent in two ways.

Miss Waters is in vaude, doing a single, while Dancer is managing the new all-colored show, "Deep Harlem."

Another inside bit of Harlem gossip is that Cora Green and Ham-tre Harrington also have had a difference of opinion regarding their stage work. The Green-Harrington combination is one of the oldest in colored theatricals.

CO-OP. VAUDE HOUSE

Musicians and Booth Operator Share in Profits

For the first time in the annals of show business a vaude house is being operated on a co-operative basis between employer and employees. This is the local Amoret, a former Orpheum Circuit break-in site.

George Burdick, who at one time was manager of this house for Orpheum, has taken over the theatre in partnership with the musicians and booth operator, the three factions splitting and sharing alike on both profits and losses. Arrangement is unique, inasmuch as the operator and musicians get paid their regular union scale wages just the same.

Mrs. Golden Suddenly Withdraws Divorce Bill

Chicago, Oct. 2. In the midst of the mud-hurling in the divorce suit of Golden versus Golden, Violet Golden, dancer, notified Attorney Ben Ehrlich that she desired to withdraw her crossbill, temporarily at least.

Maurice Golden, son of Meyer Golden, vaude producer, had filed suit for divorce against Violet on charges of adultery. She returned a similar complaint in a crossbill, adding that her husband's family had conspired against her to help him secure a divorce. Mrs. Golden's notification that she wants the divorce help up brings an unexpected halt to a case that has been featured by bitterness on both sides.

Two Single Morgans

Jim and Betty Morgan, who recently dissolved their vaude double, remain in vaude but as singles. Jim broke up his new turn last week. Meanwhile Betty, who finished a year's contract in making Perfect disc records, is taking up a new record contract with the Columbia Phonograph Co.

Betty will appear with a pianist. Jim may add a girl to his act within the fortnight.

The former will not go far from New York in her proposed variety work as she must be near the offices of the Columbia.

Patricola in Chi Film Houses

Chicago, Oct. 2. Marka Bros. have booked Isabel Patricola for the Granada and Marbro theatres, beginning Oct. 13.

The Talking Short Puzzle

A brand new aspect to the matter of the talking shorts and vaudeville acts is the possibility of a surplus of acts through the playing of the shorts as substitutes for human turns, or the lessened demand for acts from various reasons. The two principal reasons are change of policy or substituted shorts.

It brings up the matter of exclusiveness by vaudeville acts. Even though an act goes on a talking short with material it is not currently using on the stage and perhaps with no intention of again employing the material used on the short, yet the act is on public view by its stage services. Other side is that there could be the possibility of an act on a short leaving an impression making it more desirable for stage use. This latter is not hopeful enough to be common or considered.

Provided there is an over-supply of acts for vaude houses as seems likely with such an over-supply already reported in part, the chances are that vaude bookers may give preference to turns not having appeared as a talking short, where that turn is not an established name act. In that case an act exclusively vaudeville, not showing in a canned short, might be in more demand than if playing all over in the wired houses as a talker.

It brings the non-talking short acts against the point whether it is more desirable to be known as an exclusive for vaudeville, or, if going on the talking records, to ask for more money for the service than has been offered of late by the talking short makers.

The latter would be through the reasoning that a talking short it might hamper the act thereby believes it is justified in getting all it can from its first short. As a matter of fact the act may not be called for a second short, while its first short can play on forever.

As name, headline and feature acts may be aloof from this worry, but the mass of vaude turns appears to be affected for the future over it.

Keith's, Wash., Switching from 2-a-Day To 4-a-Day Oct. 7; 2 Weeks of Losses

ALLEZ-OOP MISS CAUSE OF ACROBATS' DIVORCE

Muffled Leap Has Backstage Reaction—Writ for Arrest of H. D. Rycroft Over Son

Chicago, Oct. 2. Troubles peculiar to acrobats are being affixed here in the suit for divorce started by Mrs. Vivian Atro against Sam Atro on charges of cruelty.

Mrs. Atro finishes the act with a leap to hubby after the conventional allez-oop signal. But in one theatre she leaped before he ooped and knocked Sam down. Backstage Sam is said to have become exceedingly riled over the flop finish, giving vent to his feelings by mauling Vivian. She is represented by Attorney Ben B. Davis.

Writ of attachment for the arrest of Herbert D. Rycroft, one of the heirs to a \$3,500,000 estate left by his father, Herbert E. Rycroft, was issued here by Judge Joseph Sabath on petition of Rycroft's divorced wife, Grace Stool Rycroft, former chorus girl and artists' model. Mrs. Rycroft claims her husband is violating the terms of her decree by retaining custody of their five-year-old son. Rycroft has remarried and is living in California. An attorney for the husband said the child was enjoying an environment his mother could not give him, but Judge Sabath interrupted to state that Mrs. Rycroft's apartment was sufficient, and that a mother means more to her son than the big outdoors.

Mrs. Rycroft secured her divorce on grounds of desertion. She is best known as the original model for "that schoolgirl complexion."

EDDIE MORAN'S MISHAP

Coal Passer Killed When Stepping In Front of Moran's Car.

Newark, N. J., Oct. 2. Eddie Moran, comedian, of the Stanley, Jersey City, and Brantford, Newark, killed Tony Skonecny, coal passer of this city, while driving his car on Passaic street.

Moran asserts he was driving slowly. Evidence offered by a witness indicates Moran was not to blame. He maintains the man stepped in front of the car from the curb without warning.

Moran was held on a charge of manslaughter and released in custody of Al Mamaux, pitcher for the Newark team.

With Moran at the time of the accident was Marjory Higgins, then playing at the Brantford.

Washington, Oct. 2.

Keith's, now in its third week of two-a-day vaude with grind week ends, will be all grind next week, with the acts doing four performances daily.

It is the first switch on the Keith circuit of the reinaugurated big-time policy with the commencement of the season. The week-end grind, however, did not place the house in the big-time class. Rather it was called the reserved-seat policy, Keith selling reserved seats during the weekdays.

In its first week of the changed policy Keith's did \$7,000. Last week it did around \$8,000. That represented loss on the two weeks of \$13,000.

Keith's overhead is about \$14,000 weekly. Of that the vaude and picture cost \$5,500, with rent \$2,500, along with house upkeep, advertising, etc.

\$28,000 in Brooklyn

Keith's best grosser around New York last week was the Albee, Brooklyn, with "King of Kings" the picture attraction, doing \$28,000. Its usual gross is between \$22,000 and \$24,000, but it is now up against the added opposition of Fox's new 4,500-seater in the same section.

Of the Manhattan Keith's under the new two-a-day policy with grind week ends, both playing a full week, Keith's Riverside did \$8,500 and Keith's 81st Street \$10,000. Each house just about broke even.

There is a chance that the 81st Street may return to a split week, with the 81st of the Riverside doing likewise.

Edna Usher Takes Poison; Condition Not Serious

Edna Usher, 23, actress in vaude, Hotel Markwell, 220 West 49th street, was taken to Bellevue Hospital suffering from iodine poison.

Of the swallowed while in a phone booth in Boyer's drug store at 729 10th avenue.

Shortly after she had entered the store and purchased the poison she entered the booth and then started to walk to the street, when she collapsed. Persons first to reach her aide noticed her mouth seared with the poison.

A call was sent to Bellevue hospital. While awaiting the arrival of Dr. Wyant, drug store employees administered an emetic. At the hospital her condition is not believed to be serious.

Whether the iodine was taken by accident or with suicidal intent was not determined by the police.

IRENE FRANKLIN'S SHORTS

Irene Franklin is the latest recruit to talkers. The red head will probably sign to do shorts for Universal.

GET AN EARFULL OF

CHIC

by L. WOLFE GILBERT

RAMONA'S
SISTER —

*A Mellow
Fox Trot Song!*
by the Composer of JUNE NIGHT

"LONESOME IN THE MOONLIGHT"

by
BENEE RUSSELL
and ABEL BAER

A Smooth Fascinating Ballad

"LAST NIGHT YOU KISSED ME"

by GUS KAHN and C.

*The
Sweetest
Fox Trot Ballad
Of The Day!*

"YOU'RE A REAL SWEETHEART"

by
IRVING CAESAR
and CLIFF FRIENDYOU'RE
EVERYWHERE

*A
Great Punch Ballad
Sure To Register Anywhere!*

"I TORE UP YOUR PICTURE"

(WHEN YOU SAID
GOOD-BYE)
(But I Put It Together Again)by
DOLLY MORSE
& ANDREW DONNELLY

A Clever Novelty Song—

"TOO TIGHT"

by NED MILLER

"EAR 'EM EV

The Beautiful Waltz Theme of First National Picture

"JEANNINE—I DREAMED OF YOU"

by L. WOLFE GILBERT and N.

*"You Can't Go Wrong
With Any 'FEIST' Song"*

LEO. FEIST, INC., 711

[SAN FRANCISCO]
935 MARKET ST.[CINCINNATI]
707 LYRIC THEA. BLDG.[PHILADELPHIA]
1228 MARKET ST.[DETROIT]
310 MICHIGAN THEA. BLDG.[TORONTO]
193 YONGE STREET.[CHICAGO]
75 W. RANDOLPH ST.

MELBOURNE, AUSTRALIA 276 COLLINS ST.

THESE FEIST HITS!

QUITA

and MABEL WAYNE

THE
WALTZ
HIT!

You Hear It Everywhere!

I DREAMED OF YOU

ARMEN LOMBARDO

HEAR 'EM
EVERYWHERE!



With A Snap And A Twist!

BUSY

by CHESTER COHN

EVERYWHERE!

Production "LILAC TIME" With Colleen Moore

AM of LILAC TIME

by DANIEL SHILKRET

7 AVE., NEW YORK CITY

[KANSAS CITY]
GAYETY THEA. BLDG.

[LOS ANGELES]
405 MAJESTIC THEA. BLDG.

[MINNEAPOLIS]
235 LOEB ARCADE

[BOSTON]
181 TREMONT ST.

[LONDON, ENG.]
138 CHARING CROSS RD.

[PARIS, FRANCE]
30 Rue de l'ECHIQUIER

BERLIN, GERMANY 37 LEIPZIGER STRASSE

HEAR 'EM IN THE 'COMES!

IT GOES LIKE THIS-THAT FUNNY MELODY

That
Dee-Dee-Da Melody!

by
IRVING CAESAR
and CLIFF FRIEND

HEAR 'EM IN THE 'OTELS!

A Swinging
Fox Trot Ballad!

DOWN WHERE THE SUN GOES DOWN

by
ISHAM JONES
and VERNE BUCK

The Bright Light
Of Songdom!

EVENING STAR

(HELP ME FIND
MY MAN)

by
ROY TURK and
FRED E. AHLERT

HEAR 'EM IN THE BALL ROOMS!

Dance
Orchestrations

50¢

FROM YOUR
DEALER
OR DIRECT!



Times Bad for Former Keith Agents; Some Acts Starving on Lay Off Time

It looks as though the majority of former Keith agents who have been struggling along in the independent field will either have to starve to death or desert the show business.

Practically all the agents who have tried the independent field have the same story to tell. After they have managed to sell a number of acts they find that they cannot deliver, as the acts are holding off to see if the Keith agents can do something for them.

The former Keith agents are unfamiliar with the indie field and have their heads filled with Keith prices and other Keith ideas. Most of the agents are considering their attempts an entire waste of time. Along with the agents, former vaude performers are giving up show business. Work has become so uncertain they have finally taken jobs in other lines. A number of the women now work in shops and the men take anything they can get.

Three former vaude performers are now taxi drivers. They say they can make \$10 or \$11 a day that way and it is better than starving on the lay-off time.

KEITH OFFICE MOVE

Keith executive offices will be moved to the new quarters on the seventh and eighth floors of the Bond Building within a week or two.

Only the booking department will remain in the Palace Building. A tunnel leading to the sixth (booking) floor of the Palace connects the two structures.

Vaude-Film Deal Between Piazza and F. & R. Pending

Chicago, Oct. 2. A deal between Hen Piazza, head of the K-O western office, and Finkelstein & Rubin regarding booking of pictures and vaudeville is understood to be pending. Decision awaits the arrival of J. J. Murdoch and Pat Casey from abroad.

It is reported F. & R. will turn over its important vaudeville bookings to K-O and made a deal for certain FBO and Pathe pictures in exchange for a protective clause stipulating that K-O will not build theatres in Duluth, Minn., and Sioux Falls, S. D.

Daily Acts for Publicity

Keith's publicity department is now supplied with a list of vaudeville bookings daily. The list includes all acts, current and future, booked that day and covers the entire circuit.

Heretofore bookings have not been delivered to the exploitation staff until two or three days after booked. The new arrangement permits almost immediate work on press stuff.

Geo. Lukes' Book

George Lukes, former assistant to Tink Humphrey in Chicago, is now booking Philadelphia, Baltimore, Syracuse, Rochester, Buffalo and Toronto for Keith's.

PAN WILL DROP NINE AGENTS IN TWO WEEKS

Find Inactive Faction Selling Acts Indie Dates on Promise of Following Pan Routes

Pantages Circuit is planning a shake-up which will delete at least nine of its 19 enfranchised agents.

Deletions will be based upon inactivity, as circuit heads figure some of the boys are merely using their Pan franchise to corral standard acts for independent bookings upon promise of a following Pan route.

Pan office has been compiling a check on the inactives and acts going for the independent dates, plus the promise, have registered complaints.

Fox's Star and Elizabeth Not Booked by Jack Loeb

Through a recent complaint by Fox and Gardner against the management of Fox's Star, New York, the act alleging the Star's manager broke faith with them on a promised engagement, the impression went forth that the Fox office via Jack W. Loeb are booking the house.

The house is booked by Jack Allen in the Fally Markus offices. Fox and Gardner were not sent to the Star by Allen. The boys endeavored to make the booking direct and when given the air, thought they should go higher up for an accounting.

Loeb neither books the Star nor Fox's Elizabeth, N. J., also on Allen's books.

Carrell Agency Methods Denounced; Not Fooling Acts, Agents or Mgrs.

Greeley Sq. All-Sound; Loew's Film Houses Too

For some time Loew has been playing vaude as a part of the regular daily program at Loew's Greeley Square, New York. Next Saturday vaude will be dropped and the house will use talkers with the first subject being "Glorious Betsy" (War.)

Other Loew houses going into sound films on the same date but which are straight picture houses are the 83d Street, 86th Street, Spooner theatre, the 116th, Victory, and Elsemere.

At the outset the addition of the talkers will only include the talking shorts. Lengthy subjects may be played later.

23d St. Back?

Proctor's 23d Street, New York, is slated to return to its former vaudeville policy in November.

The house scrapped vaude for films three seasons ago.

JOE BURMAN'S OWN TURN

Chicago, Oct. 2. Joe Burman, former bantamweight champ, did not go with Eddie Borden's act as previously reported. Burman is making his debut on the stage in an act titled "The Knockout," presented by Art Van, formerly with Borden. Art includes Chris George, former lightweight, Ruth Alice Seiznick and Van.

Chicago, Oct. 2. Buying of acts at cut prices by the C. L. Carrell Agency is proving a boomerang for the acts. It has brought denunciation of Carrell by acts, independent circuits and agents in the midwest.

Carrell's reported methods include persuading an act to do him a favor in accepting a cut for houses he is booking on percentage, promising to make up for it by paying the act more in other houses.

Carrell then sends the cut-price contracts to other independent circuits and house owners, it is claimed, purporting to show how managers using the same acts from other source are paying more money.

Carrell also puts in a direct fee of 10 per cent. against the acts, leaving the agents to collect what they can. He has used these methods to such advantage for himself and detriment to acts and rival agencies that the independent agents' association at one time barred his office.

Recently independent house managers were flooded with cut-rate contracts and a list of 50 acts, comparing salaries paid by other independents with those paid by Carrell.

The Carrell circuit was practically defunct last year. Some of the independent agents raised enough money to take over the business. The circuit was found to be in such poor condition, the agents withdrew their subscribed bankroll, and Carrell had to sign notes for the money already used.

RESUME OF THE TRIAL OF

Hal--JEROME and GRAY--Gloria

APPEARING AT KEITH'S PALACE, NEW YORK, THIS WEEK (OCT. 1)

---versus---

THE GENERAL PUBLIC

District Attorney—When did you turn professional, Mr. Jerome?

Mr. Jerome—On leaving the Pan time about 3 years ago.

D. A.—Isn't it a known fact you flopped on the Interstate Circuit?

Mr. Jerome—And three consecutive times in Dayton and Louisville.

D. A.—You still think you have a good vaudeville act?

Mr. Jerome—Yes; we have never been in pictures.

D. A.—Why are you playing the Palace this week?

Mr. Jerome—We are breaking our jump from Los Angeles to London, England.

D. A.—Do you think your act will go at the Victoria-Palace?

Mr. Jerome—I fear nothing after playing Amarillo, Texas.

D. A.—What well known "names" have you followed successfully in the next-to-closing position?

Mr. Jerome—Elsie Janis—Charlotte Greenwood—Joe Mend—Fox News—Bert Lytell—Pat Rooney—Pathe Weekly—Eddie Leonard—Robinson's Elphants—Eugene O'Brien—Elliot Dexter—Glim—Timblin—Edna Wallace Hopper—a hundred others and we are also very popular with the ushers in the balcony.

D. A.—Have you ever had any production offers?

Mr. Jerome—I refuse to work on the Columbia or Mutual wheel.

D. A.—Do you attribute your success to yeast cakes?

Mr. Jerome—Absolutely NOT—but to three other reasons, namely: HAL JEROME and GLORIA GRAY on the stage—Chas. Morrison, K-A-O Representative.

His Honor—Bailiff—Instruct every Casting Director and producer in New York City to catch this act this week. Recess.

Sailing Midnight, Oct. 12, on S. S. Lapland to study the European Liquor situation. Address, care of Reeves & Larnport, London

PALACE, CHICAGO, THIS WEEK (SEPT. 30)

NOT A MASTER OF CEREMONIES

EDDIE CONRAD

AND

MARION EDDY

For Anything Pertaining to Show Business, See JACK CURTIS (Our Jake)

WORTH
WEIL
SONGS

THE HIT OF THE YEAR
**THAT'S WHAT PUTS THE SWEET
IN HOME SWEET HOME**

WORDS AND MUSIC BY
ED. LOWRY, MAX K. GORDON & CHARLES NEWMAN

WORTH
WEIL
SONGS

THE GREATEST OF ALL SALLY SONGS

**DON'T
YOU
REMEMBER
SALLY**

WORDS AND MUSIC BY
BERNIE GROSSMAN
WALTER HIRSCH
& MILTON SAMUELS

A NUMBER TWO NEVER KISSES

**NOTHING SEEMS THE SAME
AWAY
FROM
YOU**

BY TOMMIE MAJIE
JOE VERGES AND TED KOEHLER

CHORUS

By night at eight she meets me, With a lit-to kiss she greets me, That's What Puts The

"SWEET" IN HOME SWEET HOME. Hand in hand we pass the door step,

We're in heaven with one more step, That's What Puts The "SWEET" IN HOME SWEET HOME.

And when I sit be-side, My old fire-side, That's when I

All the world, In the side - fire, And when a lit-to blue eyed

led die, Says "Ooo I love my Mom and Dad - dy", That's What Puts The "SWEET" IN HOME SWEET

right out, Put with the cat and turn the lights out.

Home, Home, Home, at Five

A CROONING MELODY

**MY
DARLING**

BY BERNIE GROSSMAN
ARTHUR SIZENKIN
& GUY LOMBARDO

A PLANNING WALTZ FOR GENTLE USE

ROSETTE

BY CHARLES NEWMAN
& CARMEN LOMBARDO

A NEW WALTZ WITH A WORLD OF MELODY

**"WILL YOU ALWAYS
CALL ME SWEETHEART"**

BY EDDIE HANSON

MILTON WEIL MUSIC CO. INC.

54 WEST RANDOLPH ST. CHICAGO ILL.

Loew's Bookers Uncertain as to Talking Shorts in Vaude Houses

A policy of "feeling the way" will guide Loew's in operating its wired houses. For the present, talking shorts will be used only in picture houses. There will be no general or immediate change in the operation of vaudeville theatres with the exception of the Greeley Square.

Officials of Loew's will not state definitely that talking shorts are or are not a possible substitute for acts in their houses. One report mentioned Loew neighborhood houses as playing three regular acts and three shorts. This is still a possibility if in "feeling the way" Loew's decides it is desirable.

Western Electric will complete wiring of 47 Loew houses in Greater New York on November 10. Melba, Brooklyn, and New Rochelle are already wired. Loew's full string in the metropolitan area is 63 theatres. Those now wiring and the dates set for placing equipment into operation are:

Oct. 4, 86th St.	" 27, State, N. Y.
" 4, 83d St.	" 27, Freeman
" 4, Newark	" 29, Willard
" 6, Greeley Square	" 29, Circle
Nov. 1, Boulevard	" 3, 42d St.
" 7, Victoria	" 3, Common-dore
" 8, Spooner	" 3, Warwick
" 10, Elmsmore	" 3, Rio
" 11, Delancey	" 4, New York
" 12, Metro-politan	" 5, Lincoln Sq.
" 12, 116th St.	" 5, Burnside
" 13, Gates	" 6, National
" 13, Yonkers	" 7, Plaza
" 14, Boro Park	" 7, Broadway, Bklyn.
" 15, Mt. Vernon	" 7, Brevort
" 16, Burland	" 8, Grand
" 18, Ave. B	" 8, Hillside
" 20, Oriental	" 9, Bedford
" 21, Lexington	" 9, 46th St.
" 22, Orpheum	" 9, Kameo
" 23, Alpine	" 10, Fairmount
" 24, Coney Island	
" 24, Palace	
" 26, Inwood	
" 26, Woodside	

Sam H. Abrams, FBO branch manager at Milwaukee has resigned. He may go to Los Angeles.

"Kings" in Keith's

Cuts Out Act or Two

With "The King of Kings" (non-sound) booked in for the New York Keith houses the last half of this week, excepting the Palace, the Keith booker, Jeff Davis, is necessarily lopping off an act or two in some to permit the film its full running time.

The "King" picture runs 101 minutes. The picture will not be shown Sunday (October 7) as a new show opens on that date under the new booking scheme of the Keith offices.

Yates Office Split

Irving Yates vaudeville office will probably divide into several new arrangements with the defection of Yates to legitimate producing. Irving Tishman has already quit and it is expected that a new office will be opened by Tishman and Jimmy O'Neal.

Charles Yates will take over the vaudeville end and Irving will operate separately as a legit producer. Ted Wing is acting on the latter's behalf as company manager of "The K. Guy."

Larry Lawrence will go with one of the two vaude-offices.

Kingsway Opens Sunday

Kingsway, Coney Island avenue and Kings Highway, Schwartz house, will hereafter open its new show Sundays instead of Mondays. The house plays five acts on a split week basis, booked by Bob Burns in the New York Pan office.

Nearly all the Schwartz houses start their vaude-film bills on Mondays.

FUREY, PAN AGENT

Charles Furey, erstwhile Keith agent, deleted in the recent reorganization regime, has been awarded a Pantages Circuit agency franchise.

High-Low Bally

Having tried giants and even men on stilts as ballhooper, midgets are now getting a break in that particular line of endeavor. Loew's this week installed a uniformed small man to work opposite a six-footer in calling attention to the State theatre box office.

Broadway strollers out on a picture shopping tour are apt to find themselves knee high in midgets if the idea catches on along the main stem.

JOE SMITH'S KEITH JOB

Watching Bills for Recommendations—Also Staging

Joseph C. Smith, former stager of dances for musicals, has been added to the staff of Keith's with a roving commission to watch shows and recommend improvements.

Smith, in addition may supervise staging of units projected by Keith's production department.

Vaude Left in Poli's

Of the 20 Poli houses acquired by William Fox about eight are under long term lease. Of the remainder Fox will inaugurate a de luxe policy in four, New Haven, Bridgeport, Hartford and Worcester.

Fox has decided not to let sound completely supplant vaudeville. He intends to have live acts in the majority of his New England holdings except in cities like Bridgeport, where there are three theatres.

MORE MIDNITE AUDITIONS

Ben Lundy and Abe Meyers will resume their Tuesday midnight auditions at the Earl Carroll, New York, Oct. 9.

Start at 12, as many acts as they can get and stop when acts run out.

Burt Not East

An intention to import Glenn Burt from Chicago to represent Harry Rogers on the Keith floor in New York have been temporarily dropped.

KEITH'S COUNTER SUIT AGAINST READE-STORRS

Through its attorney, Maurice Goodman, the B. F. Keith Corporation has filed suit in the Supreme Court of New York seeking a judgment of \$32,500 against Frank V. Storrs and \$7,500 against Walter Reade, together with interest on \$40,000 advanced to the Trenton-New Brunswick Theatres Co. since last May.

The suit is in the nature of a counter claim by the vaude chain following close on the heels of the suit brought by Reade and Storrs in the Chancery Court of New Jersey, in which Keith's is asked to show cause why a receiver should not be appointed for the five theatres of the company. The New Jersey action has been postponed twice, and is now scheduled for hearing before Vice-Chancellor Backes in Newark, October 9.

Papers filed in the latest action cite that in April, 1922, Keith's entered into an agreement with the defendants to operate a group of New Jersey theatres. Storrs agreed, it is alleged, that in the event of losses in operation he would lend the corporation not more than \$37,500, while Reade would advance \$12,500. These advances were to be repaid out of the profits of the corporation with five percent interest before any dividends were declared.

Last May, the papers state, Storrs associated with Reade in various theatrical enterprises and realty holdings in addition to controlling the New Theatre Program Company, advanced \$5,000 to the corporation, while Reade kicked in with a similar amount, when losses began to occur and continued.

Thereafter the complaint adds, Storrs and Reade refused to advance additional money for the operation of the theatres and it became necessary for the B. F. Keith Corporation to lend the Trenton-New Brunswick Theatres Company \$10,000 in May, \$15,000 in June, and \$15,000 in August.

Claiming that Keith's has performed all the conditions of its agreement with Storrs and Reade in the operation of the five theatres, the vaude circuit demands a total

Met, Boston, May Close Or Reorganize by Oct. 15

Metropolitan Booking Offices, independent vaude booking agency, may either fold up or undergo reorganization by October 15.

The Met was organized as an adjunct to the Walters-Denish-Frisco Agency, Boston, to serve as an eastern outlet under an interchange of act arrangement. The Met had been angling for bookings of independent houses in and around New York, but with little success in sewing any up.

Joe Sullivan, former Keith agent, organized the Met. Harry Padden, former booker for Amalgamated, was aligned with Met until several months ago.

Acts in Units

Keith's production department's pair of units, around Ken Murray and the Mosconi Brothers has Webb's Entertainers (band), Maharana, Jeanette Reed and an Edith Mae Capes chorus with Murray. Mosconi unit has Crawford and Broderick, Parks and Ford and Ora and Company.

Judgment against them of \$40,000 plus interest and costs.

The result of the action brought by Reade and Storrs in New Jersey, due for trial earlier than the suit instituted by Keith's, will most likely have a bearing on the counter-suit proceedings.

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NOW PLAYING KEITH-ALBEE-ORPHEUM CIRCUIT

Wire Forces Out Vaude

Loew's in at Richmond

Vaudeville has been taken out of the following Loew houses: Birmingham, Pittsburgh, Buffalo, Syracuse, Detroit, Columbus, and the State, Cleveland. All these houses have been wired, or will be in the near future, for talking pictures.

Vaudeville will be placed in the Loew house in Richmond, Va., October 1.

JUDGMENTS

Lyric Operating Co., Inc., Jos. and Jacob Oppenheimer; T. C. Naughton; \$2,627.

Ritz Laboratories, Inc.; Agfa Raw Film Corp.; \$1,430.

Louis N. Jaffe and Jaffe Art Theatre Corp.; Sobel & Krus, Inc.; \$340.

Wm. Anthony McGuire; J. DeFoss; \$5,604.

Lewis J. Selznick; A. H. Weiss; \$1,059.

Lambert Theatre Corp.; J. D. Crimmins; \$10,529.

ILL AND INJURED

Jerry Shea, Toledo fight promoter, recovering from a recent illness.

Clay Clement recovering from operation for appendicitis at Mt. Sinai hospital.

Stuart Robson, assistant stage manager of "Rosalie," in Jewish Memorial hospital with pneumonia.

Phil Ryan, manager Metropolitan studio in Hollywood, just recovering from an infected jaw following a tooth pulling, slipped as he stepped from his car and broke a bone in his right foot. Walking on crutches.

Fletcher Henderson, recently severely injured, is improved, and at his home, 228 West 129th street, New York.

Neil Kelly collapsed during the final performance of "Ups-a-Daisy" in Philadelphia last week. She will be out of the cast until the middle of this week. Bobbie Perkins replaces Show current in Newark.

Eleanor Barnes, fashion writer for First National studios, struck by a motorcycle and suffered broken arms and other injuries. She is recovering in the Hollywood Hospital.

Buddy Messenger (screen), operated upon for appendicitis at Hollywood (Cal.) Hospital Sept. 28.

Jacqueline Logan operated upon for appendicitis at Hollywood (Cal.) Hospital Sept. 26.

Marie Pettus, actress, recovering from an operation for appendicitis at her rooms in St. James Hotel, New York City.

George Weedon, of the Pat Casey agency, had three fingers on his right hand badly crushed by the slamming of an auto door. Harold Kemp and Wayne Christy also had their hands hurt in auto mishaps.

INCORPORATIONS

New York

American Male Dramas, Manhattan, \$75,000; Jacques Samoussou, Elizabeth F. Nash, Ida Goldstein.

Madman Musical Publishing Co., Manhattan, 200 shares; Joseph M. Seinfeld, Lillian Malinsky, Maxwell Goldstein.

American Sports Stadium, Manhattan, 2,000 shares; Isabelle G. Wright, Charles A. Corbin, John P. McCabe.

Herrnall Amusement Corp., New York, \$2,500; Samuel Posen, Milton Kall, Flora Hirschberg.

Kerman Theatre, Inc., Brooklyn, opera, drama, \$25,000; Etta C. Bender, Tess N. Prince, Samuel Frowitz.

Eagle Grand Opera Co., Manhattan, \$10,000; Paul Crenonnet, Beatrice F. McMurray, Antonio Guffanti.

Cosma Enterprises, Yonkers, pictures, vaudeville, 250 shares; Lewis W. Cohen, Theodore J. Martin, Martin E. Smith.

Bricklin Distributing Corp., Manhattan, pictures, \$10,000; Mattie Hammerstein, Gertrude Tebelson, Beatrice Z. Caine.

Gen. Home Talking Machine and Film Co., Manhattan, picture machines, 100 shares; Bertram Haff, Harriet Goldstein.

Glen Theatre Corp., Kings, theatres, \$20,000; Emma Wizing, Eva Cohen, I. J. Ginsberg.

JUST TWO HALVES

Actor: (to agent): "Got two halves for \$1."

Agent: "Sure. Poughkeepsie and Newburgh."

Houses Opening

Vaude resumed at Palace, Fox-Poli, Meriden, Conn. Five acts on split week.

Sunday vaude concerts resume at the America (formerly Miner's Bronx, New York) next Sunday, Oct. 7, playing eight act bills booked by Sam Bernstein.

Vaudfilm has supplanted straight pictures at the Alhambra, Brooklyn, N. Y. Five acts on a split week, booked indie.

Gaiety, Schine house, Utica, N. Y. reopens Oct. 15 with Keith vaude, former policy.

New Loew's State (wired), Providence, R. I., opens Oct. 6 with sound picture policy.

Vaude is back at the Park Lane, Palisades, N. J. after several weeks of stage band policy. Five acts on split week booked by Fally Markus.

Majestic, Monroe, Mich., vaude-film. James George, owner.

Showaway, Toledo, pictures, five changes weekly. H. B. Albricht, general manager; Henry Schultz, house manager.

Palace, Bergenfield, N. J., new 1,800 seater, open with vaudefilm. Five acts, split week, booked by Fally Markus.

Loew's 167th Street, new, open with a straight picture policy. Seats 2,400. Frank Ackerman, manager.

BIRTHS

Mr. and Mrs. Nat Wolf, Sept. 27, in Chicago, son. Father is connected with Keith's in the Chicago office.

Mr. and Mrs. Al Belasco in Cleveland, Sept. 1, son. Father is m. o. at Branford, Newark, and Stanley, Jersey City (alternating). Mother professionally Irene Smith, formerly in vaude with Maurice Diamond.

Mr. and Mrs. Nat Wolfe, son. The father is Chicago film buyer for K-A-O.

Geo. Mence Quits

George Mence, former Chicago and New York agent, has quit the show business. He has returned to Chicago to take up haberdashery. Mence was Keith disfranchised some time ago in Chicago.

Coney Holmes in N. Y.

Coney Holmes, formerly road man for Keith's Western under Tink Humphrey, will come east shortly in the same capacity with Tink in New York.

AGENCY SUES ACT FOR \$1,600

Chicago, Oct. 2.

Suit for \$1,600 on a breach of contract claim has been filed by the William Morris office against Evans and Mayer, who were at the State-Lake last week.

Morris' office claims the act disregarded its jurisdiction to sign with Keith-Orpheum after only one year of a two year contract had expired.

MARRIAGES

Edwin Decker, theatre musician, New York city, and Louise Lang, New York City, dancer, have applied at Greenwich, Conn., for a marriage license.

Herbert E. Ellesburg (Balaban & Katz publicity) to Evelyn Feldman (non-pro) in Chicago, Sept. 26.

Barbara Bronell to Robert Kenneth (Ken) Christy, in Chicago, June 22, by Judge William F. Borders.

John Conway Fox (scenarioist) to Rosa Rudaml at Agua Caliente, Mexico, Sept. 26.

Cecilia Martina, daughter of James Martina, Mount Morris, N. Y., film theatre man, to Daniel Pericelli, manager of the Dreamland theatre at Naples, N. Y., one of the Martina Bros. chain, September 20 in Mount Morris.

James J. Dempsey, manager of the Public, Dorchester, Mass., and Marion R. Murphy, a trained nurse and daughter of Mr. and Mrs. C. B. Murphy of Augusta, Me., will be married this month.

Pierre Gendron, film actor and writer, to Alice Scully, scenario broker, Sept. 28 at Riverside, Cal.

Ida Anderson is reported heading the colored stock scheduled to open at the West End theatre in 125th street later this month.

Nadel on Fox Lot

E. K. Nadel leaves tomorrow (Thursday) for Hollywood, for the Fox lot, to direct talking shorts from the repertoire of old Paul Gerard Smith sketches and playlets. How many E. K. will do is to be determined upon his arrival there. His stay will be indefinite.

On the same train goes Smith, also under a Movietone contract engineered by Nadel. Smith will write some talking specials.

J. P. HARRIS MEMORIAL

McKeesport, Pa., Oct. 2. The Harris Amusement Co. has broken ground here for the construction of a 2,500-seat de luxe picture and vaudeville house, to be known as the John P. Harris memorial theatre.

Geo. Sackett in Agency

Los Angeles, Oct. 2. George Sackett, manager of the local Orpheum for eight years, has joined the staff of the Lyons & Lyons office.

HARRY MARY Anger and Fair

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3-a-Day Burlesque and Talkers For Columbia's, N. Y., New Policy

Although the Columbia, New York, is playing Mutual burlesque to a man in the neighborhood, Walter Reade, lessee of the house, is installing wires preparatory to playing talking pictures. General Electric is installing.

The Columbia made a change of policy Monday by adding pictures to open the house at 11 a. m. under the continuous policy plan.

For the burlesque shows, with three-a-day for the actors. The plans of Reade and Jerome Rosenberg, directing manager of the Columbia, to swing to three shows daily at first did not meet with I. H. Herk's entire approval, the Herk office supplying the traveling burlesques for the house. Reade's policy won out as the burlesque contract specified that three shows were permissible when deemed necessary by the house.

In the new policy Sam Puterman and his band were given their notice with George C. Brannan and his orchestra replacing them Monday (Oct. 1). Brannan will have nine men in the pit.

Rosenberg said that after the wiring is finished the talkers in addition to burlesque may be used.

Irons and Clamage Seek Class Neighborhoods

Chicago, Oct. 2.

Having added the Strand, Cincinnati, and Empress, St. Louis, to their circuit, Irons & Clamage are negotiating for Waldron's Casino in Boston and for the Rantown here, picture house on the north side, formerly one of the L. & T. chain and now closed.

According to Warren Irons his firm is eager to establish itself in the better class neighborhoods where a burlesque house would be in new territory.

Wheel Programs Out

New economy move at the Columbia is dispensing with all programs. Beginning this week customers had to get their info about the cast from the lobby billing or find the names of the players go by default.

Nobody ever seemed to pay much attention to program data in burlesque houses when the slips were provided, and it was a surprise to the Columbia house staff that patrons made a point of asking for them when there weren't any.

Usherettes were nagged to distraction by patrons who demanded to be supplied with cast information.

The old burlesque programs were a test for years. Not once in 50 times could an auditor figure out the individuals on the stage from the Chinese puzzle on the program, the reason being that the cast and a list of musical numbers was one thing when the program copy was made up in August but something else again when changes in cast and number schedule had been made by the second week in September.

By some unwise law burlesque programs were never changed, no matter what happened to the troupe, and the original August copy continued to go to the printer right up to May, by which time most of the show principals and all the numbers were different.

No program rule at the Columbia is indefinite.

Casino's New Policy

Charles H. Waldron, largest stockholder in the Casino, Boston, now playing stock, will make a change of policy.

The Casino has had quite a checked burlesque career.

A report says Waldron will turn the house over to local interests for the launching of a new policy, which will exclude burlesque.

"Deep Harlem" Colored

"Deep Harlem," all-colored, is at the Lafayette (Harlem) this week. Earl Dancer is handling the show. Its music and score are by Russell Smith and Porter Grainger, book and lyrics by Tut Whitney and Dancer.

Among the principals are Salem Tutt Whitney, S. Whitney Tutt and Homer Tutt and Dotto Green.

Jersey City Censors Bear Down Again on Majestic

Stock burlesque folded up at the Majestic, Jersey City, Saturday night, a victim of local censors, who did not coincide with the patrons' demand on nudity preferred.

Harry Burkhardt, associated for years with Hurlst and Seamon, branched out this season to open the stock at the Majestic three weeks ago. While the abbreviated costumes were in the troupe prospered, but the cover-up order scared off the ticket buyers.

Burkhardt paid the mob and closed the show rather than continue with a policy that couldn't compete against the local flappers. This is the second bust for a burlesque policy at the Majestic through censorship. Last season the wheel shows passed up the house because of the overdressing edict. Despite the rigid ruling on burlesque, the town is wide open for strip stuff in the competitive vaude and picture houses.

Burlesque Routes

Weeks of October 1 and 8

Bere Facts-Grand, Hartford; 8, Hy-perton, New Haven.
Bohemian-12, Geneva; 3-4, Oswego; 5-6, Schenectady; 7, Schenectady.
Bowers Burlesques-State, Springfield; 8, Hartford.
Burlesque Review-Empire, Toledo; 8, Columbia, Cleveland.
Caldon Trust-Gaiety, Buffalo; 8-9, Geneva; 10-10, Oswego; 11-12, Schenectady.
Dale Models-Mutual, Cincinnati; 8, Gaiety, Louisville.
Dimpled Darlings-Irving Pit, N. Y. C.; 8, Empire, Providence.
Dixon's Big Review-Academy, Pittsburgh; 8, Lyceum, Columbus.
Flapper Polles-Gaiety, Scranton; 8, Gaiety, Wilkes-Barre.
French Models-Mutual, Indianapolis; 8, Garrick, St. Louis.
Frustrates-Gaiety, Brooklyn; 8, Gaiety, Scranton.
Ginger Girls-Columbia, N. Y. C.; 8, Gaiety, Brooklyn.
Girls From Happily-Empire, Brooklyn; 8, Trocadero, Philadelphia.
Gloria, From the Polles-Star, Brooklyn; 8, Orpheum, Paterson.
Hind Models-Mutual, Minneapolis; 8, Gaiety, Milwaukee.
Girls of the U. A.-Lyric, Bridgeport; 8, H. C. N. Y. C.
Hullo Paries-Gaiety, Louisville; 8, Mutual, Chicago.
High Flyers-Trocadero, Philadelphia; 8, Gaiety, Baltimore.
Hind Models-Lyric, Dayton; 8, Empress, Cincinnati.
Jazz Revue-Gaiety, Wilkes-Barre; 8, Lyric, Allentown; 10, Orpheum, Reading; 11-12, Palace, Trenton.
Kadon Kuttie-Hyperion, New Haven; 8, Lyric, Bridgeport.
Ladys-Lyric, Boston; 8, Columbia, N. Y. C.
Merry Whirls-Empress, Chicago; 8, Cadillac, Detroit.
Mischief Makers-Gaiety, Boston; 8, Plaza, Toledo.
Moonlight Maids-Cadillac, Detroit; 8, Empress, Toledo.
Moulin Rouge-Gaiety, Washington; 8, Academy, Pittsburgh.
Naughty Nitties-L. O.; 8, Gaiety, Minneapolis.
Nite Club Girls-Plaza, Worcester; 8, Lyric, Allentown.
Nite Life in Paris-Grand, Akron; 8, Gaiety, Buffalo.
Parlous Flappers-Hudson, Union City; 8, Irving Pit, N. Y. C.
Punch Girls-Colonial, Utica; 8, Gaiety, Montreal.
Radium Queens-Columbia, Cleveland; 8, Lyceum, Columbus.
Record Breakers-Empire, Providence; 8, Gaiety, Buffalo.
Rings-Lyceum, Canton; 8, Grand, Akron.
Round the Town-Gaiety, Baltimore; 8, Strand, Washington.
Social Maids-H. & S. Apollo, N. Y. C.; 8, Empire, Brooklyn.
Speed Girls-Gaiety, Montreal; 8, Howard, Boston.
Sport Widows-Gaiety, Kansas City; 8, Lyric, Allentown.
Step Along-Orpheum, Paterson; 8, Hudson, Union City.
Step Along-Madris-Gaiety, Milwaukee; 8, Empress, Chicago.
Step On It-Garrick, St. Louis; 8, Gaiety, Kansas City.
Stolen Sweets-Empire, Newark; 8, Star, Brooklyn.
Sugar Babies-Lyceum, Columbus; 8, Lyric, Dayton.
Win, Woman and Song-1, Lyric, Allentown; 2-3, Orpheum, Reading; 4-6, Palace, Trenton; 8, Empire, Newark.

Burlesque Changes

Les Dunn from Izzy Hurst's Philadelphia stock to Park stock, Brooklyn. Ethel Spears replaced Frances Morton and the Three Lorrie Sisters were engaged as runway leaders.

Mae Daley engaged to stage the numbers in place of Bill Smith.

Charles (Dumb) Williams out; Charles Blimbo Davis in; "Frustrates" (Mutual).

Elsie Raynor replaces Margie Bartel and Ed Jordan supplants Johnny Gilmore as principals with Jack Reid's "Record Breakers" (Mutual). Paul Ryan joined the Minsky stock at H. & S. Apollo, N. Y. last week.

GINGER GIRLS

Comedian Harry Clex Second Comedian Fred Walker
Soubrets Virginia Al Baker
Juvenile Fred Carlson
Prima Donna Fred Phillips
Soubrets Fritz White
Soubrets Rita Phillips
Erin Jackson, Al Baker and Connie St. Claire on the runway

Sam Raymond's "Ginger Girls" delivers in all departments the nearest thing to a genuine burlesque show the Columbia has seen in many weeks. It's the complete collection of abundant semi-nudity, song, dance and comedy bit and it makes lively entertainment for the customers of all ages.

There is the usual rotation of teaser and strip display, the familiar outcropping of raw dialog and business, but the whole business is carried on with a good humor and a persuasive dash that robs it of rawness. The difference between this and one of those noisy but tiresome aggregations is that these people are clear as crystal in the distance between exhuming burlesque and stupid smut.

Runway trio are familiar and do not figure in the visiting troupe, except that they back up and supplement an especially clever performance. As it happens they have an extraordinarily good lineup of eight numbers this week, with Erin Jackson doing the heavy assignments and the rest well.

Strength of the traveling unit is in a capital team of comics and three principal women, two of them made to order for wheel technique and the third a good contrast. Fritz White is the peppy pony type, smooth in handling underdressed stuff, an excellent dancer and with a neat trick of delivering in numbers. Weavers such as the rest of the type demands with a good deal of dash and has the trick of spicy suggestion in wink of eye or gesture of such intinct the position members best serve the purpose.

Vinnie Phillips is the stately Juno who gets her effects from the good fellow attitude and both of these principals deal with dialog in bland and graceful ease. Rita Phillips is the flapper ingenue, contributing enormously to the comedy.

Show is close to the ultra in underdressed and some of the teaser business involving playful threats of discipline and the pitifully meager brasseries had the customers in suspense. The trick is, however, that it's trimly done and away from the raucous.

Harry Clex, doing an eccentric patsy nondescript, gave evidence that there are still burlesque comics capable of holding up the laughing end of a wheel show. He is the paramount master of underdressed gals. This clown gives a pip performance of true burlesque flavor with several well sustained bits. One excellent bit he gets into a party with Miss Phillips and another, with the same feeder, a riotous blackout built on the domestic wrangle idea as husband and wife prepare for bed. They get into alternate rows and affectionate cooing, each mood marked by Clex's taking off or putting on clothes. Worked up to a scream, and then unbuttoned with disrobing wife for a panic.

Fred Waller, red nose foil, of small stature in contrast to the towering Harry makes a first rate opposite, building the bit and getting into points without going after them too hard. He has an agreeable singing voice, too, and a good deal of real acrobatic skill. Fred also adds to the thinning of straight with good judgment and makes an excellent appearance.

Show has plenty of evidence of ability in staging and somebody has taken the time to develop a few new ideas as well as putting fresh twists to tried material. There was a song bit nicely done, various singers appearing in turn to do a number of songs on the rose theme—"Broadway Rose," "Rose of Washington Square," "Second Hand Rose," etc.—while a bit of pantomime to the tune of "The Merry Widow" or a framed tableau at the back suggests the lyrics.

Girls have been well drilled for ensembles. They keep up a peppy style of work throughout and do some of the best team dancing seen in a long time. They don't grind, by the way, and that is a distinct asset to the show. The usual shimmying burlesque routine isn't a snoring sight. Here the girls of the line step briskly and leave the shaking in the expert hands of the principal women who do the torso waving and the head and face degree of discretion. The stage manager who had the insight to see the merit of this system has done burlesque a service.

The show is of it new, as for instance, the corset gup that opens the second act.

In sum, this is the nearest thing to good burlesque of the old school that has come to the city in a long time in the new season. So good in typical burlesque fashion that it takes the curse off the shimmy and strip technique that seems to be inseparable from the new mode.

Burlesque Off Off-Side Stuff in B'klyn—Navy Yard Sailors' Chagrin

Stocks Giving Wheel Shows Plenty Grief

Chaotic conditions in the burlesque field, with stocks giving the wheel shows a tussle in most spots, having put this branch of show business into a tough spot.

Local stocks, in kidnapping the censors and otherwise fixing, are being permitted to go the limit, with the wheel shows covered up and censored so as not to mean a thing in competition. The stocks are also grabbing plenty of burlesque names from the wheel shows through paying as good or better for services. The stationary stand angle also appeals.

With but one burlesque wheel now functioning, Mutual, performers have no qualms in jumping contracts to grab a stock assignment, without fear of blacking out, figuring the remaining wheel field has but a slim list of availables to draw from and will fizzle.

RECORD-BREAKERS

(Mutual)

Margie Bartel.....Soubret
Syd Burke.....Soubret
Juanita Evans.....Soubret
Elsie Raynor.....Comic
Dave Burt.....Comic
Ed Jordan.....Comic
Johnny Gilmore.....Comic
Larry Clark.....Juvenile

Through numerous cast changes and almost complete re-routing on the spot, Jack Reid's current edition was in but shape at the Irving Plaza last week. From reports, the show has been running smoothly on the road, so no reason known for the switching. Nevertheless, it didn't look like a Reid troupe Wednesday.

Outside of some good looking principal women and one or two comedy situations, not much to it. For one thing, Reid failed to make his usual appearance, though programmed and present around the theatre. Without him the circus was inevitable for the "Record Breakers," fell flat as handled by a juvenile.

All of which placed more than the average burden on the house average player, Marion Le-Marr, of the permanent queens, was ill and out, giving one of the chorus ladies a chance to fill. She did, revealing plenty. On strength of it, she can step out of the line and stay out. Although probably as pinch-hitting on the bench for vint-nalting purposes.

Margie Bartel, one of the pair of featured soubrets (other is Syd Burke), played the wheel wraps all evening. During intermission it was announced Miss Bartel will be held over by the theatre for runway work so herself rather than the other encore later in the evening. All in all, Miss Bartel took off less than any other femme in the company, but she was probably more to show than to say. That skimping on what the boys' paid good to see won't bring them back next week. After all, there's only one place for strip numbers, so there was really nothing to hold back for the second week. However, that is merely personal comment on and for Miss Bartel with the balance of the cast having enough to display without Margie being missed.

Ed Jordan, not in his first week with Reid, has for years and probably still does the best hophead comic characterization on the wheel. Working with rubber-faced Dave Burt, whom he outlasted more than once, Jordan braced the comedy end in the first half. But even he muffed the act, turning in a blackface after intermission. A very good comedian under grime and the other extreme in cork.

Costuming, drapery and chorus in "Record Breakers" about average. As on 14th street it appeared to need about two more weeks under the best of circumstances, the outfit can't help but reach the top rung, though an unknown one wouldn't believe it after seeing Wednesday night Nite at the Irving Plaza. Of the six articles of clothing taken off one of the chorus gals and sold, three were knocked down to a house plot. The gallant guy presented each one to the lady. For the remaining three the highest bid was \$1.25. The boys refused to lose up but might have had there been a more convincing auctioneer.

In succeeding the demolished Olympic as the downtown wheel state the Irving Plaza company in Yiddish stock, hasn't quite attained the better known theatre's rabid patronage. Business has been good but not outstanding.

Charles Laak, house manager.

Burlesque shows, stock and wheel, are holding out when playing Brooklyn, N. Y., through an underground wad; that the City of Churches has become a tough spot for off-side stuff.

With District Attorney Dudd backing up the action of Joseph V. Gallagher, chief assistant, in sloughing "The Night Before" at Verba's Brooklyn three weeks ago, the burlesque shows have toned down and patronage has dropped as a result.

Gallagher grabbed "Night Before" while acting District Attorney during Dodd's vacation, with the legit group held for trial in Special Sessions. Gallagher is being primed for Democratic nominee for District Attorney next year with Dodd as a nomination as County Court Judge.

Since the "Night Before" muss Gallagher has been paying attention to the burlesque in the borough. The hold-out matter greatly chagrins the sailors at the Brooklyn Navy Yard and others who like their burlesque that way or else.

Mrs. McCoy's Troubles

Jack Reid is supported by members of his "Record Breakers" company in denying the attempt at suicide by Mrs. Thelma McCoy, chorister, was due to disciplinary measures taken by Reid. The producer and others assert the girl's domestic troubles were the cause.

Mrs. McCoy downed a quantity of ammonia backstage in Union City, N. J. She recovered in the North Hudson hospital, that city, and is back with the show.

Warn Wheel Mgrs. on Use of Show Numbers

Kitty Madison, heading her own Mutual show "Jazztime Revue," was notified by Lew Leslie, producer of "Blackbirds," that unless she stopped using "Dick-A-Dickey Doo" from his show he would proceed for infringement. Miss Madison dropped the number.

Complaints to Leslie that runway soubrets were using another of his show numbers "I Can't Give You Anything But Love," prompted similar action. These were also dropped on Leslie's demand.

Leslie's action has prompted other producers of musicals to keep an eye on burlesque for use of their hit numbers.

Rollo Takes Over

Apollo on 125th Street

A deal was virtually closed yesterday whereby Walter Reade took immediate possession of the Hurlst and Seamon 125th street house, Apollo, from its owners. The lease is to run 18 1/2 years.

At this time the Apollo (renamed from the Music Hall) is operative under a house pooling project in which the Hurlst & Seamon offices work in hand with the show operators, Minsky Brothers, with Billy Minsky handling the Minsky interests.

There will be no change in the present policy of a combined stock and Mutual show arrangement.

As Reade controls the Columbia, so he will control the Apollo. New York, it is his plan to alternate the runway girls and the numbers at each house. He has it figured this will save \$15,000 to \$20,000 a year.

The former Minsky house a few doors away on 125th street (the old Apollo) has been leased to Drake and Walker, colored show producers, who will hereafter call the Drake and Walker theatre. Phil Berg will be their general manager. The policy will be two shows daily at popular prices.

RUNWAY GAL MOVES

Margie Pennetti has closed her runway soubret at Hurlst and Seamon's New York, and opened this week in a similar assignment with Joe Reid's stock at the Casino, Brooklyn.

Miss Pennetti stays at the latter house four weeks, after which she joins a Mutual show as an added attraction.

AMERICAN

(CHICAGO)

New yet not unfamiliar hands have taken over the reins of this old former standby of the Ass'n. This house is now seeing light again under the leadership of George Burdick, once manager of it for the Orpheum Circuit. Burdick, with backers, took over the American when it was in the Orpheum recently expired. It is understood that Burdick is operating on a co-operative basis with his employees, which include the operator and musicians. According to information the operator and musicians get paid their regular union scale salaries, but participate in the losses as well as in the profits of the house. Idea, particularly for a vaude theatre, is unique here.

Burdick's first movement in taking the house over was to reduce admission price from 35 to 30c. Then to inaugurate four vaude changes a week and pictures. Three acts play Monday and Tuesday and Thursday and Friday with seven acts Wednesday night only and five acts Saturday and Sunday. As far as pictures are concerned it is in the hands of the independent and state rights market. Looks as though vaude will have to carry the house. All should not be so difficult considering the low admission and that the house gets a strong play from family trade.

Last (Thursday) night business was encouraging though the program held little of consequence. Three turns were Cropley and Violet, rope spinners; Armstrong and Earl, mixed comedy team; and Carl Lorraine Serenaders, novelty band.

Cropley and Violet started slowly but picked the pace up later for a rousing finish. Nothing out of the ordinary in their work but neatly presented. Armstrong and Earl got by on chatter and two songs employing a good deal of hok. Lorraine and his band looked good and scored easily on the short layout. Seven boys and two girls with the gals at pianos. All are in cowboy outfits with the same kind of setting. Good closing turn for the smaller houses.

Picture, "No Babies Wanted" (Plaza).

FOX

(Wired)

(WASHINGTON, D. C.)

Washington, Oct. 1.

A few inexpensive acts with the Black Dots copping applause honors. Plus plenty of atmosphere this consists of "Frog Oriental" is the stage show (Fox).

Joseph LaRose, once with Roxy, succeeded S. J. Stebbins when the latter went to Detroit for Fox. In this stage offering he has deftly caught the Arabian atmosphere. He dressed his stage exceptionally well and lighted it appropriately. Opens with two girl dancers, Zanou and Caz. Colored boys then lay nude on the ostrich fans and partially nude put across their tap dancing. The one with the rope stopping everything. Rita and Teska, adagio, follow and go across, with Elsie Greenwald, acrobatic duo. Lawrence Downey, the "Invisible master of ceremonies" doubling for "Fizli," bartended well.

Show proper close with Leon Brustoff directing "Robespierre" as the overture. A second number was "Blue Danube Blues." Musicians soloed under the spot for this. John Griffin, tenor, sang "The Laughing Clown, Laugh," actually the first time it has been sung in this house. Fox Movietone News clicked. Show two hours to the dot.

ROXY

(Wired)

(NEW YORK)

New York, Sept. 29.

Movietone relieves the musical staff of all duties in connection with the feature this week. Fox gives "Win The Race" (Fox), a chord in G, the photo-electric principle goes into operation, and the musicians retire to the basement cafeteria.

Prior to the recess for pinocchio the musicians labor through a mixed and fragmentary program embracing seven items. "The Family Tree" "Southern Rhapsody" serves as overture. Item two is the "Ballad of the Bubbles," sung with a strong resonant soprano by Gladys. She danced with grace and rhythm by Patricia Bowman, Jeanette Garrette and Florence Jorgie. The bubbles are balloons and the ballad is a typical Roxy pop interpretation of the w. k. balloon dance. The program jumps to grand opera for the quartet from "Gloire," handled by Beatrice Bolin, Adelaide de Luca, Harold Van Duzee and Douglas Stanbury. Nothing new about this item but well done.

Russell Marshall's dancing troupe of 32 performers in one with an impressive display of muscular coordination and discipline. The

Royalties appear later in an ultra song plug for "Because of You." Orchestral presentation, which usually constitutes the regular overture, is used this week as item five. It is Rachmaninoff's "Prelude in C Sharp Minor." Agonizing mortals writhe and suffer in silhouette against a background of melancholy indigo. Such technique is always sunnier at the Roxy.

Movietone newscast was largely an assembly of practice stuff from Princeton, Michigan, Notre Dame, Yale, and Dartmouth. The latter was most interesting, showing the football players doing set-up exercises to harmonica music. A lady in the loges remarked: "You can always depend on Dartmouth for something different." Another excellent show in the silent portion from M-G-M. This was in the wild game preserve in South Africa and included zebras, giraffes, antelopes, rhinos, etc., snapped around water holes.

"All Because of You" is sung by Henri Therrien, tenor from Chicago, and also by Henry Gardner. At the Terrace Gardens in Chi Therrien's robust voice caused the candelabra to vibrate. The contrast between the tenor's powerful nature of the vocal hurdle those three acres of seats occasion. Therrien, although necessarily reduced in volume by the distance, was an exceptional for this house in having clear enunciation. Presentation surrounding and building up this song in the ballad plus the Roxy-ettes and some attractive optical effects. The final color scheme seemed dulled by the neutral pink in the dancing costumes.

Saturday matinee was off.

Land.

T & D

(OAKLAND)

Oakland, Cal., Sept. 26.

Lynn Cowan is the stage band leader at this house. Cowan, during several months here he has developed considerable of a following. Cowan has a likeable personality and can sell the stage acts as well as the territory himself. Fanchon & Marco presentation house, with the stage shows here direct from Loew's Warfield, San Francisco.

Current show is peppy. Largely due to presence of the Georgia Lane "Denver Beauties," 16 presentable gals with the result of a beautiful training. They are the latest word in pep and in perfect union.

Cowan is brought on with a chord from the Arabian atmosphere. At the Tuesday matinee he pulled the old Al Herman gag of going off for a bigger reception. It worked mildly. Then the Lane girls with high stepping that drew deserved attention. The gals wear a gold and green touselette outfit. Another band number, titled "Everything We Like We Like It Allike It" and here and there played in fast tempo with Cowan warbling the words.

Gals back for novelty hand manipulation and stopping and then Georgia Diamond, harpist, finished player. Hot Hula number by the gals next, the females wearing "Gleever" and wiggling their legs. One sang a few introductory lines. Band followed with a special arrangement of "Chiquita," with Cowan singing it and then the Trade Twins, comedy patter and stepping. The boys sewed things up properly.

For the finale Lane girls for a zigzag with the band whooping it up. All-round good entertainment and relished.

Screen feature, "The Patriot" (Par).

SANFORD

(IRVINGTON, N. J.)

Irvington, N. J., Oct. 1.

Revived after the summer, the stage shows here start off with a fine production called "Home Again Blues." Clever, clean, and classy this one; hasn't a dull moment. Credit goes to Louis R. Golding, S-F executive and part owner of the house, for the staging.

Making his first appearance anywhere as an m. c. Les Stevens, band leader last season at the Brantford, scored individually. Show starts with band playing brilliant chords behind curtain which finally opens to disclose Ray Nichols in front of the band. This nine-piece combo was good last year and that still goes.

Lineup includes the three Adams Sisters, recently at the Brantford; Murray Barker, who sings to his uke accompaniment; Ruff and Rumble, acrobatics; Gertrude Fisher, acrobatic-contortion work; and Dorothy Johnson in a song routine. Stevens' sax playing and band leading. All clicked. Among other things, Stevens put over a bedtime story, with interpretative playing. Stevens then to good effect. Attempt at a scenic novelty is made, the set is effective and the whole production smooth. House was enthusiastic, with staves running 50 minutes. No organ solo, but P. Alwaire, at the console, can really play and does. His effects for the feature were well executed. Newscast from 11 to 12 for nine minutes. Bennett comedy and the feature, "State Street Sadie" (silent) (W. R.), won cheers in exciting moments.

PARAMOUNT

("House Boat"—Unit)

(Wired)

(NEW YORK)

New York, Sept. 29.

When taking "The Fleet's In" (Par) from the Rivoli to offset the first week of Paul Ash's absence, the house missed a bet by the stage department slipping.

"House Boat" staged by Joseph Santley, departs from the usual stage band presentation in being without the average number of singles and two-acts and in other ways, but the unit fails to qualify as superior to what has become the usual stage stuff in picture houses.

Dave Apollon is featured above all else and contributes a dance and a musical specialty, besides conducting the band and announcing. He can do more than that. Apollon uses a thick Russian accent that might prove dangerous after a week. With all his talent he isn't quite the type to attract the feminine patronage. That's not to be held against him, as a tone-deaf, lating performer, but it doubtlessly would were he to be permanently held in one spot.

Behind Apollon and the band are 12 Pelecia. They give the Manila String Orchestra and a girl dancer. The Sores are on thrice in the formal film house ballet manner while the musicians from the Philippines play one number from the way they played and were received, they could have done more.

The girl dancer, not announced, is an semi-comic male attire and does that kind of a dance. An odd effect is gained by a night hanging down her hair. The girl is clever as well as something new and rates either billing or introduction. Apollon announced every number but that. She took a deserved encore and appeared in the finale, also dancing.

Another native of Manila, Glicerio Serna, tenor, probably a member of the musical group, did two numbers. One is a special, "Boat Song." Set is slightly suggestive of a hot boat, or near enough, hence the show's label.

Presentation ran 30 minutes, but the seven features consumed 75.

Paramount followed a brief prelude by the pit orchestra. "Krazy-Kat Cartoon" short may be present only as a filler but there are no reasons for its availability.

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probably went home and had supper.

Presentation is a standard arrangement of ballet and band numbers and acts. New picture house faces among the turns with Aubrey Sisters promising much. These two seconds were last seen as the solo alibi in a revue trying out for vaude. They took logic in kid clothes, have harmony and dance talent, receptive to development in the meantime can rely on their manipulation of two little dolls in chorus dances as a "carrying novelty." The doll dance has been used in picture houses here before, but not enough to kill its novelty. Another new turn locally, Morey Amsterdam, flopped here with comedy and songs due to his own cello accompaniment. His material and voice are nil. Top applause was taken by Karavacoff doing his Russian dance with taps.

Olcott and L. of value, closed the acts and stacked up as good material for presentations. Olcott is a pianist and light comedian, Miss Lee straightening between ballads. Highlight is Olcott's piano-vocal idea of an entire musical show, strong in humor. Roy Dietrich, m. c. eliminated his song spot because of a picture house and stuck to straight announcing.

Frank Brown and Kay La Velle, doing their "Don't Handle the Goods" vaude act on Vitaphone came through clearly and to substantial comedy returns. International Newscast completed.

Three-fourths house at week-end matinee.

Ring.

STATE

(Wired)

(MINNEAPOLIS)

Minneapolis, Oct. 1.

This week's orchestra presentation was "Madame Butterfly" with Emily Day in the title role. A small male chorus was off stage. Got over nicely.

"Four Sons" (Fox) was the feature with the program also including Fox Movietone News, a novelty reel of wise cracks and the orchestra's rendition of the theme song from "The Singing Fool" (WB) underlined attraction.

PARTHENON

(HAMMOND)

Hammond, Ind., Sept. 29.

William H. Klehege, who owns the Parthenon, has been sentenced to the baton from the State for encouraging friends to blow up his other theatre in Hammond, the State. His son, Carl, is operating the Parthenon.

Audiences in Hammond are a friendly lot, demanding little class in production and inclined to regard a well aimed custard pie as the ultimate in humor. For this reason the Parthenon's entertainment is not bad judgment. It appears to be drawing and satisfying at the Parthenon.

Sunday a splurge is made with two vaudeville Monday, Tuesday and Wednesday Billy Weinberg of Chicago books in a low-priced mixture of song and dance called "Revival." The remaining three days are devoted to a stage band presentation, also booked by Weinberg.

Bill Michaels and his pit orchestra are moved to the stage for the last half show. In adapting themselves to stage work the men apparently have not recognized the function of music to add pep and set the pace for the entire presentation. Thursday night they were playing way behind a slow and monotonous rhythm suited only to dancing. They have the ability to easily correct this fault.

Production was limited to a landscape backdrop and a band enclosure. The musicians started with a slow pop arrangement using Michaels for a frail but highly applauded vocal interlude. The first appearance of Mose Lee, m. c., was good for a laugh. Lee wears clothes accentuating a peculiar build, has the delivery, but relied on weak material. Better gags are easy to find and would give him considerably more class.

Flanagan, King, singer and dancer, lost some of his appeal with a poor stage ensemble. That and her talk with Lee indicated she is new to the work. Her voice is fair and the taps well.

Alleen and Vance, mixed team handling an old style comedy dialog act, probably are veterans of a romantic tale in dancing. From courtship to runout on the mother-in-law.

Morris and Evans, colored team, closed the specialties. Maxwell dancers, five girls of various builds, appeared twice without a flourish. Running time of presentation, 45 minutes.

Although Michaels' shows don't cost much, he usually puts out the best ensemble than this. "The First Kiss" (Par) feature.

Good biz at four bits per head.

Ring.

ORIENTAL

(Wired)

(CHICAGO)

Chicago, Sept. 29.

Today was the day all of Chicago's hoppers and members of the Ash Club were waiting for with joy, and when Paul Ash came back to the Oriental. Never was there ever such a demonstration put on here for an individual of the theatre. A mob packed the theatre and jammed the doors all night. It proved beyond doubt that Chicago wants Ash and wants him bad.

The homecoming show was a beautiful bit of production and "Paul Ash's Best O' Tricks" Lou McDermott staging. The Ash spirit in the house had a lot to do with the rousing reception accorded everything in the show, but the light scoring the bill was one of the best assembled of its kind, wide in variety and strong in quality.

Topping some pretty keen competition and following the Ash Club and everything, including several show stopping periods, Cliff Nazarro whammed the mob. After opening with a fast comic song he reminded the audience down to earth with a ballad. Intelligent lay-out of the show kept the ballet down to one routine at the introduction. A mob of girls has been seen too much.

Ash's first musical number was a pop in which the lone discordant note of the entire show was sounded. This was the vocal efforts of Paul Small, song plugger, whose presence on the stage is made possible only and solely through his benefactor, Ash. Lucky Boys (4) were sensational with their risley, tumbling and acrobatics. Boys are clean cut and great performers.

Johnny Payne, pianomaniac was introduced by Ash as a finger exerciser. A demon on the keyboard, this boy also sings some lowdown blues. Go-Go Delays, coast developed product, went over in fine style with a sentimental effort.

Go-Go is a personality gal who can warble a ballad or a sprightly number. Her style and delivery has improved. Nifty picture nature number "Chiquita" put over by Ash's gang. Stanley Twiss, formerly of the Abbott Dancers, showed some pretty heels and toes and was a real crowd pleaser.

More about Ash was heard on the organ from Preston Sellers, with the mob going wild in a singing orgy in tribute to their idol. Newscast carried a clip of Ash's coming and the celebration of the train. Screen feature was the silent "Waterfront." Loop.

LOEW'S STATE

(Wired)

(LOS ANGELES)

Los Angeles, Sept. 28.

Charlie Murray, who started in pictures at a time when comics were few and far between, is in the picture houses. Fanchon and Marco copied him in the first of a series of trade indications at this house. Murray is one of the biggest all around draws they have had out here in many a moon. Long before 1:30 the theatre was a full house when it was over there were lines half a block long.

Murray is not one of those screen-stage disappointments. The Veterans has a lot of the satisfactory things, dances, chants, clowning or mimics. F. and M. have built a real show around him. For the opening Billy Snyder, juvenile, did a number in a first of a drop depicting the exterior of Murray's chapeau shop. "Hate" is the name of the idea. Models do a number in the chapeau shop. A dozen girls go through tap routine on boxes. Murray is then introduced by Al Lyons, m. c.

Murray tells a trio of tad stories before taking up the baton to direct the orchestra. He leads the gang in a burlesque overture and does a travesty on the regular m. c. for laughs. Then a little dance called Lucille Page. This gal has just turned 16, is easy to look at, has personality, and when it comes to stepping is miles out in front. The kid in black, who is in a first of a drop depicting the exterior of Murray's chapeau shop. "Hate" is the name of the idea. Models do a number in the chapeau shop. A dozen girls go through tap routine on boxes. Murray is then introduced by Al Lyons, m. c.

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(Continued on page 40)

PALACE

(St. Vaude)

It may be said that there is more variety talent and vaudeville on the current Palace bill than has been at any place at any one time in several years. Of course that means entertainment.

Monday night the house failed to sit in the orchestra seats but this show should be drawing capacity by Wednesday and for the remainder of the week. It's the sort of bill that will sell. Yet it was advertised. Three topers in Benny Davis and his "gang" of 18, including stage hand of 16, Jack Pearl and company of three (New Acts), and Frankie Heath.

While a juggler, Polovis, held up the performance No. 3, Davis did 44 minutes, closing the first part. Miss Heath opened the second section solidly and Pearl laughingly closed the show, followed by the news reel.

Pearl brought the degenerate Broadway style of present day stage dialog to the Palace. He probably pulled a gag that is the rawest thing a vaude stage has ever heard, at least in the last 10 years. In for the Monday night performance, which said that the management apparently did not dare to order it out through fear of losing the Pearl turn.

If Keith's with its family attendance and matinee bid expects to stand for a gag like Pearl's, they can fold up or sell out. It's the best thing for them to do with that kind of stuff and the Texas Guinan revue blackouts, they are headed for a split week picture policy whether they do or not in vaudeville.

It's the biggest laugh Pearl ever had, this gag, and nothing approached it for a laugh Monday night in the Palace. Yet it was the nuts for vaude. No doubt Pearl could sell it for plenty to a Broadway musical. It was pulled as Pearl's first gag and threatened to swamp his turn for anything to follow but he did well and closed the show very successfully at after eleven.

Pearl is talking with his straight, who informs the Dutch comedian a friend says he swore at him the Sunday before when Pearl passed him on the road in his car. The friend's car was on the side of the road, still, at the time. Pearl decided he swore at his friend; it must have been an error; all he said was:

"I see you're sunk in the ditch." Benny Davis has a corking fast lively turn of song, music, dances and some comedy. He's in the center of a bright comedy act with a band of 10 behind him, while eight performers are seated about, four at a table on either side of the stage. All, including the bandmen, continually moving in unison to the music and singing.

Monday night's audience was a pushover for the dancing in the Davis act. Benny Davis and his dancing turns had all the best of it with the house worn out by repeated applause as the act progressed. Benny sang two songs of his own. "Wouldn't Be Blue" and "That's How I Feel About You," besides a snatch melody of his former song hits, all recognized. Among the new songs, Benny threw forward the girl of Bemis and Brown, primarily dancers and doing well enough at that, but with the girl given much leeway by especially in singing. She may hold possibilities and if so, it will be with dancing and comedy only. As an eccentric comedienne the girl is likely with training and experience.

All of the dancing scored and lots of it. A trio of the band boys did nicely with two songs, up against the Benny Knight act, but ahead for one of them which would have gone over strongly. Otherwise, these boys look good enough to go on as a vaudeville by themselves. They are Jimmy McCarthy, Ray Kule and Jimmy Noel.

Benny has by far his best act, a most entertaining one and if the traveling vaude route as it should, advance publicity might bear heavy that it is entertaining. It can stand up under that kind of pre-publicity test. The last and most unnoticed section is how Benny has routinized this turn to send everything over, through participation in the Broadway he so wisely writes. The Lyricists of his kind are needed there, plenty. His "Midnight Rose" has the best Times Square lyric ever written. Miss Heath does it nicely. And that's course. She's acting them and that is helping, making each song a

characterization without changing costume for any one. Her final song is the weakest. Miss Heath received flowers after the show and said "Thank You," another delivery others might well copy.

Fuzzy Knight (New Acts) was moved from No. 3 at night to help the early part, but Fuzzy can't stand up by himself as a single turn in vaudeville. His voice is so hoarse and he is always repeating. In the No. 4 spot were Jerome and Gray, in a comedy turn with some music. It's a man and woman act with Jerome talking nicely in a goading way and enily getting laughs, even if he did have to use a cuckoo bit for his best.

One of Jerome's gags was about "Get Out and Get Under the Moon," mentioned by Miss Gray. "He should get a Cadillac," said Fuzzy, and he made a smart and so to voice to Benny Roberts, since the gag had died, "I still think it's a good one." It is, but who knows of the moon?

Polovis is alone in his class over here as a light article juggler and Jap stick and ball manipulator. Old timers will remember him, foreigner, he recalls at last. Quite true, but lastest recalled Cinqueval and who remembers the latter? Few now remember Russell, leaving his voice quite okay. Even his misses Monday night couldn't hurt his applause. Some of the misses may have been business. His manipulations of the ball and sticks is superb and the Japs themselves have not surpassed it.

Opening the show were Milt Dill and Sister. In a return here to a long while it's a lariat circling turn, with the man doing usual style talk while roping. Seemed too much talk for an opening turn, but did well and enjoyed. The act with better talk. "A Night at the Club," No. 2, all male octet with Hollis Devany leading (New Acts) he recalls at last. Quite a commendation for this turn is that all of the men of the chorus singing chorus look regular, some even more so. *Time.*

BROADWAY

(Vaudeville)

Nothing in either the vaude names or the pictures to attract. Byron with the weather more conducive to theatre-going biz wasn't anything to throw raves about. Show was average. On the screen "The Lido Boys" (New Acts) Harriet Hawrot and Boys (New Acts) shoved the vaude section off. Joe and Janie McKenna were second. The same much, although the boy and girl found the biggest laughs with their classical travesty at the close. Talk was clicking in spots, but did not use a much advantageous line of chatter. Team got its most decided results on dancing.

Harry J. Conley Company dressed the stage with a lot of vaude's best comics. Skit, a bit too long, should fill a long-felt want on many comedy shy vaude bills. Following was Al and Peg. Peggy, who act might have fared better had it appeared prior to Conley. Duo pleased with their black-faced talk and were traded by the new acts. (New Acts) Another new one was Boyie and Della (New Acts).

Eno Troupe, Japs, closed. Two men and two women. Okay. *Mark.*

86TH ST.

(Vaudeville)

New era vaude at the east side uptown Proctor stand brings out several new faces in a layout consisting of three dancing acts, a high quality perch act and a fine comedy act. The last is excellently spotted in this type of neighborhood house. Taken all in all the bill might be classified as better than average, despite all three dancing turns find it necessary to drag in the variety stuff and build up the black bottom. New era vaude in the neighborhood looks like the best of the best. It lacks real comedy turns with originality.

Chris Chisholm and Viola Breen, in a "Frozen Romance," next to shut, have a comedy sketch that holds a flock of polite laughs. Idea centers around a honeymoon spent in a supposedly haunted Canadian border camp with a gang of run-runners pulling the ghost stuff to scare the couple back to the states. Act is suited for the split week houses, winning general approval here.

Foy Family, now five, dish up comedy, songs and dances, the quintet getting most with an amateur dancing picture camera. The Foy straight for his younger brother, Irving, the latter showing evidences of a chip off the old block along comedy lines. The Foy girls, Mary and Madeline, dress and act neatly with dancing and pop tunes. Birdie Breen in a flash dancing turn (New Acts) closed, while the 21 year old girl turned out to good returns. Worthy and Thompson (New Acts) dusky skinned, hoofers in the deuce spot, well received.

"The Auctioneer" (Par) was the screen offering. Biz Monday night only fair downstairs, but good on the shelves.

STATE

(Vaudeville)

Whoever the glorified guy who succeeded Joe Emmett as house manager at the State, he doesn't like to have his house or his acts or his orchestra ruined. He and his orchestra, the State's, are not much. But the State, he can't understand why Mr. Emmett issued a special pass to Variety with a courtesy inscription thereon to accommodate the Variety staff in the lounge. However, coming in at the drop of the vaudeville barrier as they do, Joe appreciated the convenience of a seat and a place to smoke.

Furthermore, says Mr. State's house manager, he would cancel the validity of Joe Emmett's special pass, and he did.

Joe's State is at Broadway and 45th street.

After thus calling special attention to his orchestra, therefore, Ruby Zwarg, the State's, and Biberman, led his Spaniards in a slow melody of Irish tunes of the type appropriate enough for St. Patrick's week but otherwise not particularly pat.

A slow dance, the State's, and Al Herman who milked "em and scored the applause and laugh hit. As effective as ever, the blackface comedian with the aid of an audience plugger-plant was in from the start.

Preceding him was Frank Dobson with four girls in a familiar Dobson sketch. Marion Sayers is the new love live-a-vis as the frame of a proposal conspiracy. Coming after three quiet acts, Dobson's opportunities were ripe and he immediately ensuing, topped everything.

The Juvenile Steppers, an evenly divided dancing dozen, were a flash in the closing group. The mania is in the dancing, and they are excellently presented. Their forte is tapology and they'd fit in beautifully into a Public unit for example or like the dancing, the synchronous quality of their ensemble formations and routine; would stand up and out even better than in vaudeville. One male team, the first duo to appear in a specialty, are individual wows with their buck-and-wing.

Opening were Van Horn and Inez, standard stuff on rollers, this time doing their stuff on an elevated round table platform. It is a novel manner for presentation and their whirling and particularly the closing routine, a flash and a wow, and closed their zippy five minutes snappily.

The 3 Lido Boys (New Acts) and Alfred Lido with Sayer and sister followed. Tell is doing his comedy canine as ever and Miss Dell is good foil. Their eight minutes are enough and La Tell wisely does not overstay his welcome. "Four Walls" (John Gilbert) is the feature and a good test for the State's new midnight movie idea, patterned after the other Broadway houses now doing it. *Abet.*

5TH AVE.

(Vaudeville)

Five acts and "King of Kings" (86th street) Monday night, except short show and a long picture. Three quarters of a house couldn't find anything to become frantic over while the rest of the house excused to do an encore and the vaude portion was all wound up by 9:45.

Layout was versatile enough but didn't jell into heavy applause. The inevitable flash opened and a monk closed. In between were a quartet, sketch and a dancing mixed team. Mahon and Scott's Revue reminds strongly of the slow spots in any Broadway musical breaking in out-of-town. London, in having its troubles dragging up headlines let it take warning to set up preventative against the flash act epidemic; sometimes known as that indoor sport of losing the great American torso. Girls, thousands of 'em, have rolled, twisted and bent themselves double to the accompaniment of the house and are evidently still impressed. It's come to that pass where it's physical exhaustion to watch 'em. Some of the exposure is getting out of shape that they're off balance when untravelling to accentuate the awkwardness and convince that it's not dancing. Plenty of effort and no headwinds. The girls, however, personally fling themselves through an energetic Apache for a finish. He helped. Otherwise they're assisted by their relationship with harmony, a male pianist and a female floor sweeper who posed in a mid-stage routine. The latter, dashed off, dashed on and posed all over again as the pit crew vamped into ready.

Ruth Hanson is evidently doing the same sketch she did in "21" Anyway, she's still doing a widow for comedy in a script which placed her in a position to face a few, a crowd, and was generally failed to crack the grime with either smiles or laughter. A lot of waste material in this 23 minutes. The Hanson is going to wear black silk stockings she might as well stake herself to a sheer pair. Support cast of three isn't any too strong and the act is not

an argument in favor of the return of the sketch. Iolien Crosby, blonde and single outside of a piano player, uncorked three pops in the show. One, a ballad, wasn't any too strong with Crosby's vocal strains but her high register held that which satisfied in the closing selection. Miss Crosby could have smoked another number but played smart and declined to press the invitation. Dixie Four, colored quartet, didn't start much while on the stage for the first time. However, the main impact was more resonant at the finish than for any other despite on the bill. Kerr and Ensign were next at the post to ease through smoothly and well. Mixed team's cross chatter amused with the violin Arnaud idea holding up. Neither threatens the sensational or the stringed instrument and if the boy can really play it might help if he were to unfurl a couple of genuine chords regardless of how low his hand is on the strings. Joe Mendel, trained monk, closed working crisply and only fumble and on one assignment, a bit with his tie. He did not playfully have done minus the tie. *Sid.*

Orchestra here needs plenty of attention.

AMERICAN ROOF

(Vaudeville)

West of Broadway turned out en masse to greet Hal Roach's kids of "Our Gang" comedy. Downstairs and roof were packed at 7 Monday night with firemen in the lobby checking standees.

This reviewer unaware of the rush anked in at and got the usual way to the roof where they were standing nine deep.

Gibson and Price opened with a novelty juggling specialty. The man handled the juggles and the woman did some sketching during interim. The combine got over well as an opener.

The enunciation flashed Singer and Lightner next. A detailed fireman also discovered this scribe and his wren making a 10th line and ordered both out. Down the elevator and up again, the scribe's getaway applause of the deuce on the tip off that the same fireman was regulating traffic downstairs. From applause they must have liked them.

Robbins and Jewett, male two-some, trotted out with fifty hoke comedy, cross-fire and instrument. The duo closed with a driving way to the "Betancourt Revue," likeable flash and John R. Walsh.

The latter just started when the fireman came back and snatched the show. The game wouldn't be crowded into the fifth line, so escorted for another drive down the elevator. She doesn't know while anyway, but was sold on the American Roof assignment through being baited on the picture, "Her Cardboard Lover."

Fireman trip got the tag of Fern and Davis' act with nothing but applause to record for this one. Left undisturbed, standing until Miss Robbins trotted out with her usual humorous gibberage which stopped the show.

Carr Brothers and Betty, closing the regular bill registered heavy wild acrobatics and a wow. And just as the "Our Gang" kiddies trotted out, the same fireman again copied and again the elevator was closed for a while. The other mugs squawked for a rebate and got it.

Nan hollered murder, but was eventually appeased upon promise she'd be in the picture another night. She's going, but wants a bond posted. Thinks the whole thing was a gag and for that she'll take 15 cents. She demanded a Packard with liveried chauffeur at \$4 per hour to square. She got it, but this chump won't agree to take her to the Saturday night "Her Cardboard Lover" was scheduled as screen feature. Didn't see it, but the manager swore it would go on to close the show. *Eaba.*

ACADEMY

(Wired)

When last reported in this sheet Al B. Whites, the persevering ballet throtter, was doing a single running 22 minutes. Now he is surrounded by 18 assistants and the crowd is so big that the crowd does not sing "Laugh, Clown, Laugh."

He is now shattering the acoustics with a new super-loud written, he announces, particularly for his own dramatic uses. It is called "The Spell of the Blues" and Al gives it his own name. Act is called "Broadway Scandals" (New Acts) with no apologies. It should be cut in half. It has its moments and is specially performed of merit but the total impression is tinged with tedium.

Even had Al been reasonable on running time the Academy show Monday night would have been slow. Marie Vero was a let down. No. 2 Variety's archives reveal that this young lady was brought to New York a few years ago as a find from P. S. No. 1 and that after a period in the neighborhoods she achieved the Palace. At the Academy, nearly three years later, she was a find from P. S. No. 1 and that after a period in the neighborhoods she achieved the Palace. At the Academy, nearly three years later, she was a find from P. S. No. 1 and that after a period in the neighborhoods she achieved the Palace. *Land.*

RIVERSIDE

(Vaudeville)

With its vaude portion lopped to four acts and 70 minutes by the soverely long feature film, "King of Kings," the Riverside this week is less of a vaude theatre than ever before. Funny, too, to compare the audience of Monday night to those of the two-a-day eight-act \$1.00 times, when Riverside was the Riverside's heyday wasn't any longer than two years or so ago, with that theatre one of the most perfect vaude theatres in the country for so many years without wavering either way.

For those who prefer variety there is quality if not quantity here this week. Limited number seemed to accentuate each of the quartet of turns and the patrons felt as though they enjoyed the getting while the getting was good.

Starting were The Ussons (New Acts), imported acrobatic novelty that will stop any show it opens and come through as a spotter in any spot.

Wade Booth, baritone-tenor, has retained his pianist and style but changed his routine and numbers. The change is for the better and both songs and piano are used when using rather misfit stuff a few years back. He now closes with a musical version of Kipling's "Boots," necessitating music acting, and but sadly here on that.

Jack McAllen and his Sarah now classify as a straight comedy turn. Ad libbing, "Well, back to the old surprise," and "I'm a comedian," brooded. Jack pulled out his pedestal and tied on the skates for a clinch encore. The preceding brodie was a result of a song by an other wise man, who was used to close. The girl addition is 'way up in the six-foot class and freaky enough for comedy. Also plays piano well. But the song is "Dance with me, you and Maria," dance flash of seven (New Acts), made the grade in the closer. Seemingly inexpensive and with plenty of good laughs, the so-called "River-side Salon Ensemble" (rit) with Charles Stein conducting, somewhat long.

A sloppy "Aesop Fable" and Pathe newswreel.

Attendance scarcely three-quarters. *Bigs.*

FILM HOUSE REVIEWS

(Continued from page 39)

as as the tag line. Overture by the orchestra is semi-heavy. Then J. Wesley Lord had his shot at the organ with a melody of pops. "Our Dancing Daughters" (MG) the feature. *Una.*

EASTMAN

(ROCHESTER)

Rochester, N. Y., Sept. 27. With William A. Calahan as the hero, following the resignation of E. T. Clarke as general manager, the Eastman programs begin to show more variety and spice. This week's bill, "The Egyptian Ballet suite," played by the Eastman theatre orchestra as the overture, with Guy Fraser Harrison directing.

Stage presentation is a "musical frolic" called "I Declare!" It will bring a reminiscent chuckle from anyone who has seen a musical comedy overture of the customs house. Gayne Ralph Bunker staged his scene at the docks.

As the passengers disembark in the midst of a huge pile of baggage they are taken in charge by the customs officers and forced to open the various trunks. On the floor, a German model, to piano and player which gives Benny Machan opportunity to contribute a snappy piano solo.

Out of another step six of the smartest Paris models, exhibiting gowns, pajamas, sport clothes, lingerie, etc. The models go into a double sextet with six stevedores. One of the girls, Ann Abbott, is a looker. Another trunk discloses a regular vaudeville act. The girls have a nobby little song, "Hats," written by the versatile Benny Machan. A bottle of Scotch of herol, a size given to the girls, for the comedy hit. Thelma Bracere as a French doll pantomimes a bit with Ivan Triesault as the hard-boiled customer.

Feature picture, "Four Walls," *Gooding.*

could not fill the big auditorium and created restlessness in the audience.

William and Joe Mandell, Owen McGivney and Frank Devos, constituting the last and best of the bill, were not well blended although all scored. McGivney, by adding a transparent scrim and exposing this protein-inequality in action, had extended the life of his venerable Oliver Twist skit. Another twelve years probably.

The tail end of "The River Picture" (MG), a film of a spoken picture, drew the open rascally because of the prissy mannerisms of the actor who rose noisily, turn with trick apparatus, opened nicely. His *Land.*

Wednesday, October 3, 1928

JACK PEARL and Co. (3)
"The Flirtation" (Comedy)
26 Mins.; One
Palace (St. V.)

Jack Pearl may have done the "Flirtation" bit before. If so, this can go as a New Act record, since there is none of him in this in the files. Just now Mr. Pearl is in between Shubert musical productions, under contract to them.

"Flirtation" is an old burlesque bit, of the low comedian being taught by the straight man how to flirt with a girl. Polished up a bit here and with the advantage of a nice company, "Flirtation" is new to vaude. Besides, Pearl is about the single remnant of a great line of Dutch comedians of the American stage, with the greatest of them all, the late Sam Bernard.

The satirizing, excitable misfitting word Dutch of Pearl's is funny. To an average audience he makes it funnier by working up to gags in a manner that holds laughs and interest until the point is exploded.

In this turn Pearl's two best gags, both howls, come early in the routine. That makes it all the harder for him as the act proceeds to keep up that yell tempo that really his first gag excited. That first gag is more mentioned in detail in the Palace show review of this issue.

Finish is the girl the Dutchman and straight flirted with, and who picked the watch pointing to a policeman, appearing to a policeman to arrest the men for insulting her, but willing to accept \$500 as a silencer. And the straight getting the cop as an Elk, squares that, but in informing the Dutchman, the latter gets his signals mixed with the cop and is lugged off to the jug for the finish.

Charles Marsh is an excellent straight here, in work and appearance. Billy Harris is all right as the cop, with Winifred Pearl the flirtatious girl.

This act was thought strong enough to close the Palace show, and it did, without losing a laugh for 26 minutes.

EDWARD K. HOUSE
Solo Organist
Tivoli, Chicago

Almost all Chicago organists are alike in using illustrated song slides for their solos and encouraging community singing. House differs in discarding the printed chatter incidental to the songs and delivering it vocally, which rates him a novelty.

His solos are presented in the nature of confidential piano talks, calling for an additional console for him to use while facing the audience. At the performance reviewed he lectured on the value of singing, calling it the modern fountain of youth and claiming one song will add 33 minutes to your life. After the customers had tried a few numbers, House stated that if anyone missed a grandmother, she could be found in one of the nearby dine and dance joints.

For conclusion, House sang one chorus himself with pipes unusual for an organist.

The direct talk idea proved quick in warming up the customers for community singing. It also attracted more than the customary attention given organ solos.

DAY-AILEEN and Co. and Marita
(7)

Dance Flash
19 Mins.; Full (Special)
Riverside (V-P)

All dancing, most of it good. Members are a mixed adagio team, single girl and a uniform group of four, also girls.

The team's rep ranges from waltz to adagio. The single miss first appears in the frailest number in the turn, a fan waltz on the order of Vaness. The quartet is sprightly, on toe as well as acrobatic.

A nicely motored flash for any intermediate bill and possessing more than many of the same type seen around in better circles today.

MORGAN and DUNN
Talk
12 Mins.; Two (special)
American (V-P)

Man and woman unable to get their footing in a maze of asinine dialog and pointless meandering. Surrounded by scenery, their production idea, if any, is lost in an eternity of stupid talk.

Ambitious in attempting for pair with scenic investment and possibly an author in the background. Hopeless in present shape.

"BROADWAY SCANDALS" (19)
Revue
42 Mins.; Full (Special)
Academy (V-P)

Average specimen of the type of production act supposed to take place in a night club with talent grouped about at tables and called upon by a master of ceremonies. Running time is ridiculous. A full 20 minutes should be slashed. Several of the specialty people do two numbers where one would be ample. Act also suffers through similarity of talent and the bunching of numbers. A 10-piece orchestra has no choros other than accompaniment.

Lack of variety and movement, through talent being always present and introduced with circus exaggeration. Standing out was a high kicking contest between Miss Kirk and Maxine Stone, an Edna Covey burlesque the dance by Mlle. Rene, and Al White's dramatic ballad, "Spell of the Blues."

Maxine Lewis, blues singer, stopped the show, but this was partly a freak of the audience psychology that makes a mob stubbornly insist on an encore that obviously cannot be given. A girl, whose name was swallowed by White, has a good carrying voice. Bobbe Tremaine's Arabic jingle dance was colorful.

Several strong points, but general structure and form militates against its rating. Does not possess swank or class.

"On ne joue pas avec la Dame"
Sketch
Empire, Paris

Paris, Sept. 20.

A couple of high rated legists in vaude for a short spell. Dufrenoy and Varna at the Empire is a sketch by Henry Kistemackers, to feature Victor Francen and Rene Coriade, entitled for the circumstances "On ne joue pas avec la Dame." (You don't play with the lady.)

The plot, such as it is, concerns a sculptor who tries to get even with a mistress for her infidelity. But the carver went a bit too far. He invited the woman he loved to his workshop for an explanation.

With the door locked he calmly assured her of a lingering death, adequate punishment for her infidelity, by being bricked up in a cellar, like in the good old Middle Ages.

A predecessor had undergone the same treatment, declared the crazy man, and he exhibited a mummy used by artists, pretending it to be the skeleton of his former victim.

It seemed the fellow was born to be deceived, but that's not in the sketch. Moreover he was only doing it as a stern lesson to his lady love. However, she fainted with fright, and when the sculptor went to her assistance he found her dead. Then it was his closed.

Of the Grand Guignol category this thriller appeared unsuitable for the Empire crowds.

ROBBINS BALTIMOREANS (11)
20 Mins.; Full (special)
American (V-P)

Pretty good band act with enough of novelty, pep and harmony to give it rating.

Opens with some film footage of Sam Robbins in bed, getting up to answer phone, telling him his act is about to go on. In hat and pajamas up and Robbins dashes down aisle in similar costume.

Clowning among the bandmen chomping with a radio burlesque, muddling, Junie Roy, femme, assists in a comedy interpretation of "You've Got a Lot to Learn."

No paucity of yawning and enough solid entertainment to deserve booking attention.

BUDDY DOYLE and PEGGY
HOOPER

Song, Talk, Dance
19 Mins.; One
86th St. (V-P)

With elimination of one or two familiar gags, this youthful booking mixed team should be capable on any bill.

Buddy Doyle formerly worked in blackface and lately has been around in Shubert revues. He is an all-around performer, doing everything well and singing best. His melody of imitations in one number is the high point of the present turn.

Peggy Hooper (blonde) plays a familiar dandy character, interrupting, wanting to go on the stage, and telling riddles, but well. She also toe dances in an unusual pair of box shoes, having high heels attached.

HOLLIS DEVANY and Male Chorus
"A Night at the Club" (Songs)
16 Mins.; Club Parlor; Close in One Palace (St. V.)

A male chorus seldom fails to get over, vocally, anywhere, but this is unusual in that its leader is also a male, Hollis Devany.

Customarily in former times when a musical comedy male girl who got her stage rep mostly through Johns or press agents went into vaude, she gathered six or eight good-looking youths, probably chorus boys from the same m. c., and that was that for a few weeks.

These men around Mr. Devany weren't selected for their looks or figures, so it must have been for their voices. That may be seen and heard immediately. The only chorus suggestion is when they do the "an stuff in the Mikado." They do it badly enough, with the pinching and fopping fans, for it to have a substitute.

Mr. Devany mentions "Blossom Time" as one of his musicals, singing a song from it, also another about "Going Home," the latter made fast in action and rather good. For an encore in "one" they did a novelty concerted "Massachusetts" in double quartet style, to an excellent arrangement that contained quite some comedy. This should teach Mr. Devany that the strength of anything in vaude is comedy.

Nine men may draw women, but they can only draw yawns from men when singing straight stuff. Two straight and two comies better, with the comic to go in for the "Mikado" bit, which would save making stage monkeys out of good singers.

Something of a novelty in formation. With its leader having some personality besides a voice, should be good for once around, if the earlier routine is better set. All right here No. 2, but deserves No. 4 or opening after intermission if at all worth while, in its club setting with piano.

SMITH and DALE (5)
(Avon Comedy Four)
18 Mins.; Two and One (Special)
86th St. (V-P)

Back to "Mr. Kronkheit." After supplying material for countless comedies for many years to come with that act, Joe Smith and Charlie Dale dropped it two years or so ago for a new one. The new looked better than the old at the start, but probably has played out. The revived "Mr. Kronkheit" includes several lines retained from the old restaurant panic, and still funny.

With Smith and Dale now are Mario and Lazzeri, two male team, playing the duo on the same bill. The two boys have been in the picture houses until recently. High class straight singing combination by themselves, they are doubly significant as members of the Avon Comedy Four. A fifth member is a blonde with two or three lines. Comic action finish is held over from the last Smith-Dale act.

In spite of the familiar ring to the dialog, it's almost as laughable as ever. Though successfully used by rival comics, it still seems better as delivered by the originals. It's seldom that a vaude audience has a chance to laugh as had this 86th St. mob.

MARJORIE LANE CO. (6)
Dance Flash
19 Mins.; Full (Special)
86th St. (V-P)

Outside of one contortionistic dance by Miss Lane, this fornic flash fails to rate above average. In that one number the girl does a complete slow motion front over from a prone position. The trick is currently being done by others and so far has always been sure.

It's a knockout bit and that is just what may happen some day to some inexperienced miss who seeks it and tries it herself. Outside of that, fair dancing, mostly bunk, by four boys with a girl pianist accompanying.

3 LIDO BOYS
14 Mins.; One
State (V-P)

Conventional ratty-skeller trio, one piano, another with uke-guitar and another singing and duking on dance and sax. Costume attire is naval office jackets and contrasting trousers, looking smart.

Stuff not so good at start, but improves. Better song numbers will prove. When they get into the more playful parts, as for instance, "Was I a Dream?" the applause volume betokened the improved mass response.

Fared well in the deuce. Abel.

THE UESSEMS (4)
Acrobatic
11 Mins.; Full
Riverside (V-P)

Way back in 1913, according to Variety's thumb-marked New Act files that often are so handy for a newer generation of reviewers, an imported acrobatic act of six people, burdened with the lengthy title of W. Uessens' Third Generation, made a sensational start on this side.

The reviewer of that time, now A. K., found the act's main flaw in running time. It ran 30 minutes.

The present act of similar name may or may not be a fourth generation of the Uessens clan, but, from description, work in an identical manner. Descendants or not, they have elapsed their time to 11 minutes. If fast enough to be sensational for 30 minutes, it might be imagined what kind of a turn the new one is for one-third that time.

The Third Generation included a girl who did little else than carry on the implements. The Fourth Generation has no feminine member, but the carrying role is assigned to a boy of the family. The personnel now includes two men who practically do the act, top and bottom, a semi-lilliputian who probably isn't kin, and the aforementioned boy.

Among stunts is the climbing of unsupported ladder by one with the other in a one-hand stand on his head. Another has the same understrider straddle two ladders with the middle atop a dome-supported perch. Neither altogether new but sensationally manipulated herein.

On a table the understrider brought his partner to a full hand-to-hand from the former's prone position on his back. Meanwhile the other walked hands over the other's moving body throughout a complete slow turnover while maintaining equilibrium.

A miniature airplane rig-up closes splendidly, through novelty more than dexterity.

Among other things, in 1913, the A. K. reviewer stated that W. Uessens might stand up under heading "On the small big time," where the act could be made to draw. That should still be, although now four is the former six and probably lacking the former's pretentiousness.

Big.

SONNY HINES CO. (6)
15 Mins.; One and Full
Broadway (V-P)

Hines is long of leg, with an apparent spineless body and comes to vaude via the night clubs. With him on his vaude fling are five girls, two who work as a team on their stepping. Others comprise a dancing trio billed as the Hah Rah Girls. Hard workers who do taps among other things.

Hines is a high kicker who also does acrobatics to advantage. It's not an exceptional act, but fits as a flash act.

Closing a seven-act bill the outfit pleased.

WORTHY and THOMPSON
Dancing
7 Mins.; One
Proctor's 86th St.

Pair of dusky dancers who make a neat appearance and show a line of hot legamania that takes in a wide field of hoofing, consisting of taps in solos and duos and all the dance originations of recent years as well as difficult stepping routines seldom seen outside of colored musicals.

Boys comedy as well dispense with the comedy gags employed as well as most of their chatter and stick to their hucks and hooks. Good deuce right now for the intermedial time.

BIRDIE DEAN and Co. (7)
"Dance Mad" (Revue)
12 Mins.; One and Full
Proctor's 86th St. (V-P)

Birdie Dean, excellent contortionistic dancer, is surrounded by a company of four girls and two boys in a flash act that holds nothing new in material or staging. It gets over entirely on the star's splits, back bends and chest rolls.

The dancer holds the stage alone for the greater part of the time. She does a cross-legged split and some body bending on a chair that is outstanding here.

Act is finely consumed and a little pruning and speed-up will make it a good turn for the second-grade house.

FUZZY KNIGHT
Songs
10 Mins.; One
Palace (St. V.)

Fuzzy Knight, a nite club entertainer, got a chance in a Broadway revue ("Here's the Flow") and from that is in vaudeville.

In a nite club when it's late and Fuzzy does a bit of a turn here and there he's great with his style of voodoo singing of jazz or ballads, with his own variations besides business with a miniature waltz piano. Perhaps the same in a revue where what he does is susceptible of being split up during the performance.

But in vaude Fuzzy is a repetition. He can do only one thing, and is doing that all of the time. For 10 minutes, more or less, it grows monotonous. All of its value essentially is gotten out of the first number, since everything Fuzzy can do is done in that.

Fuzzy can't get over as a single in vaude. He had better get a partner if wanting to remain as an act, or build a small production turn around himself. If routing himself down in running time as a single to what he should, he would rate like a single acrobat on time, and probably get no more in salary.

But as a nite club entertainer or a filler in for a musical Fuzzy is o.k. Perhaps a vaude producer could use Fuzzy. If one wants to, Mr. Knight should not object for a problem much he needs for the stage and will have to have to remain on it.

That Fuzzy Knight is a creator of a certain style of singing means nothing to the stage if it's sawnust in its origin, and the stage has no use for so much of it from one person.

BOYLE and DELLA
Music and Talk
15 Mins.; One
Broadway (V-P)

Another of the Italian comedy outfits that getting away from the straight musical gag by having one member work from the audience with a final appearance on the stage of the plant. Neither new nor novel, but the neighborhoods still fall.

Only two are billed, but there is a third member, the vocalist of the turn. Main musician shows skill with banjo and also does some guitar strumming.

Music is topical in nature and as such pleased.

MITCHELL and MINCH
Songs
9 Mins.; One
American (V-P)

Passable duet. Good voices. Personalities agreeable but song selections not too happy. Piano is used for a couple of numbers with rest harmonized with orchestral accompaniment only. Tenor and bass combo.

Merritorious within conventional limits.

Girl Pit Orchestra

Syracuse, N. Y., Oct. 2.

The first time the Syracuse orchestra in this city will be at the Strand, film house, Saturday. The band, nine pieces, replaces the male orchestra, dismissed during the summer when Walter D. McDowell, managing director, deemed his synchronized bookings made a stage group of musicians unnecessary.

McDowell, however, found trouble in a contract with the musicians' union which had a year to run. The union served notice it would not permit cancellation.

McDowell countered with the demand that the union find him a girl band. After that a little difficulty the union complied. It is Ernie Mills and his Strand Debutantes. Mills has been featured organist at the Strand in the past. He will conduct the girls from the console.

NEW ACTS

Paul O'Neil and Co. (4)
Senorita Alvarez Ituvia, five girls and two men.

Bobby Barry and company, comedy act.

Vannucci, new act, with Jack Neill and Callahan and Cox.

George Neville in comedy skit. Four in support.

George Le Maire and Joe Phillips, reunited.

Joseph Mitchell and William Bailey from "Show Boat" as dance line team.

Jack Fisher, single.

Primrose Seamon, single.

Margaret Young, single.

William Hubbard and Joe Philhard, dancing two-act.

1st half (8-10)

n'h'm Whitney Rv.
 Wiggins & Weber
 Two to fill
 Two half (11-13)
 n'galle & Mack
 n'un Garrison 3
 Alexander 3s Co
 n'ndy Hunt
 2 half 2 Id
 2 half (4-7)
 n'ndy Bobby Gr
 n'ndy The Ushers
 n'ndy Clifton
 n'ndy Duncan & Cox
 n'ndy De La Carr Co
 n'ndy & Winer
 n'ndy I.A.
 n'ndy Orpheum
 n'ndy half (8-10)
 n'ndy & French
 n'ndy & Austin
 n'ndy & LaRue Rv.
 n'ndy to fill
 2 half (11-13)
 n'ndy & Duncan
 n'ndy D'Amer
 n'ndy Chas Timblin Co
 n'ndy All Co
 n'ndy & French
 2 half (4-7)
 n'ndy & Donita
 n'ndy & Mayer
 n'ndy Gliton Girls
 n'ndy to fill
 n'ndy n'ndy

Veronica & Hurl's
Fred Hughes
A & F Stedman
Lottie Mayer Girls
Howell's Collegians
2d half (11-13)
Royal Gascoignes
Park Sis & Harvey
Frankel & Dunlevy
Signor Friscoe Bd
(One to All)
2d half (4-7)

Alexander Sh
Helen Bach
(One to fill)
SPRINGFIELD, ILL.
Orpheum
1st half (8-10)
Harry Carroll Unit
Visions
Varsity 8
2d half (11-13)
Harry Carroll Unit
The Hall (4-7)
Julian Hall Bd
Hall & Dexter
Chas IIII Co
Mann & Bernard Jr
Yong
ST. JOSEPH, MO.
Electric
1st half (8-10)
C & M Butters
The Christensen
Mason & Dixon Co
(One to fill)
2d half (11-13)
Klu Ting's Ents
Cook & Oatman
Ents Refers

Grands (8)
Mann Bros
Janet Childs
Family
Chamb.r'n & Earle
(Three to fill)
ST. PAUL, MINN.
Palace-Orpheum
12 half (8-10)
Moody & Duncan
Franklyn D'Amore
Chas Timblin Co
Hadjl All Co
Gilbert & Finch
12 half (11-13)
Seed & Austin
Ted & Al Waldman
Tillis & LaRue Rev
(Two to fill)
12 half (4-7)
B & R Goman Rev
Maack & Rossiter
Fielder H'rret & H
5 Crooners
12 half & Maack
TREE H'ITE, IND.
Indiana

I B Hamp Co
Ranchland
(Two to All)
2d half (11-13)
Lou Cameron Co
Jack Major
Ken Rowell's Coll
(Two to All)
TOPEKA, KANS.
Novelty
1st half (8-10)
Hollingsworth & O
(Two to All)
2d half (11-13)
Cal Dean Girls
Maek & Stanton
(One to All)
WAUKEGAN, ILL.
Genessee
2d half (11-13)
Midgetland
Ates & Darling
The Tri-Gen
WICHITA, KANS.
Orpheum
1st half (8-10)
Parliam Art
The M. D. Mart

(One to fill)
2d half (11-13)
Frank Peg Jones
Hollingsworth & O
Newton & Theips
(Two to fill)

D SLOAT
R INVESTMENT
Inc., 57, William St., N. Y.

antages

U Nugold Revue
Silvortoes
(One to fill)
B **HAMILTON, CAN.**
Pantages (8)

Premier & Klais
Melody Mansion
(One to fill)
TOLEDO, O.
Pantages (8)
France & L'Allee
Triller & Toffel
Radio Jacks & Q
Ray & Stone
French Frolics
INDIANAPOLIS
Lyrie (8)
Lettie Atterton
Kendall & Hyman
J. Elliott Co-eds
Brit Wood
Red Grange
and on page 63)

CITY | 2d half (10-13)

Two to fill)
SO. BEND, IND.
 1st half (8-10)
 Veronica & Hurfl's
 Huchies -
 A J Steedman
 Dora May
 Huchies & Higgins
 Huchies & Higgins
 2d half (11-13)
 Frankel & Dunlevy
 Frankel & Dunlevy
 (One to fill)
 3d half (14-16)
 Wilton & Weber
 Ed P'drs vs Jam
 Alexander
 (One to fill)
 (One to fill)
SPRINGFIELD, ILL.
 Orpheum
 1st half (8-10)
 Harry Carroll Unit
 Visions
 Variety 8
 2d half (11-13)
 Harry Carroll Unit
 3d half (14-16)
 Julian Hall & Co
 Hall & Co
 Cass III & Co
 Mann & Bernard Jr
 (One to fill)
ST. JOSEPH, MO.
 Electric
 1st half (8-10)
 C & M Butters
 Christian
 Mason & Dixon
 2d half (11-13)
 Klu Ting's Ent's
 Cnok & Coleman
 Roy Rogers
 (One to fill)
ST. LOUIS, MO.
 Grunda (8)
 Mann Bros
 Janet Chas
 Family Album
 Mann Bros
 (Three to fill)

TEX. | Buster & Midge

Seed half (11-13)
Seed & Austin
Ted & Al Waldman
Tillis & La Rue Rev.
(Two to fill)
Tidwell (One & 7)
T. & R. Orman Rev.
(Two to fill)
T. & R. Orman Rev.
Fielder Hiram & H.
S. Crooners
T. & S. Crooners
TRE HITE, IND.
Indiana
1st half (8-10)
O & A Schuler
B. & H. Co.
Hanjoland
(Two to fill)
2d half (11-13)
Lou Cameron Co
Jack Major
Korn Howland Coll
(Two to fill)
TOFFIN & KANS.
Novelty
1st half (8-10)
TOFFIN & KANS.
(Two to fill)
2d half (11-13)
Call U.S. & 15
Cal. U.S. & 15
Calk & Stanton
(One to fill)
WAUREGAN, ILL.
Glenwood
2d half (11-13)
Midgetland
Ales & Dining
The Friends
WICHITA, KANS.
Orchard
1st half (8-10)
Parlin Art.
B. & M. Co.
Mike Ames
W. & M. McGinty
(One to fill)
2d half (11-13)
Frank Peck Jones
Hollingsworth & O
Newhoff & Phelps
(Two to fill)

Association

Antages

Nugold Revue
Silvertoes
(One to fill)
HAMILTON, CAN.
Fanlages (8)
Perettes
Jason
Fronser & Klais
Melody Mansion
(One to fill)
TOLDO, IL.
Fanlages (8)
France & La'llell
Tie-ler & Lorraine
Reddo Jacks & Q
Itay & Stone
Frenchie Frenchie
INDIANAPOLIS
Lyrie (8)
Lottie Altherton
Revue & Hyman
J Elliott Co-eds
Brit Wood
Red George
and on page 62)

1. Nulgold Bayne

B Silvertrees
 (One to fill)
 HAMILTON, CAN.
 Pantages (6)
 Perretos
 Jason
 y. Premier & Klains
 Melody Mansion
 (One to fill)
 TOLKID, O.
 Pustages (8)
 S. France & LaVell
 Triller & Lorraine
 Rendo Jacks & Q
 Ray & Stone
 French Fricols
 INDIANAPOLIS
 Lyric (8)
 N. Little Atterton
 Rectiv & Hyman
 Elliott Co-eds
 Brit Wood
 d. d Grange
 d on page 63)

Football

The annual fall give and take, guess and pray pastime has started with Navy already having allowed little Davis-Elkins to spill ink all over its '28 record and Notre Dame being well chilled by a surprise breeze from the south which just allowed the bounding Irish to nose in a lead-off victory at 13 to 6. Loyola was the cause of South Bend missing a couple of heart beats last Saturday. However, the most startling message this Louisiana delegation left behind them was a broken wrist attached to the left arm of Fred Collins.

Collins is a Rockne back who that coach is reported to have whispered was not unlike Grange. That was a year ago and, although Collins never fulfilled the predictions of the whispering campaign, it's not going to help that he may be out for the entire season. A tough break for both the youngster and the school.

And following this close call Notre Dame goes up against Wisconsin this week. Perhaps the most attractive feature of the date at this time is that it's Wisconsin's opening game, showing that "Sixth Avenue's" huskies can worry themselves down to playing weight if the grass drills and charging machines haven't sufficed. Here's a tough one for the Badgers to crack on a break-in date and the baptism is sure to be hot and heavy, win or lose. There's enough reason game worry just in the Notre Dame rep to make veterans of the sophomores on the Wisconsin squad, and this may prove important later in the season. It looks very much as if Rockne is the one who has little to gain and everything to lose in this contest. Wisconsin can temper the sting of a decisive defeat by consoling itself that it's the get-

opposite Boston College and if they again lose the Sudbury success will be about shot, with the team possibly developing into one of those eleven which has one good game in its system to unleash against a major opponent, much like Illinois in '25 against Pennsylvania when Grange pranced in the mud behind a team that had found itself for one afternoon.

Tough Schedules

A host of tough schedules around this fall with Army undertaking as hard a job as any and reported shy of second string material. It doesn't seem possible that the Cadet varsity can wade intact Harvard, Yale, Notre Dame, Nebraska and Stanford, besides the four remaining intermittent games optimistically called rest periods. No team in the country is undertaking a more trying list, that's sure, and those adherents who think their schools are up against an equally difficult proposition will have to do some talk convincing, with Nebraska having the best chance. Pennsylvania tried it in '25 and came out second best against Illinois and Pittsburgh plus victories over Brown, Yale and Chicago and with enough left to eke out a 7-0 win over its traditional rival, Cornell. But the Army hasn't the Navy game to work up to this year so the Pointers can be said to be out on a round robin and to do all the damage they can, apt to be considerable with Cagle and Murrell still behind the line.

N. Y. U.'s Rating

There's practically not a major college in the east that hasn't got something more than its hands full this fall with the exception of Brown. The Rhode Island Institute will go up against Yale, Dartmouth and Colgate and have a fortnight between each of these

ROUTIS WINS

Featherweight Title Again Goes Abroad When Canzoneri Loses Decision

By JACK PULASKI

In 15 rounds of almost continuous soaking Andre Routis, a little Frenchman, captured the world's featherweight title from Tony Canzoneri at the Garden Friday night. Andy has been over here for some time putting up a good showing, but hardly rated as championship calibre. He seemed almost inspired in outpointing the titleholder. The youthful Routis was not at his best. When weighed he was over the title limit and had to go out and train off more than a pound within the hour. The result was weakening, there being little sting in his socks. Still, he was the betting favorite. Routis and Canzoneri fought it out for two years and two ago at a time when Tony was not the titleholder, the decision being close and in favor of Canzoneri. The guess is that Andre won't hold the title long. It is expected he will sail for Paris and get kipped on the cheek before he risks his newly won title.

Routis is a body puncher, masking his map with both hands as all foreigners seem to do. In the first round Tony hooked under the defense easily and it looked like a quick knockout, especially after Andre went down in the first two minutes. The French lad hopped up without a count, however, indicating he toppled because of being off balance at the time. That also partly explains his descent to the canvas in the seventh when he was wrestled off his feet.

Andre's Body Punching

Though so good a second as Doc Bagley was in his corner, Tony didn't seem to fathom a method to counter the blows of the busy Andre. The Frenchman was not exactly a hurricane, but the number of blows he landed to Tony's tummy made it look that way. Joe Jacobs, in Routis' corner, appeared to out-guess Doc. Joe was a happy bird when the decision was announced. They knocked off his Jack Delaney, but at last he has a champ in the stable.

Canzoneri just didn't know how to defend himself from the untiring Routis. Andre belted him and flayed him and made him look anything but a champion. It was a clinch up to the 12th round that Routis was out in front. Tony battled in desperation from then on. Doubtless he was told by Bagley that the only way he could win was to knock the visitor cold.

The sure thing boys were agonized around the ring when the fight was over. They had been laying as high as three and four to one on Tony, discounting the kid being off form. That group disliked the decision figuring a man who had gone down twice couldn't win the title. The Garden fans, however, were in a complaint and the official razz in such cases was absent.

It is the second time a Frenchman has topped the featherweight title. Eugene Criqui held the crown but a couple of months and then was stopped by Joe Dundee. Routis, like Criqui, is a gamster, but there are a couple of American lads who can beat him. Canzoneri, if in shape, might do it. Andre was overjoyed at the win. He rushed over to Tony, kissing him on both cheeks and the chin.

In the semi-final Lope Tenorio had a fight on his hands with Basil Galliano, but Lope's stamina and punching ability got him the decision.

shaking the long-legged and loping Marsters loose there's going to be plenty of fireworks touched off by the Green besides which Hawkeye Black and a couple of others, all of whom are potent. The Tiger has the sure-footed Wittmer and his tackling demon, Miles, again with a youngster by the name of Bennett, up for his first year of varsity football, expected to border on the line as if a line can be developed to let him reach the opposing "secondary" defense. Wittmer, invariably good from two to five yards, should be an improved back this fall. What he can do in an open field never came to light last season because Roper didn't play to let this boy loose beyond the scrimmage line. He figures to be one of the best backs in the east this year and if that doesn't develop double it in spades for '29.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Irene Fenwick retained M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, to fight a judgment for \$2,500,000 obtained against her two years ago arising out of an old romance. In 1926 when the wife of Felix Isman, she signed a mortgage and bond for \$3,700,000 on New York property. Under foreclosure proceedings she became liable for the sum. Meantime Miss Fenwick had divorced Isman, married and divorced James F. O'Brien, and then married Colonel Barrymore, whose wife she now is. It is understood that Miss Fenwick will set up in an effort to have the huge judgment vacated, that she was less than 18 when signing the mortgage and did not understand the transaction.

An automobile driven by Eddie Moran struck and killed an unidentified man in Newark, N. J. The actor was held on a technical charge of manslaughter.

First move in what is expected to be a period of sound patent controversy was made by H. H. Matthews when he broadcast the announcement he would bring injunction suits against the Fox-Case and DeForest Phonofilm people, involving the "razz tube" device, a principle on which he claims to have controlling patents in England and this country. Rights on this device also figure in litigation between Dr. DeForest and Fox-Case. Vitaphone is not concerned.

Friends of De Wolf Hopper will give a dinner to the star at the Savoy-Plaza Oct. 21 marking his 50th year on the stage. Mayor Walker is honorary chairman of the committee.

Two of last summer's brides from "Rosalia" returned for jobs in one of the new Ziegfeld shows. It led Walter Kingsford to observe that three months is about the average.

Edgar Selwyn brought suit against Charles L. Wagner for an accounting of profits of "The Barker." Selwyn alleges an agreement.

ALL 'ROUND CORP.

Includes Dog Races in N. Y.—Character Allowances

Albany, N. Y., Oct. 2. Promotion of dog races, boxing and sports, amusement enterprises and operation of stadiums and theatres are among the purposes of the American Sports Stadium, Inc., of New York City, granted a charter.

It has a capital of 2,000 shares, 1,000 shares preferred \$100 par value, and 1,000 shares common, no par.

Directors are Charles A. Corbin, John F. McCabe, Phillip J. Murphy, John T. Williams, Gertrude Prosser, James Addison, Jr., Isabelle G. Wright, Elizabeth M. Farley and Lily M. Wordelman.

\$1,000,000 Race Tax

The only sure thing in the Illinois race game this year has been the state department of agriculture, which plucked \$1,039,931.20 from the operators of race tracks in the state since the law became effective.

Under the law this money is distributed among state and county fairs for premium list payments. Thus far \$870,000 has been divided and the surplus of over \$350,000 will be thrown into the state legislature for its appropriation.

Yale has Garvey, Hammersley and Hoban again plus an Exeter legacy named Ellis, who may force Hoban into silence and a halfback named Penn is familiar with the work of Scull, Murphy and Shober and expects much from new back pointedly named Gentle. If Hood is eligible at Pitt the Panther will consider itself offensively heavily fortified and Harvard has the wily Lew Foy as a threat. The Army isn't worrying about its first string backfield with Murrell and Carlo in there, but the Cadets are one group who seem to lack desirable backfield replacements.

Practically all these teams are worried about their forwards from end to end, and, as usual, it is here that the survival of the fittest will be decided each Saturday. It shapes up as a more than customary trying season for line coaches.

LOS ANGELES

Leotti Dexter, film aviatrix, was granted a divorce from B. Zborowsky by Judge Edmonds Sept. 23. Cruelty grounds.

Madame Frances, New York modiste, fled suit in Los Angeles courts against Mae Murray, asking \$1,065 for costumes the latter is alleged to have purchased from the plaintiff in April, 1927.

Ben White lost suit for \$37,500 against his brother, Tom White, former film casting director, when jury returned verdict for defendant in Judge Arthur Keene's court Oct. 9. Angeles. Evidence showed Ben had formerly worked for Tom on Catalina Island, off L. A. harbor. After leaving on employment, Ben charged he heard Tom had made statements reflecting on his honesty.

Oliver Morosco Mitchell, former theatrical producer, will not contest divorce action of his wife, Selma Palfy, former actress in Los Angeles courts. Morosco's attorney entered default in action, scheduled for trial October 10.

A contest over \$500,000 estate, left by Earl A. Fraser, Ocean Park, Cal., beach resort amusement man, killed in an auto crash Oct. 15, is on between his widow, Lillian R. Fraser and Ethel Fraser Prentiss, sister of the deceased.

Luther Hanger, 19, said to have obtained \$1,400 from amateur authors and scenario writers by misrepresentation through mails, sentenced to school and a day in federal reform school.

A. B. Barringer, novelist, scenarist and film director, in Dickey and Cass hospital, Hollywood, as result of injuries received in fight with his cook, Geo. Mullen. Barringer is said to be disfigured for life by bites in cheek and lip, alleged to have been inflicted by Mullen, who is under arrest. Fight said to have occurred over Mullen's feeding dogs in kitchen of Barringer home.

Her marriage to Robert Bow, father of Clara Bow, will not prevent the deportation of Tui Lorraine, screen actress and close friend of Clara. The Los Angeles immigration office received instructions from Washington that Clara's new mother-in-law must leave the country on or before Oct. 15. Miss Lorraine is a native of New Zealand. Immigration records show that she came into the country in 1925 as "Clara Bow" and that she left later and entered the country again illegally at Tia Juana, Mexico, Jan. 15, 1926. Bow stated his wife will leave in compliance with the governmental order.

Wallace Beery, screen actor, in a deposition made in Los Angeles court Sept. 22, admitted he had made against him in the \$1,000,000 damage suit of Juanita Montalva. The girl, with a police record, filed suit against Beery in September, 1927, alleging that the actor had made against her in December, 1926, and was the father of her child, born in November, 1927. The suit never came into court until the girl hired a couple of new attorneys who have now taken up the case on the same allegations. Beery said the suit was simply an extortion proposition.

Marie Prevost says she and her husband, Kenneth Harlan, have been reconciled.

SAN FRANCISCO

Pauline Curry, stage dancer, fled suit for \$20,000 damages against C. F. Danvers, actor, for alleged injuries sustained while riding in Evans' car two years ago. According to the complaint, Evans' car (dramatic style) that drove Danvers, resulting in her breaking her right knee and permanently scarring her legs.

Advices from Paris are that F. Clifford Thompson, comedian, has fled suit for divorce against Nana Bryant, former leading woman at the Alcazar (dramatic style) here, and of the Fulton in Oakland. Miss Bryant, who came here in '23 to head the Thomas Wilkes Players, later joined cast of "Topsy" and "Eva" on tour.

Victor Neuhouse, of Denver, originator of the Community Little Theatre plan, is planning to start a similar institution here for the production of German plays in the native tongue.

Probable Football Winners and Proper Odds

October 6

By Sid Silverman

GAMES	WINNERS	ODDS
Notre Dame-Wisconsin	Notre Dame	7-5
Colgate-Vanderbilt	Colgate	4-5

(Predictions based on fair weather)

away game. Should the Madison crew be able to hurt the Rockne troupe to a close score that'll probably be very satisfactory, and if the Badgers win it's apt to make Wisconsin the pest of the conference for the remainder of the season.

Harking back to the Chicago-Wisconsin game last season doesn't indicate that Wisconsin can find any hoop in the Loyola score. The Badgers about gave Stagg two touch-downs that day while possessing the potential power to win. Allowing that they're just as big this year, Thielthwaite will have to smarten 'em up plenty if they're going to get anywhere. Besides which Crofoot is gone at quarter. Yet, the Wisconsin-Notre Dame game figures to be close, especially so early in October, with an edge for Rockne due to a one-game start and a week in which to correct the faults Loyola uncovered.

Colgate's Fullback

The second important game of the day will be played in the South, where Colgate migrates to frolic with Vanderbilt. Both these teams polished off their opening opponents last week without trouble, but the upstarts will be handicapped through not using their first string colored fullback. Colgate will be far from reaching a peak at this date, but ought to have enough to squeeze through an inter-sectional victory with the southerners the favorite because of playing in their back yard and the absence of Colgate's important back field member.

That safety is likely to either make or break the Navy. The sheering in the West-Point mess-hall alone was probably enough to shake the Annapolis morale. Yet this 2 to 0 defeat isn't as bad as Chicago not being able to even score in the double-header with South Carolina and Ripon. Bad enough to twice take it on the nose, but not to register a point—woe is the Midway with Stagg in front with no sleepless nights. The Middies hook on to another tough scrap this week

games. N. Y. U. is in the secondary class. As Meehan has taken on his customary pushover opening quartet of Saturdays before meeting Colgate Oct. 27. That's the longest build-up campaign in the east although smart and is sufficient to quell the national honors the New York dailies will be claiming for this outfit by the time Niagara, West Virginia, Wesleyan, Fordham and Rutgers have been put away. Following these Leblang matinees that big team from the Bronx will take on Colgate, Georgetown, Alfred, Missouri, Carnegie Tech and the Oregon Aggies. No doubt that's a more bitter dose than N. Y. U. was accustomed to. h. m. (before Meehan), but for a school that gets the amount of publicity in the Manhattan papers that this one does, and after glancing over some of the eastern schedules, it certainly appears that someone is getting away with murder.

N. Y. U. has been trying to snatch public favor from Columbia, much as the Yanks pursued the local populace for years, when the Giants ruled alone. But Meehan isn't getting any closer with this lineup, regardless of victories, simply because there's a bit more to do to those Columbia-Dartmouth, Williams, Cornell and Penn games, even though the Morningside Heights squad is a pretty consistent loser against these opponents. And why is it that N. Y. U. can't schedule games with those eastern schools which dig deep into the traditional lore of the grilliron?

East Needs Forwards

At the present time the east indicates it is in dire need of linemen. Almost every squad can boast of at least one or two ball-carrying jewels, and some coaches are overboard on these backfield prima donnas. But the elusive pigskin advancers are liable to get a heavy weekly jolting from their own lines unless some forwards develop.

Dartmouth, Princeton, Yale and Penn each have about all any coach could want in offensive aspirants. If Hanover can devise a means of

CHINESE OWNING BROADWAY

SIR JOSEPH REGRETS A USELESS SUMMER

Gave Up All of His Time to the Willie Howards—Could Have Made More Money Fishing

"It has been a useless summer. I spent it with Mr. and Mrs. Willie Howard at that Beechhurst town on Long Island. They are all right, but I could have made more money fishing. I have discovered that I can make more money selling fish than laughs," said Sir Joseph Ginsberg, as he discreetly glanced about to see if one of the Howard brothers were within listening distance.

Brought to Sir Joseph's attention that Willie Howard appears to be making a big income by selling laughs on the stage, the Ginsbergs, of the original Flying Ginsbergs, explained it this way:

"They know Mr. Willie by now and they know he's funny. Mr. Willie and myself, also perhaps Mrs. Willie, know Mr. Willie, but we can't get any one else to believe it, not even Mr. Gene."

Sir Joseph rejected a suggestion that he give a free exhibition of his funniness every noon on the Mall at Central Park until a manager engaged him.

"That can't be done," replied Sir Joseph. "I might catch cold and they would accuse me impersonating Dave Marlo."

"I must have an audience, a theatre and a salary," continued Sir Joseph. "Mr. Willie told me so and said I should keep it under my belt."

Reprimanded
Reprimanded for suggesting he has wasted the summertime with such a congenial host as his advice-giver, Sir Joe hastily sputtered:

"You must not print that. Mr. Willie will blame me for talking. The Howards know I like them, that's why I am willing to stick around with Mr. Willie for so long, but did you ever have to eat Mrs. Willie's cooking three times daily, day after day?"

Asked what he intended doing during the winter with the Howards having given up their summer home, Sir Joseph did not immediately answer. He slowly said he had given that no thought, but with Mr. Willie now working again as usual and making enough money for both of them, he felt no need to bother himself over that.

"I can go into talking pictures, Mr. Willie told me," said Sir Joe. (Continued on page 48)

Smith Ahead of Hoover On Chi Novelty Sales

Chicago, Oct. 2. A check-up of Chicago novelty shops, pitchmen and drug stores, reveals that Smith mementos, badges and novelties are leading the sale of similar Hoover material.

In Chicago's largest five-and-ten the girls are doing good business with the Smith photos, brooches, auto plates and water fobs while the counter phonograph grinds out "Sidewalks of New York."

Book stores report Smith biographies are holding the lead in sales and that any printed matter on the eastern candidate enjoys a ready sale.

BOOZE RACKET ARREST

Intended Victims Informed Police In Advance.

Nathan Rosenberg, 24, clerk, 225 Hart street, Brooklyn, was held in \$1,000 bail by Magistrate McAndrews in West Side Court on a charge of grand larceny preferred by Jesse Venon, 41 West 94th street.

Rosenberg was arrested after he had accepted \$150 from Venon for the delivery of "champagne and Scotch." The champagne is believed to be older and yeast. It is being analyzed by Edward Kelly, city chemist.

According to Detective Neil Winberry, Venon, recently returned from Europe, received a phone from a man who asked how he had enjoyed himself and then volunteered to get him some of the same stuff he had drunk on the boat.

Realizing that it was either a hoax or he was going to be gypped, Venon notified Detective Winberry. When Rosenberg called and accepted the money for the beverage he was arrested. Rosenberg explained that he was merely a messenger and did not know what the merchandise was or any more about than he was delegated to collect the money.

Clergyman Creates Fuss In Theatre—Discharged

Kinsolming Wythe, 48, who said he was a Baptist clergyman of 55 Boulton road, Yorkers, N. Y., and who hailed from the South, was arrested in Night Court before Magistrate Hyman Bushel on the charge of disorderly conduct and discharged.

The Reverend was arrested by Patrolman Widgren of the West 47th street station who was summoned to Hammerstein's theatre at 53d street and Broadway by the manager, Tom S. De Bitta, who charged that the clergyman had created disorder in the theatre by refusing to leave the orchestra and take his seat in the balcony.

Dr. Wythe, said the manager, had bought a seat for the balcony. An usher explained he would have to leave the orchestra and go to his proper seat. The manager states that Mr. Wythe became so boisterous in his refusal the performance was interfered with.

When the clergyman was being booked at the police station, he told Lieutenant "Broadway" Johnny Collins that he hailed from the South. "And I am a strong Smith man," Broadway Johnny quotes the reverend as saying. However, Collins was compelled to book Mr. Wythe who was later taken to Night Court.

ARRESTED ON DOPE CHARGE

Anna Burt, 25, who declares she is a cabaret entertainer, was held in \$1,000 bail for Special Sessions when arraigned before Magistrate McAndrews in West Side Court on a charge of possessing opium.

Miss Burt was arrested in her room at a 65th street hotel by Detective Moffatt of the narcotics squad. Litter said he received a tip that the woman was a pipe addict and went to the room to investigate. He claims to have found a small quantity of the drug.

CHINKS MAY TAKE OVER NITE LIFE

Yellow Peril in Times Sq. Cabaret Restaurant Business Seems All-Engulfing—Mid-Town Section Dotted with Eateries with Dance and Show

WHITES HANDICAPPED

Broadway's Yellow Peril, steadily growing with more and more Chinese restaurants, opened, already evidences keener competition working out to the benefit of the performers and the Chinese food swallows.

Popular Times Square eateries which did mass business regardless of the weather, are now being forced to include elaborate floor shows, refurbish their dance music and book in special attractions. Where the throngs assembled each place of a healthy gross on the register, the chop suey addicts now are shopping for a little class in environment, becoming more epigrammatic, but also on the floor show trimmings.

Thus, Chinaland, cornering 43d street and Broadway in the Hotel Cadillac structure, for long a stronghold because of its psychological location, has been forced to enter in an elaborate revue. The Knickerbocker Grill, recently gone Chin, is putting on a \$500 additional nut on its dance music alone. Oliver Naylor and his Victor recording orchestra open there October 9. A floor show will be included, all at no covert charge added to a \$1.25 to \$1.50 table d'hôte dinner scale.

The new Mayfair on West 44th street, east of Broadway, on the site of the Mayfair Theatre, will be the last gasp in elaborate chow meineries, also on a no-covert basis, the general thing in all the midtown Chinese-American food dispensaries. Their percentage lies in the tilted food scales for the after-theatre mob.

Chin Lee's, Too

Chin Lee's, on 49th street and Broadway, long prospering in its bridge parties, club and fraternal organization gatherings and similar type of wholesale patronage, a specialty restaurant, and assured it a terrific source of income, has been compelled to put in an elaborate show in addition to its dance music. It plays special attractions on top of that.

Last week George A. Billings, the Lincoln impersonator who has done some screen work as the double of the Great Emancipator, played for over a week as the guest star. Billings is a type of act altogether foreign to a Chinese restaurant. Chin Lee's is also booking elaborate specialty acts.

The Palais D'Or, on the site of the old Palais Royal, with B. A. Kolfe and his orchestra, remain the old standby. The owner, Hon. D'Or, of the Palais D'Or, regrets that such capacity limitations are such a beneficial drawback for the neighboring places because of his turnover.

Another name band, Paul Specht, is at the Jardin Royal, across 48th street on Broadway, which also has an elaborate floor revue. Like the Palais D'Or's WPAF radio wire, Jardin Royal utilizes WOL, the steady ether.

Yong's on 49th and Broadway, formerly Churchill's, cherishes through WJZ, playing stellar bands intermittently, in addition to a complete floor-revue. Ted Bartlett is current at Yong's.

Chink Dotted

Between 42d and 50th street, the Square is dotted with Chinese restaurants. West 42d has a floor show, including one of the only two Japanese entries in New York.

Java Jag Jazzed

One of the off-the-arm bearings in the square that has its wall placarded with signs advising patrons they can have all the coffee they can drink for a dime, called a halt the other night on a couple of kibitzers.

The manager told the boys that they could continue on their java jag, providing they went for a side cash sandwich or a piece of sponge cake for dunking purposes occasionally.

GIRL'S GYPPING CHARGE

Mabel Boehle Kept Borrowing on Same Car Alleged

A new method of cheating finance companies was barred when Mabel Boehle, 21, 104 Hyman court, Brooklyn, was before Magistrate McAndrews in West Side Court on a charge of grand larceny. She was held in \$1,500 bail for a hearing Oct. 8.

According to Harry Shelsley, treasurer for the Biltmore Commercial Corp., 175 Broadway, Mabel came to the office July 5 and requested a loan of \$925 on her new Buick. She produced a bill of sale, Shelsley said, showing that there were no mortgages on the car and the loan was advanced.

Some time later Mabel failed to meet her regular payment and the officials demanded to know where the car was. Miss Boehle would not tell. Investigators learned the automobile had been seized by representatives of the Pacific Finance Corp. because of her failure to meet payments for a loan previously advanced on a mortgage.

The Hood concern notified Detective Joe Fitzgerald, West 47th street station. He went to the girl's home and arrested her.

The detective said he learned that she had obtained other loans and that on each instance produced fraudulent bills of sale to substantiate her claim that the car was free and clear of encumbrance.

and 44th streets), but the most notable of the 42d street lot is the Knickerbocker Grill and the upstairs place right next door to the New Amsterdam theatre on the other side of Broadway.

Adjoining the Rialto is the Republic. Across Broadway, next to each other, are Chinaland and Chin's, with the new Mayfair around the corner on 44th street. Next door to the Globe is an inconspicuous one-flight-up room which, as a tip-off to the Oriental epicureans, serves the only on-the-level chink food in the Square. It pars that of Lum Pong's on Canal street just off Chinatown, which spot came to Broadwayites' attention. They "discovered" it as a spot for real native Chinese dishes (chop suey and chow mein are as foreign in China as dirty postal cards are to the native Parisian, both being strictly for the chump or tourist trade).

On 7th avenue and 48th street is Joe Yong's, on Broadway and 48th to 49th are the Palais D'Or, Jardin Royal, Yong's, Chin Lee's, and the Far East stands out one block further north on Main street.

The new Canton at 50th and Broadway, over at the subway entrance, is in process of erection for early opening, with intentions to make this the top-notchier among the Chinese-American food emporiums. Still further up are the Margold Gardens, Chow Mein Inn and other spots, and so on up the Columbus Circle, Harlem, Washington Heights and back again to China, a golden bonanza for the enterprising yellow-skinned.

This competition all tends to bring the entertainment adjunct more and more into importance. There is the Biltmore, as time goes on, and the sucker vogue for late club gyms years off, that the Yellow Peril will engulf the nite life completely on Broadway.

Police Checking Up on All Suspicious Joints

A police order issued generally at New York police headquarters late last week, exciting the curiosity of the dailies, appears to have been a direction to all of the police to report every suspicious joint or place on every and all streets in New York.

The system to secure the information is for the man on post to make his report, with precinct detectives checking up the patrolmen. Inspectors' staffs are doing a general check-up on all of them.

While the order calls for all suspicious places, the belief is that it is directly aimed at liquor selling joints, whether nite clubs, saloons, speakensies, drug stores, soda water counters or juice selling places.

Purpose of the order is thought to be a follow up of the Mayor Jimmy Walker's letter to the seemingly new Republican leader, Mrs. Willebrandt, of the U. S. Attorney General office, stating that of over 1,500 liquor violations reported by the New York police force the federal forces acted only upon 23, and those to embarrass the Al Smith campaign.

Other suspected places will be included under the classification of dope joints, gambling and disorderly houses.

Village Cabs Dark at 1, But Speaks No-Hear

The 1 a. m. closing curfew has gone in again for the cabs of Greenwich Village. Open places have been warned that unless the shutters are up at that hour proprietors will be prosecuted and dance licenses revoked.

The cabaret men figure it the general pre-election activity by the cops. While the cabaret men are struggling along with night business down there are temporarily obeying it, the speaks are not. Wine joints, slipping over red ink at \$1 per quart are running until unbecomingly, with locked doors and no license.

The cabaret belt of Greenwich Village has been practically deleted within the past year with about a dozen now operating in comparison to 50 a year ago. Less than half of those open are doing any real business.

The cabaret places, pop priced, are getting a play but closing at 10. Nothing but food in the legit eating places.

Plenty of Wop joints behind closed doors with a pint of wine thrown in or at \$1 dinners.

2 Alleged Choosers of Express Checks Arrested

Looking like clothing store models, George Phillips, 29, 95 Thayer street, Boston, and Joseph T. Lord, 30, 31 Gold street, Portchester, N. Y., were at Broadway and 47th street when Charles Fisher, special representative of the treasury department of the American Railway Express Company, and Detective George Ferguson, West 47th street station, arrested the pair.

Charges of forgery were booked against them. They were taken to the Tombs prison to await arraignment in General Sessions, both having been indicted.

Lord was emphatic in denying the charge, while his companion merely shrugged his shoulders.

According to Fisher, on July 15, last, Glen Haskell, of the U. S. Postal Commission, 110 East 42nd street, engaged passage on the "Paris." In a coat in his suitcase were travellers' cheques amounting to \$2,000. Haskell went to the rail to wave goodbye to friends. Upon returning his coat had been stolen. While the pair were in the station a checkup by Fisher learned that two men had been dropping the cheques in various clothing and haberdashery shops along Broadway, between Broadway and 47th he saw Phillips and Lord. He phoned Ferguson.

ON THE SQUARE

How Al Shayne Went Off His Nut

Al Shayne's latest love affair became so expensive Al sobered up over it. She was a nice girl and Al had been sinking florists for four months before he knew he had been sidetracked. Then he commenced to stake piano players, so you can see how far he was gone.

Al is a cabaret floor m. c. and singer, mostly ballads. Up in the Castilian Gardens on the Pelham road, Al's hours are late, and besides it's a long trip downtown. There wasn't much for either Al or the femme to do 'nights except to check up each other on the phone. Both locaters seemed perfectly satisfied. Al was on the job and the frair was wherever Al phoned.

That glided along for months and Al was singing "King For a Day" without realizing its truth. One night Al phoned and no answer. That evening he sang "Laugh, Clown, Laugh" but didn't believe it. The next afternoon he got her on the phone and the usual stuff:

"Listen, honey. I missed you last night. You know that's not right and, honey, you didn't call me either. I'll come right over."

Femme replied not to come over and when Al said he would call that evening, she chilled it by telling Al she had gotten married the day before.

It was then Al went off his nut. That night at the road house he sang all the ballads one man can do. After finishing his own show up there he came downtown, going to all of the sawdust joints, likkering up and asking the piano players to play, "Remember," "I Love You" or "Together" with the rest of the sob stuff.

When Al couldn't sing any more he commenced to stake the pianists \$1, \$2 or \$5, to just play the sobbers. In one of the joints when a friend saw Al Shayne stake a piano player to \$5 for playing a ballad, he grabbed Al, hustled him to a Turkish bath and in the morning told him what he had done. That cured our Al.

Al thinks he got hunk when the former sweetie phoned him up some nights later at the road house.

"Listen, Mrs. A," said Al. "It's not nice for a married woman to call up strange men," and then he sang some more sobbers.

Cold Hearted Raiders

In a liquor raid the other night in New York, a popular eating place was depopulated through the federal agents, also seizing a patron, alleged to have purchased the drink upon which the raid was based. It is the second time since Prohibition that there has been a liquor pinch in the place. It is frequented by high New York officials who about make a meeting point of it.

When the patron was placed under arrest, one of the local officials, making himself known to the federal agent, is said to have requested the declined to do. His refusal was looked upon as an exceptional incident by those present aware of the identities.

Lou Holtz' Neat Turn

Lou Holtz, who has operated in reality as additional to his stage activities, has sold the Yandis Court apartment house on West 43rd street to the New York Times. It is said the comedian turned a profit of \$125,000. Title will not actually pass to the newspaper until next year, Holtz operating until then.

Old Capitol Apts Gone

The Capitol Apartments, last of the buildings razed this week on the west side of Broadway between 51st and 52d streets, will be recalled by many now prominent in the profession as the place once called home. In recent years the apartments held a spot in the life of the Square similar to the old Bartholdi Inn, on the site of what is now the Loew State theatre building.

The removal of the 51st street block of old buildings has chased a lot of Broadway gyp and racket shops out of the Square.

Cup Reading Fortune Racket in Tea Rooms

Cup readers are the latest ballyhoo to attract business in the tea rooms of Times Square and Greenwich Village. Patrons desiring fortunes are entitled to a tea leaf reading from their cups by girls in Gypsy costume. No extra nick and the dames, old and young, are going heavy for the racket.

Cops can't interfere since there is no specific fee for the reading. Places offering this stuff are getting 75 cents for tea and cake, with the readers getting one-third for their readings, it is said.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the headings: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"Excess Baggage" (Wm. Haines) (second week).
Colony—"Lonesome" (V. talker) and Ben Bernie.
Paramount—"The Fleet's In" (Bow).
Rialto—"The Patriot" (Jannings) (run) (sound).
Rivoli—"Two Lovers" (Colman-Banks) (sound) (run).
Roxxy—"Win That Girl" and Gypsy show.
Strand—"The Lion and the Mouse" (Vitaphone); Vita shorts (2d week).

SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone) "White Shadows" "Submarine" "Lilac Time"

NIGHT LIFE

Cafes booming again with a flock of openings and about-to-be openings. Club Barney in the Village got started Friday with a nice entertainment; ditto the Lido with Rosita and Ramon and Harry Rosenthal's orchestra in a hunting room setting. Club Mirador is now patterned along popular lines and is not the class room it was formerly. The Monterey is hotsy-totsy with a black-and-tan opera and the Silver Slipper, Frivolity and Chateau Madrid continue per usual with their summer-shows augmented for the fall.

Hotels are going in for attractions. Yacht Club Boys open tonight (Wednesday) at the Ambassador; Park Central has an elaborate variety bill; Pennsylvania is plugging its new band, Phil Spitalny; the smart St. Regis holds up with Fowler and Tamara and Vincent Lopez's music. Lopez at his Woodmanstein Inn continues big as ever with the rest of the roadhouses easing off with the advent of crisp weather.

RECOMMENDED SHEET MUSIC

"When You're Smiling" "Dream House"
"Would You Care?" "Waiting and Dreaming"
"Are We Downhearted? No!" "Do You? Don't You?"

Chatter in the Loop

Inaccurate Biographies

Paul Ash

A bunch of the boys were whooping

In a Barbary Turkish bath; They snapped wet towels at each other's legs.

And whanged with a sawed-off lath.

When out of the night and into the

Strode glamorous young Paul

Ash; An awesome figure of health was he.

Man-dusty and lousy with cash.

Paul glanced about with practiced

eye And spotted an old piano.

He seated himself at the box and

glared Like a mad Giliiziano.

"Stand back, you whelps!" he roared

with vim, "And lend me a drunken ear;

"I'll tackle this box and play in a

way "That you seldom will see or

hear!"

He socked at the keys with a

mighty bang, And strong men quavered in fear;

He nurtured the keys with a soft

caress, And scoffers dribbled a tear.

Then up he jumped to grab a towel

And tie it 'round his middle; He shot his hips from left to right

And danced a merry diddle.

"That youngster is good!" a critic

extolled— A gangster who passed as a sage

"With that ill to his hips and a

stick in his hand "He'd be the nuts on a stage!"

So they put a band on the stage

with the kid, And told him to do his bit;

And he wiggled his hips and waved

his stick While the customers threw a fit.

The dough rolled in and the kid

grew great, Renowned from Chi to Rome;

But he never forgets the Barbary

guys And the bath he once called home.

Once every year he journeys back

To knock off a socco tune, And wiggle his hips from left to

right While his pals fall down in a

swoon.

Winning Votes

Acting on a political hunch, a

Loop showman placed a substantial

parlay bet on three horses: "Honest," "Resourceful," "Governor

Smith."

"Honest" was scratched. The

other two won, doubling the show-

man's money.

Another vote for Smith.

An attorney handling a divorce

suit for a vaudeville dancer un-

der hope of fee unless securing al-

imony for her, has started to gnaw

his desk in two. The girl decided

to return to hubby.

After waiting a year for tenants

who didn't come, one Fifth avenue

has slashed its rates for one and

two-room apartments to the con-

sternation of agents for remodeled

and made-over places. Practically

all of the new tenants are business

and professional people.

Lower Fifth is beginning to look

like Park avenue. Dignified brown-

stone fronts from 40 to 46 are be-

ing razed to make way for a co-

operative apartment house. All the

moving spirits of the Village have

some time or other lived at 44 or

46, from Jack McGrath, who long

since established himself in the

Minettas, to Vincent Beltrone, who

left for the bohemian Bradford,

when the bricks began to fall.

The southeast corner of 12th

street is also scheduled for an

apartment house to be ready in a

year.

After 11 seasons of playing

around without a playhouse of their

own, the Lenox Hill Players have

the Cherry Lane for the season.

They are opening early in Novem-

ber with "The Dark Mirror," by

Irvine Stone, one of four plays to

be given. Otto H. Kahn is slipping

some of the dough.

Jim Harris with his guitar has

returned from a summer's cruise to Maine. The sculptors, Louise and Bert Wilder, have moved to 12 East 15th street.

Figuring Ahead

Jan Gay and Zhenya have left their cozy basement on Bedford street for a tiny tenement on Front street, east of the East Side. Here they plan to save enough in rent during the winter to satisfy their longings for Paris in the spring.

Vincent di Caprio, for 20 years the Village printer on Christopher street, has moved to 34 Bedford.

Eva Le Gallienne opens her Civic Repertory Theatre this week with Moliere's "The Would-be Gentleman" and Bernard's "L'Invitation au Voyage," new productions. "Hedda Gabler" and "The Cradle Song" are carried over from the last season.

Tony Arrived—Flat

Anthony J. Guadalis, lad with literary ambitions, has severed his connections with the Universal Magazine, published spasmodically in Boston, of all places, for consumption in Paris. He has come to the Village to find himself and will.

Almost broke when arriving, Guadalis sought out a small publisher

who offered him a month's grub-stake if he would write in that time a proposed flavory novel. He preferred to take his chances handling freight.

Until payday he lived on broken cakes from a bakery and lemon water, too shy to tell he was flat. A lot of misunderstood Villagers could take lessons from Tony, but they won't.

Rap on Rep

On Greenwich street, below 14th, an inventor of printing presses manufactures the machines he creates. A trade-journal ad brought an inquiry from a printing house in Dallas.

Dallas is an advanced city in thought and action. Shoemakers there call themselves "shoe robot-tomers" and poor kids are called "underprivileged children."

In a postscript to a letter of inquiry the Dallas printer flaunts his pet aversion. "I am sorry your address is in Greenwich Street," he says, "for I do not believe that anything good can come from Greenwich street and hold an abiding prejudice against it—that is if it is the same as Greenwich Village of rotten fame."

"It may be my prejudice against the name is caused by my ignorance but if Greenwich street is Greenwich Village, just forget this letter."

NEW YORK THEATRES

EMPIRE Theat. B'way, 40th St. Eya. 8:30. Matinee Wed. & Sat.

Heavy Traffic

Mary Boland

REGINALD MASON FRANK CONROY

The David Belasco presents

BACHELOR FATHER

with JUNE WALKER & ALFREY SMITH. GEORGE FERRY KERN

THEAT. W. 44th St. Eya. 8:30. Mat. Thurs. & Sat. 2:30

Henry Miller's 124 W. 34th St. Eya. 8:30

"Better than 'Front Page.'"—Jack Laft. Variety.

Gentlemen of the Press

A Newspaper Comedy by Ward Morehouse

Staged by George Abbott

EARL CARROLL W. C. FIELDS

EARL CARROLL VANITIES

with RAY DOOLEY—JOE FRISCO DOROTHY KNAPE and 58 BEAUTIES

VINCENT LOPEZ (Himself) & His BAND

CHARLES DILLINGHAM Presents

The High Road

A New Comedy by Frederick Lonsdale

FULTON 46th St. (Mts. Wed.-Sat. 2:30

W. of B'yl) Nights 8:20

MARTIN BECK 2d, 45 St. Eya. Eya. 8:30

"THIS LADIES AND GENTLEMEN, IS A FLAT!"—St. John Ervine, World.

Nite Hostess

By Philip Dunning. Staged by Winchell Smith.

"A CLEAN HIT"—Winchell, Graphic

EVA THE 5th

with CLAIRBORNE FOSTER

"GOOD FUN."—N. Y. Times.

LITTLE THEAT. W. 44th St. Eya. 8:30

Matinee, Wed. & Sat., 2:30

A Theatre Guild Production

Evenings 8:30

Strange Interlude

John Golden Theatre, 58th St. E.

of B'way

REPUBLIC Theat. W. 44th St. Eya. 8:30

Mat. Wed. & Sat. 2:30

A new play by John Willard

with Robert Arnold

ADVENTURE

86th St. THEAT. CORLEX AVE.

5th Ave. 5th & 20th St. ORCH. 25c

58th St. NEAR STAVE

125th St. PARK & LEX.

86th St. THEAT. CORLEX AVE.

5th Ave. 5th & 20th St. ORCH. 25c

58th St. NEAR STAVE

125th St. PARK & LEX.

JOE COOK

"RAIN OR SHINE"

GEORGE COHAN Theat. W'way & 43d. Eya. 8:30

Matinee Wed. & Sat., 2:30

Doors Open 10:30 A. M. All Seats 30c; to

Daily 10:30 BROADWAY at 47th St.

SEE 1st Time at Popular Prices HEAR

2ND BIG WEEK

"THE LION AND MOUSE"

With Lionel Barrymore and May McAvoy

Warner Bros. Theat. W'way & 43d. Eya. 8:30

phone Presentations tone News

WILLIAM HAINES

in "EXCESS BAGGAGE"

A Metro-Goldwyn-Mayer Picture

On the Stage EMIL BORKO

ALLAN FINE WALT ROSSER

CAPTOLANS—Chester Dale Girls

CAPITOL B'WAY and

51st STREET

ROXY Wm That Grl

7th Ave. & 60th St.

Football Comedy

Dir. Roy

GRACE STAGE PERFORM

"BAILLET OF THE BUBBLES" and

Other Spectacles—ROXY ORCHESTRA

32 Roxyettes—Ballet—Chorus of 100

WARNER'S 2 BIG HITS

AL JOLSON

The Singing Fool

Winter Garden B'WAY at

50th St.

THE TERROR

A \$3,000,000 THEATRE

Readily seating complete

Decorations—under-way—Open

ing—VAUDEVILLE & LUXE

LODGE ROOMS NOW RENT-

Chatter in New York

Beastie Mack of the Capitol is vacationing in Atlantic City. Marcia Scanlan, former actress, has copied the agency for those new German fold-up umbrellas and gone on the road with the pocket-book parachutes. Allen Behr, official songsmith of the Happiness Boys, has signed ten syndis pro and is coaching this season. Sydney Shields sails Saturday for a Paris holiday. "Spider Boy," which titters over Hollywood, is on this week's list of Womrath's best sellers. Herbert Cruikshank, husband of Regina Crewe, the chatterer has landed a Mercury. American De Tarr, assistant to Louella O. Parsons, is in town on a two weeks' vacation. Another new Broadway column is slated to start this month in a morning daily.

The Algonquin literary nib has gone for John Gilbert. Louise Brooks will spend Friday here, on her way to Ufa. Jack Ludden, another Paramount featured player, is aimed for Berlin. The femme griffon who sold enough drops around Times Square have to start for teasing because their yellow suits have 5c painted on the trousers.

Helen Chandler, who brightens up the coryphee ranks, got exactly 38 presents from ensemble admirers when she birthdayed last week. Betty Garst, temporarily out by illness, has returned to "Italaie." Stuart Robson, son of famous father with same monicker, is convalescing from pneumonia. Yvonne D'Arle is now up in the air with a 21st floor bungalow apartment.

A leaf of lettuce and a glass of soda water for dinner are cooperated in making Hazel Jennings sylvh-like.

Vivienne Segal still looking for a chauffeur for her new bus. They're kidding about St. John Ervine's usage of the British noun, "stall," as a synonym for seat.

Hey-hey Brown panicked the first-nighters at the Mansfield with an as-you-like-it crowd. Broun compromised on the tux with a decidedly informal soft shirt.

Add bridge addicts: Ben Bernie. The new Friar's gag is the "burn-up" between Bernie and Holtz against another partnership. When one of the latter commits a fox pass, and his partner hops on him, all the other players besides kid-fizers hop onto him anew and carry on the burn-up to a farewell. This'll tip off Phil Charig, musical comedy composer, who takes it too hard.

Futhe is getting out a daily house organ for its 1,500 employees throughout the country. Called the "Daily Rooster" it's a one-page pep 'em affair.

Jeffery Holmsdale, of the World's dramatic staff, is also taking care of the vaude reviews.

Dave Badger, AMPA secretary, is sending out short, snappy news paragraphs with his weekly announcement about the association's weekly luncheon at the Paramount grill.

Dick Robertson, radio songster, has a police dog named W.E.A.F. Hilda Ferguson and her new boyfriend, millionaire youth, Harold Lee, had their first spat last week although the nuptials are threatened on the up and up. One of those cafe differences in Jim Redmond's place.

The authors of "Gentlemen of the Press" can't get seats from the producers. Have to buy them.

St. John Ervine's piece on Tallulah Bankhead in The World caused a panic in more than one newspaper office out of town, to which it was syndicated. Many editors, who buy the World's Sunday drama stuff for their own pages cut the hot stuff out of it.

Howard Barnes, who stepped into Mark Barron's dramatic shoes on the Herald Tribune, is catching the Palace shows every Monday. Irvin Cobb, on a hunting trip in New England, is reported headed for a vaude try.

Commander Richard Byrd's Liberty article on the men who will make the South Arctic trip with him is considered one of the best ever written on American courage. Each man in Byrd's interesting description is an individual hero.

Charles Moran is doing Broadway for the Daily News.

Kelcey Allen since his return from Europe seems more austere than before the briny trip. Close friends said he acquired the offish

from meeting Hannen Swaffer in London.

Dillingham's boy, Marc Lachman who gives press attention to "The Big Pond," has been saddled with the publicity for the Dorothy Stone-Rogers show.

Gene Belasco, former Times Square wisecracker is attached to Democratic headquarters in Hackensack, N. J.

Harry Mayer has resigned as first assistant to Carroll Pierce who succeeded Walter Kingsley in the Keith press dept.

Tom Banberger, in the Shubert press Sanctum, is now Mae Westing.

After turning down a popular pugilist as his paying tenant, the same hotel was not averse to using his name for publicity purposes in citing a list of celebs attending its opening.

Those who squawk on the letter "S" as spoke by women in the talking pictures should holler murder against the men who speak over the radio with a hiss in their voice.

Merwin Stoddard, considered one of the star ad getters in New York, has left the Mirror. Now falls on Robert Coleman, dramatic editor, to see that the theatrical ads are duly in.

Max Trell off publicity, after a spell with First National. He's Europe bound, under contract to King Features. Mrs. Trell, an attorney, sailed with her husband Sept. 29.

George Lait has the coast bug. He goes this month. Grandpaw Jackayed.

Patricia O'Connor was billed to open with the Club Mirador's fresh start, but didn't. One of those things. But Pat got the publicity.

Some of the boys joining the Picture Club are charging the initiation on their swindle sheets. It's a two-way efficiency. Initiation now \$150 and going to \$200.

Leonard Hall, now with "Photoplay," has sold an article to the "American Mercury."

Sam Shayne has left Excellent Pictures.

Waxman Nolan has enrolled in Mark Van Doren's class in biography at the New School of Social Research.

"Honest Sam" Forgotson is the sponsor of a football dope sheet in the M-G-M office.

Lillian Lorraine left the Park West hospital Monday, looking as good as ever all over.

June, claimed to have been the leading engine of England for several years, reached New York Tuesday on her first trip. She will have the title role of Hammerstein's "Polly."

Bill O'Brien of the M-G-M advertising department is an amateur gardener. Recently sold a gardenia he had cultivated for \$1,000 or some such fabulous amount.

John Gilbert is in New York at the Warwick. No publicity about his arrival. Maybe because Jack's contract with M-G-M expires Oct. 1 and he is east to get set for the future.

John left Hollywood without becoming spliced to Greta Garbo. It is said three times he got Greta as far as the license bureau, but she always balked.

They say Mae West, who resides at the Hotel Harding, is flirting with the idea of or already has acquired half ownership in the hostelry. Being in on the ground floor, she would have a pretty good idea of the gross.

Marie Adels, leading lady for Walter Hamilton, is soon to appear in a new comedy by Ario Piumma entitled, "The Three Loves." Only three players, each loving.

An inventive Longacreite, founding arches, has proposed founding the Out to Lunch Club with the hopes of a long affiliation with the conference bunch.

It is rumored that impresario Gailo again lost heavily in latest Baurity slump. Some say \$150,000.

Basil King, of Gorky Players memory, flirting with the talkers. Ditto for Belle Fields.

It is rumored that Hitchcock's grey derby is in the back of his head.

It's a small world when you can count four waitresses all hailing from Prince Edward Island working in a chain eatery near 42d.

At the fall of the Crescent Club, made inst. of the heretofore by Daddy Browning's presence and cup-ivings, the big peaches and dough guy was again present, in good

humor. Jack La Rue and Beverly West (Mae's sister) among those present.

An operative manager, now on the divorce hordes, is supposed to have wed under circumstances of sensational duresse from the lady. To the incidents involved two members of his company were witness, being since retained in service on account of this knowledge.

Bland's Churchy Home

Bland Johaneson and hubby, Hugh Kent, have moved to their new home near Newdorp, Staten Island. They are temporarily sleeping in the organ loft, but expect to make the pulpit the head of their bed when this dust is off.

They bought a church in S. I. \$10 down and \$30 now or then. Thought it a great scheme to save up, especially with three ways of getting there. They can go over the Perth Amboy bridge, by the S. I. ferry or swim.

It was a Christian Science church before Bland lamped it. Now the C. S. congregation will build a new edifice.

House warming soon. Bring your own, including car.

Under Cover Leggers

In an ultra "careful" Times Square office building, not known to have ever had a "leggie" test, a new tenant with Real Estate on the door sell more and suspicion through a complaint of noise from a near office. The super got in the adjoining vacant room with his car to the keyhole, when echoes of rattling dice and phone talks punctuated with such splics as "The goods will be here any minute now" and "Sure, the goods is okay" resulted in the expulsion of the busy traders next a. m.

W. Beery's Training

Wallace Beery sings in "Beggars of Life," the talking picture. Singing is no innovation for W. B. (not Warner Brothers). He got his training trying to hold a job with the Henry W. Savage's musicals of many years behind.

Sid Skolsky's Slip-over

As p. a. for Carroll's "Vanities," Sid Skolsky slipped over a bear cat late last week on the reported engagement of Blanche Satchell of the show to Colonel Lindbergh. All the New York dailies went for it, with the Journal and Graphic believing they had exclusives. As "Vanities" is a \$7.70 top musical, that was some put-over by the young publicity pusher.

Gladys Lost Her Doggie

Gladys Glad, "Rosalie" beauty, lost her dog. It was a cute present. Last week the doggie was poisoned. Gladie grieved deeply, then gave the mut a ritz burial in the dog cemetery at Hartsdale.

Benchley, the Loafer

Robert Benchley, columnist, critic, humorist and actor, leaves for the west coast this week for Fox talkers. Although gone for a month, the guy hasn't even written the story for use in his new talking short.

Brevity

A married couple separated by the ocean this summer probably sent across and back the briefest series of messages the cable has had to carry. The first was sent by the husband in New York. It read:

Coming back.

Wife—Why?

Husband—Because.

Wife—Oh!

Husband—Nuts.

Wife—Nuts on any of the mes-

sages.

Peaches' \$25 Tips

Peaches Browning has spoiled the stage hands along her vaude route by giving them \$25 tips.

Performers who followed to get along with after being spoiled by Peaches.

Long Distance Interview

Helen Rowland, sobbie for King Features, is to interview Vilma Banky and Ronald Colman by long distance phone Oct. 5 with the interview to be broadcast in New York over WJLB and later sent out as syndicate matter.

Crossed Congrats

Somebody's idea in M-G-M went amiss last week when approximately 50 actors, directors and executives of the Culver city studio individually wired congratulations to Delight Evans upon her becom-

Primus Co., New, Holding Contest For Novices to Make One Picture

Throwaways to Attract Notice—\$10 First Charge for Single Photo—Partners Vague on Details

ing editor of "Screenland." Crossing was in the fact that all were att dressed and sent to Miss Evans of "Motion Picture Classic," a rival mag.

On the Hour

Broadcasting stations have gone leary on political "time." Senator Borah, speaking for Hoover last week over NBC went over his hour and was cut off. The station was swamped with squawking phone calls, wires and letters.

Forgotten Friends

The Times Square pussycats are licking their lips over the flop of a former girl friend who jumped into pictures and rose to the top as a "Broadway type." While the gal was negotiating a divorce from her director husband she acquired an east side money man and went into high. As soon as the divorce came through the banking baby walked. Her picture contract was not renewed, the palooka star is coming back to town after wiring forgotten friends she's broke and hopes they'll arrange a little publicity break.

It's the Way

The recent marital split of one of those "ideally mated" couples around Times Square has an unusual angle. The husband got the "settlement." He conned the frau into signing over her interest in their act, checked out the balance in their joint account and held the family feds. Mamma's gone back to work and papa plays the track.

New Racket

One young financial genius in a musical show ensemble has been picking up enough change to send herself to dress designing school by taking and delivering a series of messages for husbands or overseers. She started the racket free to accommodate two pals, but her number got circulation even outside her own show.

She snicks the cuties 50c a call; dollar after midnight.

Taming Critics

Two picture reviewers who demand everything from seats for their hats to having their hands held by the ushers were socially manhandled at a picture room preview last week. One after another they parked themselves in a front seat, only to be told "that seat is reserved for Madame Glyn."

A holler went up over the relative importance of "critics" and Madame Glyn, but the seat stood reserved through, although madame never showed.

Long Distance Dulls Memory

A mystery still unsolved is the reported marriage, in late 1925, of a Broadway actress recently undergoing a serious operation. In January, 1927, a familiar figure on the Main Stem was sent down to Atlanta on a two years' stretch, where, immediately succeeding his arrival he received for many weeks long tri-daily telegrams protesting eternal, widely fealty from the lady concerned.

After about two months the wires died off, but his statement was he had been married to the actress just before starting to serve his term. Altho the gent has been back on Broadway for a year and a half the pair have not been heard of together, which is where the plot gets its thickness.

Working Hours

Theatre openings and handling the Gaiety and Globe are making Gabe York and Frank Seltzer, special publicists for Fox, put in hours that run from nine in the morning until four the next. Handling the Doll chain is also a part of their work.

Soul Harmony Hooley

Helen Henderson threatens another reconciliation with her 60-year-old ex-husband, Aaron Gleser, who is out 100 g's on a cash settlement. They're Atlantic Citying again after considerable romantic ado that the ex-Pollie

Though advertising for 100 men, women and children who might like to become film players, that is not the sole purpose of the Primus Pictures Corp., 225 West 46th street, according to vice-president A. Sarleno.

Mr. Sarleno says that after procuring a cast, his company will make a picture and if that proves successful, it will make another.

When queried on distribution, Sarleno stated his company is not worrying about that and probably won't until the picture is completed. The new outfit attracted attention with throwaways passed out in Times Square last week and is under investigation. It has established itself in a small suite of offices at the 46th street address.

Several applicants were awaiting interviews. Daniel Pompell, the president, was not around. Sarleno and another brumet gentleman who later said his name was Gino Catalano, do not speak English fluently. They gradually got the drift by serving as interpreter for each other.

Much time is consumed over inconsequential questions when the boys start to ad lib in the manner of Chinese singles who roll off half a minute of fast talk in their native tongue and explain, "That means 'No'."

Discovering Talent

As Sarleno explained, his company is under the impression that by discovering talented novices it will eliminate the high cost of engaging established players. A contest is now running, with the winners to receive the company's first production, he said.

There is no fee for registration in the contest. The requirement is a photograph of the contestant. Should the contestant have no photo, one will be supplied at \$10 per.

What the 100 survivors may be taxed before or at the finish of the contest was not explained.

Title of the picture will be "Martyrs of Love." That seems the only point definitely settled to date.

A famous director has coaxed away from Lux & Luse, the Italian producing company, Sarleno and the dark gentleman said, but they could not remember the famous director's name at first. It finally came out as Gino Catalano. Later the dark gentleman said that is his name and that he is the famous director whose name he couldn't remember at first.

4,500 or 45,000

Catalano further stated some of the initial picture has already been completed. Between 4,500 and 45,000 feet, he didn't know exactly. He's only the director.

Though much of the film has been made, the east has not been selected, according to the promoters.

Catalano remarked that "the film business is controlled by the Jewish people," though he did not voice an objection.

Neither Pompell nor Sarleno has been previously identified with the picture business. At first Catalano seemed to know nothing about the racket, but later identified himself with considerable modesty as the famous director.

Primus has sold no stock, it was stated, and is financed by members of the company. The only apparent income at present is the \$10 for single photos.

glorified was planning a reconciliation with Bob Rice, her jazz beau, with George Olsen's band.

But Helen and Aaron are hokeying about perfect soul synchroniza-tion.

No Coat Room Tips

"Percy's accommodation," naively exclaims the comely coat room girl at Percy's new restaurant, as she sidesteps tips. It's an altogether new place in New York restaurants. Percy's is on 6th avenue, near 59th street, one of the most housecleanly furnished eateries in the city. It looks as though the mob will go for it. Fish specialties with grill, 16-ides 45 ct oyster bar, and no-sell.

Remarks at Random

By Nellie Revell

May Yohe, the former Lady Francis Hope of London, England, but now Mrs. Jan Smuts of Dorchester, Miss., prepares to return to the stage. She is now in New York City completing arrangements for the presentation of a one-act sketch in which she intends to appear in vaudeville.

Mr. and Mrs. Howard Thurston are happy in the realization of a long cherished dream, that of having their young daughter, Jane, join them in their show. This is her first season, having just completed her schooling. She made her debut at the Colonial, Boston, last week, appearing with her father in a magic act and in a singing and dancing turn of her own.

Ernest and Arthur Otto, who up to a few years ago were German comedians in vaudeville, have left the stage flat—Ernest owns a sandwich bar in Boston and Arthur is in the insurance business in New York. There are two sisters, Elizabeth and Kitty, who have also forsaken the footlights. Kitty has retired to private life and Elizabeth assists Ernest in the sandwich shop and works clubs on the side. Their brother, Frank Otto, still represents the family in the profession.

Carl Stowe, another trouper of days gone by, is now conducting the orchestra at the State Ball Room, Boston.

Dicky Martin, the well-known columnist on the New York Globe, will be in advance of Frank Craven in "The 18th Hole," taking the berth left vacant by Robert Harlow. Mr. Harlow journeys to Australia to manage the golfing tour of Walter Hagen.

Many will grieve to hear that blonde little Frieda Davis, who conducted the "Cinderella" column and did interviews for the Hearst papers in Boston, has passed away after a long illness.

Florists in the vicinity of the Hotel Bellevue are looking forward to good sales in gardenias beginning next week. Word has reached their ears that Tully F. Dean, the doorman boulevardier of press agents, will make gay the portals of the old Hollis St. theatre, where he will install "The Bachelor Father" for Belasco.

Ann Ford, formerly assistant to Philip Hale of the Boston Herald, is handling the local publicity for the Keith-Albee combination in Boston. This comprises the Keith Boston theatre and the new Keith Memorial theatre, which is in process of construction. Miss Ford is the Boston correspondent for the New York Times.

On Boston Common

Howard Herrick, ahead of "Take the Air,"
Townsend Walsh, heralding Madge Kennedy in "Paris Bound."
Douglas Bronson, managering "Just a Minute."
Sam Stratton, exploiting "The Queen's Taste."
Harry Bryant, back with "Hold Everything!"
Sam Cohen, money-minder for "The Queen's Taste."
Al Butler, "The Silent House" soon.
J. J. Shubert, here for the opening of "The Queen's Taste."
Paula Patterson, mother of George Holland, conducting Society Page on Boston Post.

As It Is

Clara Bow looks as though she had gained 15 pounds in "The Fleet's In." A tight brassiere doesn't help. If Mr. Shubert doesn't watch her calories she'll have to begin wearing underclothes and work in pictures which have a story. The flicks aren't going to steam over this one. They've seen all it has right in a Turkish bath, knees, curves and creases. No laughs. No sympathy. No dramas.

It won't help Clara and it might hurt her. After all, the boys can get this stuff for a penny in the moviescope arcades.

For the Flaps

"Lonesome," at the Colony, is a picture aimed right at the hearts of the flappers. It glorifies pick-ups and holds out hope for every beauless phone girl.

It's the girls who know loneliness. The men have no problems. And every girl has shared in some degree the misery of little Barbara Kent when she sees every other girl with her own noble jellybean. Barbara is just grand for the women. Her prettiness is the plain, attainable kind.

And her story tells of a girl who can find happiness even if she has a bad start and a slightly imperfect profile. It's a good picture.

Girls, See This One

The Capitol gets a picture next week which should set the femme customers all a-flutter. "Our Dancing Daughters." The title doesn't matter. It's hot.

Modern views. Girls who stay sweet but act wild. Cheating wives. Stacombed sheiks. And clothes which beat a whole fashion parade. It not only gives the girls ideas for the moonlight, but it suggests later alibis for mamma and papa.

And Joan Crawford gives Clara Bow a fast run in a typical Bow role. Any femme who doesn't shudder this like a fudge sundae should have been working in "Pleasure Man."

Wrong "Win"

Flick appeal is zero in "Win That Girl." Fox's late contribution to the library of football films. Most girls have forgotten the difference between a touchdown and a drop kick. And the plot neglects romance for the seasonable game. Sue Carol is a collegiate flap who runs the sweet-

shop. David Rollins is a football-playing juvenile. The romantic theme is faint and languishing. Even a final clinch is sidestepped because the hero has a "cobd in the head."

No love stuff and a hero with a sniffle. "Win That Girl" won't.

At the Fifth Avenue

Joie Carole, at the Fifth Avenue, gets her cent's worth out of a scale. "Down Home," a black and tan company, could have started a fire by friction with the stage floor; speed was no word for the dancing.

Meibla Sisters in simple taffeta frocks, played "Among My Souvenirs" on suspended liquor bottles. Quite touching, intentionally or not.

Gertrude Olmstead's first appearance was in black satin. "The Hit of the Show," the dull slide with only a narrow edge of the shiny material showing on the hip length cape and hem and pointed fox trailing after her. A dark frock had a striking pattern of different colored triangles and had the fullness all in front of the skirt. Gertrude Aster's opening night costume was of white, elaborately beaded, and a cape of black spangles collared in mixed ostrich.

Edith Roberts and "The Man from Headquarters" parted at the pier with nothing more touching than a penciled promise from her and a deep sigh from him. Film anarchy! Not a kiss in the feature. Edith had a rather different coiffure, both ears covered, but one waved, covering much of her cheek, drawn closely, the other loosely.

The chinchilla trimming her brocade wrap appeared to be a narrow roll all around the edge, the double tier of bead fringe on the gown under it had a heading of beads in a lattice design. All that backed this gown was crossed stripes of rhinestones. With a long string of white coral she had earrings to match.

Mary Astor makes a perfect storybook princess in "Heart to Heart." Her cameo-like features are just suited to flaring lace collars, gorgeously jeweled trains and tiaras are equally at home on her. But the picture goes to Louise Fazenda; everybody could have named her from among their friends. It should patent his invention for painting that city "all that the Markers girls in "Rain or Shine" are also from Missouri.

Womenfolks

By Molly Gray

Freedom of Speech

There hasn't been such divine forgiveness on earth in 1900 years as displayed by Alec B. Francis in "The Lion and the Mouse." Lionel Barrymore's perfect performance would convert any anti-theatrical into giving the films a constitutional freedom of speech.

May McEvoy too. She looks lovely in a velvet ensemble, dark. A three-quarter length cape was edged with kolinsky fur, also carried diagonally from shoulder to hip on the gown. A two-piece satin had set-in sleeves shirred at shoulder and wrist, neck shirred and bottom of blouse embroidered in a darker shade.

2 Women for 1 Man

Barbara Bedford and Jacqueline Godson both want the same man in "The City of Purple Dreams." Result is more a crazy quilt than a rainbow.

Barbara very good though all she got was sympathy after saving the hero twice. Her black clove coat had collar and wide reverses of squirrel, black felt hat especially becoming.

Jacqueline wore a squirrel wrap with collar and cuffs of grey fox and her favorite frock was of chiffon, black pleated skirt, flowered blouse whose girldie tied in a bow in front. She wore it several times as most women do.

Only costumes that not any footage in "Plastered in Paris" were the hero's ones and they are of no interest except to designers for burlesque shows. Lola Salvi didn't seem quite bewitching enough to hold a man to a ten-year absentee engagement against the well known American competition. She had a brief moment in white lace and wide-brimmed hat.

Screen Tops Hip Stage

Strange to relate, the Hippodrome has a better screen than stage show this week. Mel Klein's Revue has twelve pretty girls, attractively costumed and about three laughs, one of which was so old it had already appeared in the "Topics of the Day" on the same bill. The nine girls in the line were dressed always in the abbreviated style, whether white crepe, blouses, studdies, with bands and orange velvet pants and high hats or in green silk fringe with satin bodices head trimmed.

On the principals a good-looking ensemble was of yellow silk figured boldly in black; a simple white crepe with two rows of large scallops at the hem was dainty and a scarlet taffeta with hat, short gloves and shoes matching was absolutely fitting to sing "Harlem" in. The girls' street dresses were smart, too, one a red suit with striped over-blouse, red and black on white, and another of jersey in shades of brown.

Betsy Lee, apparently a novice, takes all the honors from Corliss Palmer and Jocelyn Lee in "The Night Bird." Betsy makes an camera educating. Betsy makes an admirable Italian girl, capturing Reginald Denny in her old shawl and long braids, where Miss Palmer in an extreme model in taffeta, with bustle effect, and all the comeliest arts failed. The costume Miss Palmer wore to the ball consisted of a few impractical details and a large chain around her upper arm.

An entertaining show at the State. Frank Dobson and his four girls, with no change of costume, tickled the audience.

Juvenile Steppers have different frocks and new silver curtains. Opening in white satin made with circular skirts trimmed only with bows of narrow yellow ribbon on the front, they changed to sheer ruffles each girl a different color, and finally green velvet trunks and white silk blouses. Tams matched the velvet. The girls wore short socks with all costumes. "Four Walls" bringing hordes of Gilbert fans.

MARKERT'S ST. LOUIS TROUPE

Some 16 ballet girls from St. Louis arrive in town this week for a new Russell Markert unit. They worked for Markert when he was in that city. All that the Markers girls in "Rain or Shine" are also from Missouri.

Ritz

People who knew Ganna Walska when she lived unpretentiously in New York, as the wife of Dr. Joseph Fraenkel, never cease marveling! Of poor Polish parents, Walska married and divorced Baron Arcand (Edingorn, who was killed in the war. After the death of Fraenkel, she called at the Plaza Hotel, and introduced herself to Harold McCormick, Chicago millionaire, at that time still married to Edith Rockefeller, daughter of John D. Walska sought employment with the Chicago Opera, with which McCormick was associated. Later McCormick sailed for Europe. Walska was on the same ship. So was Alexander Smith Cochran, New York millionaire. McCormick introduced the two. Before long they married, and Cochran gave her \$5,000,000. Walska divorced him, and married McCormick, who gave her another \$5,000,000. Before this marriage McCormick underwent a gland operation.

Still, Walska wanted to sing! She took opera here and abroad, with scant encouragement. She bought a theatre in Paris, and opened a perfume shop. She returned to New York, and the customs officers seized jewels and furs valued at \$2,500,000. While she has been living in Paris, McCormick remained in Chicago. His first wife, Mrs. Rockefeller McCormick also lives in Chicago. She has taken up Christian Science. A daughter, Mathilde, when 17, married Max Oser, Swiss riding-master, old enough to be her father. Another daughter, Muriel, went on the stage. The son, Fowler, wanted to marry Ann, daughter of the sensationally separated and reunited James A. Stillman, but Ann married a New York millionaire, Henry P. Davison.

Harold's brother, Cyrus H. McCormick, a widower, possessed of millions, married Alice Holt, his secretary. His daughter-in-law, Mrs. Cyrus H. McCormick, Jr., last spring joined Stuart Walker's dramatic stock in Cincinnati, pronounced as Mary Butler.

Sophie Left Flat

Sophie Tucker announced that after Lady Mountbatten visited the Cornelius Vanderbilt's at Newport she would join the "Red Hot Mama" at the Park Central. But her ladyship has come to the Savoy-Plaza instead. Lady Sophie Waverree then visited the Vanderbilts.

Perhaps Miss Sophie can now concoct some publicity with Lady Sophie. The latter is married to Baron Waverree, noted English turfman. He owned Minoru, which won the Derby for King Edward. Waverree, riding his own horse, also won the House of Commons' lightweight point-to-point steeplechase.

Lillian Lorraine's Debut

When it was announced that Lillian Lorraine was ill at the Park West Hospital, several showgirls offered their blood for transfusion, and got their pictures in the tabloids. Grace La Rue also offered a transfusion, and The Mirror stated "she received her introduction to Broadway, and her opportunity in the show business" through Miss Lorraine. However, both have been on the stage since childhood, and Miss La Rue reached Broadway before Miss Lorraine. Grace acted with Julia Marlowe in 1893. For years she was of the vaudeville team, Burke and La Rue. In 1906 she was in "The Blue Moon," at the Casino, and was prima donna in "The Follies of 1907." Miss Lorraine was in "The Gay White Way" with Blanche Ring, in 1908, and was prima donna in "The Follies" of 1909-10-11. She divorced Frederick Greshelmer, and was reported engaged to Frank Moran, the pugilist. Of recent years she has had troubles and reverses. She fell and injured her spine. Her trunks were held a few months ago by a hotel in 45th street, and she went to live at Astoria, La. I. She has been known as Brennan, her mother's maiden name.

Doubt on McClintic

It seems doubtful that Guthrie McClintic will ever act on Broadway. Years ago he acted with Grace George and in a Jessie Bonstelle stock company. Then he became assistant to Winthrop Ames, remaining some time. Ames backed him as producer of "The Dover Road" in 1921. He married Katherine Cornell, daughter of Peter

Cornell, manager of the Majestic, in Buffalo. She acted in New York in 1916, with the Washington Square Players, but made her first hit in "Nice People," along with Tallulah Bankhead, in support of Francine Lawrence, in 1921. Later she became a star.

Al Woods lately announced McClintic and Miss Cornell would co-star in a two-roler, "Jealousy," to open in Los Angeles. From California came word Miss Cornell was taken ill, and Fay Bainter and Glenn Hunter would play the parts. In New York Hunter withdrew. Miss Bainter and McClintic opened out of town. Now the play has been withdrawn through McClintic leaving. Miss Cornell is to star in a dramatization of "The Age of Innocence." Glen Hunter is in vaudeville, in his own playlet, "Driven."

Lili Damita's Escorts

Much has been made of the aristocratic escorts of Lili Damita, movie actress, now in Hollywood, especially as, after she had been escorted for some time past by Duke Louis de Vallombrosa, he departed from California and proceeded to New York at the same time Prince George, son of King George, and young Prince Edward, Prince of Wales, arrived in Los Angeles.

The Duke, who makes his home in Paris, is a brother of Mrs. Marie Joseph Pichon, of Paris, and of Count Paul de Vallombrosa, Count Paul was married in New York last winter to the late Walter Goldbeck, originally Ruth Brower, daughter of William S. Brower, an electrician. Ruth was a stenographer in New York, later posing for Goldbeck, portrait-painter, whom she then married. They lived for several years at 70 West 45th street. When Goldbeck died the widow settled in Paris and entered business with Yvonne Davidson.

The Count was at one time reported engaged to Viola Cross, Paris dressmaker, formerly Viola Kraus, of New York, who figured in the Elwell murder case. The Count and Countess spent their honeymoon at Palm Beach as guests of Anita Loos (Mrs. John Edwards). The Count and the Duke are half-American, as their mother, the late Marquise Antoinette de Mores, was Medora Hoffman, of New York, daughter of the late Louis Hoffman.

The Duke, who first met Lili Damita in Paris, where she also met Prince George, a member of the house of Morgan, Harjes & Co. He is a Harvard graduate.

SIR JOE'S SUMMER

(Continued from page 45)

seph, "but he wouldn't tell me which talking pictures he would make. He said that the best talking pictures are being made in Hollywood, but she didn't offer me carfare. And the dinner that night didn't taste so good, either."

"What do you have to do in talking pictures?" Mr. Willie said. "I wore all of my medals there. I would be a panic, but I want to talk if they are going to pay me for talking. I could sing 'Melody Out of the Sky,' like Al Jolson, but Mr. Willie told me to stop that Jolson imitation I do or I would put my pah, Al, out of the business."

Paid Lay-off

"And as I don't dare imitate Mr. Willie any more because Mrs. Willie doesn't like it, I can't make up my mind what to do for the talking picture people. Mr. Willie said I might hang around the studios and get paid for laying off, but I want to work."

Sir Joseph was assured he had spoken pretty roughly against people who evidently were nice to him, despite what they thought personally of the Great Sir Joseph, but Sir Joe was unperturbed.

"Don't you," said he. "I do plenty for those Howards. Don't I go everywhere they do and without kicking, and don't I eat Mrs. Willie's cooking the same way?"

Sir Joseph said he has again started to live on West 46th street, where he had established a seven weeks' rooming house credit. After he has practiced up wearing a new monocle, he will then tell them that Mr. Willie had given him for a Labor Day present, he would call at Variety's office and show off. Sir Joe stated.

Meanwhile he once more asked not to quote him on what he had said about the Howards.

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15 YEARS AGO

(From Variety and Clipper)

Independents who had forced concessions from the "trust" received a setback when the Edison-Biograph interests began a price war, offering two-reel features at a maximum of \$15 a day against the price of \$35 to \$50 charged for independent multiple-reelers.

A crusade against the San Francisco Barbary Coast, which had been gathering force for some time, was near its goal. Due to local feeling that the old district would interfere with the success of the Panama-Pacific Exposition, rule was made effective divorcing dancing from strong drink in the tough resorts, which, of course, spelled ruin.

"Taxi dancing," popular already in the West was introduced at the Dans d'Oliver, huge ballroom in the Fox Audubon building. It was estimated that the toll per dance brought in gross equal to what would have been received at a 75c admission. Entrance free.

Keith's new National, Boston, sought permission to stage a public dance on the stage following the show, but the Boston censor turned thumbs down on the idea, ruling it against public morals.

"Today," problem play adapted from the Yiddish by George Broadhurst, was near production. This play started a vogue of forcing in different dramatic successes through sensational advertising campaigns. Play was generally condemned by the reviewers, but was nursed into a run by controversial boomer. Harry Reichenbach press-agented it for Harry Von Tilzer.

"Romance" with Doris Keane impended at the Princess, New York, the first starring venture of that actress.

50 YEARS AGO

From ("Clipper")

Appropos of the new season being now in full swing, Clipper lists 30 major places of amusement open in New York. Among them are: Legit houses, Standard, Broadway, Fifth Avenue, Booth's. Grand opera house, Park, Lyceum, Union Square, Wallack's, Niblo's, Bowery and Germania. Principal variety houses: Cremorne, Brighton, Argyle, St. James, Olympic, Pastor's, Comique, Stadt, Miner's New, Volkes Garden, London and Tivoli. Lesser places made up the total of 30.

Yellow fever epidemic continued in the south. Nine actors and actresses were reported down.

Longest ring battle on record in London. J. Fowler and T. Hawkins fought 53 rounds taking up nearly three hours. Issue still in balance when darkness fell and fight stopped. They went back at it several days later and battled another two hours to a draw.

Sarah Bernhardt went up three times in Gifford's ballroom in Paris as a publicity stunt.

The Brighton theatre, New York, was dedicated. House was on Broadway between 30th and 31st streets and apparently the same later known as the Bijou.

Frank Bush was telling dialect stories at the Comique.

J. K. Emmett returned from an European tour during which he was reported to have grossed \$17,500, his share being \$8,750.

A Friend of the Show Business

It's a bit unique to hear a nominee for the Presidency of this country declare he is a friend of the show business. That is what Mr. Smith stated in his letter, written to and printed in Variety last week.

Since that is so unique in the annals of the show business and so like Al Smith, whom the people are daily finding out says what he thinks, it leaves not one thing to be said otherwise to the show business, all of it, in favor of Smith for President. He said more in that brief remark about the stage and screen than all of the trade could say for him.

Those of the theatre, in every one of its branches, regardless of individual belief or personal leaning, can but decide that if Al Smith goes to Washington, the show business has a friend in the White House. It covers everybody; takes in everything.

The show business has been kicked about plentifully for many years. Mainly because it never properly organized to secure political recognition. It had to gain friends, if friends, in the arena of politics the best way it could. Usually there has been but one way.

Now comes Al Smith and voluntarily, because he feels that way and always has, as his intimates have known, to assert himself as friendly toward show business, whether he is or is not elected. It isn't because that friendship could or would be used by or for the show business, or that President Smith could or would do anything for the show business it did not deserve or was not entitled to, but it's pretty nice for the show business to be aware that Al Smith is with it, in or out of Washington or in or out of politics. For if Al Smith is elected President, and he seems to have an excellent chance right now, with improvement of that chance very possible, there is going to be a man in Washington the reformers will never run ragged.

Therefore to the show business it is immaterial if Prohibition is the biggest thing in this campaign, which it is, or if the bigotry of America is powerful enough to prevail, or if the women will be unwomanly enough to take an unfair position, or the farmers will sway the result; all the show business cares, or should, is the opportunity at last to cast a vote for a Presidential candidate who did not sidestep the opportunity to go on record as a friend of the show business.

Not a single person in the show business can disregard or afford to overlook that when casting a vote.

Inside Stuff—Pictures

Two new theatres, and to be among the largest yet on Broadway, are the Strand (MarkStanley) and the newest Paramount on the New York theatre site. If it is definitely decided upon for a new Strand, its capacity will be around 5,800. Paramount's idea for the New York replacement is a house holding over 6,000.

Moe Mark is reported up against the problem of replacing his Strand while the latter is on a big money profit gait. The Strand of recent months has been averaging, low, a net weekly profit of from \$15,000 to \$20,000. Overhead as it is at present, the Strand is the lowest of the big B'way houses. To throw that profit aside to erect the new huge one would cost the Strand not only the near-one million lost profit during the 10 months of construction, but interest, etc., on the new investment. Additional space for the Strand's enlargement was secured some time ago by Mark.

Paramount is reported having the completed plans for the proposed new house, diagonally opposite its present Paramount of 3,600 capacity. About a year's time is estimated to erect the structure.

Meanwhile reports persist that Roxy has an idea and site for a new theatre, to seat 6,000, on Broadway, but not reported altogether for a picture policy. Roxy's ideas for the new house have been vaguely repeated. They have come mostly from casual comment Roxy himself has made as to his future intentions.

Predictions made about two years ago were that the picture houses of this country were heading into three big chains. They were then classed as Loew and Publix (Paramount) together, Keith and Orpheum with others, and Fox heading an independent chain for the remainder.

The interjection of the Warner Brothers within the past year as a most potent factor in the picture business, all ends, has changed that line up, also the manner in which Fox has expanded as a theatre operator.

Now it looks like four chains are due; Fox, by itself; Warners, by themselves; Publix-Loew possibility, and again an independent chain, perhaps this time headed by Universal or grouped by themselves.

Meanwhile Fox and Warners are out for the independents of the nation. It's no new idea to corral the indies. Its bar up to this time has been to get the indies to do business, although the number of indie exhibits has been steadily reduced through affiliation with chains. A large bunch remains.

Fox appears to have gotten the idea of going after the indies on a wholesale buying plan from his successful negotiations with the New York independent exhibitors. The plan of gathering in the New Yorkers is said to have been given to William Fox by Bill Brandt, of the Brandt Brothers of Brooklyn, indies, now with Fox. The Brandts have 11 houses.

In the race for house supremacy in a producer's own support, Fox has a very good start. Warners so far are likewise in excellent shape, through its talker product is self assertive in creating a demand amongst all exhibitors, chain or indie, with wired theatres.

The mammoth idea of a producer protecting himself for distribution with its own theatre circuit originated with Adolph Zukor, for Famous Players-Lasky, now Paramount, and with its chain houses known as Publix Theatres. It was but one of the many creations Mr. Zukor placed into the then growing picture business.

Since it has admitted into its membership producer owned circuits the M. P. T. A. has lost most of its active independents. The step nevertheless is believed accountable for Pete Woodhull, titled president, inviting the A. M. P. A. to send a delegate to address the conclave at Toronto on "Exploitation." This comes off for three days starting Oct. 16. Excepting the press agent talk, the program will be a replica of former years.

From reports of Stanley Company men, attendance along that chain of picture houses has picked up markedly of late. There are over 100 wired houses at present on the Stanley circuit. The same men say the season's prospects for Stanley are most encouraging, which will be good news to the Stanley lay stockholders in Philadelphia.

The Stanley comment was made regardless of Warners, Rossholms, First Nationals or mergers.

A west coast cameraman working with a unit sent from Los Angeles to make a picture in the east learned on his arrival in New York it would be necessary for him to take out a card in the local cameramen's union. One of the provisions of his membership required him to charge overtime. This sum amounted the first week to approximately \$250 and the charge the second week nearly the same amount. Overtime

charges do not prevail among cameramen on the west coast.

On returning to the home studio the cameraman was asked to return the money he had received in overtime. The cameraman failed to see the point. His employment on the lot was terminated when the picture was finished.

It's probably the first time since there was a film industry that all divisions of it may be found socially represented under one roof. That is at the Picture Club in the Bion building daily. Whether it is the fast developing popularity of the club or the swiftly moving picture business that has squared everything between everybody, and with all on one level, no one attempts to analyze. But it's there daily to be seen in the clubrooms, presenting a condition and situation especially as to exhibitors and distributors, thought impossible but a few years back.

When First National's "Whip" played at the Strand, New York, it was peculiarly noted that while the express trains in the picture were emphasized by sound, no such attention had been given to the big horse race and scene of the picture. It is popularly believed that there is always a thrill in the sound of beating hoofs.

One of the independent producers who has continued work on his schedule regardless of slowing or closing down by competitors pending clearance of the situation regarding sound has made an agreement with his distributor and the latter in turn with its exchange buyers.

If producer and distributor so desire a print may be withdrawn from an exchange for synchronization and pictures contracted for but unmade may be treated for sound or dialog as the producer and distributor may determine.

A story in Variety last week stated that Fox is after independent picture theatres over the country, and intended to have fieldmen go after them. These fieldmen, from the story, would be indie exhibitors now associated with Fox or to belong to that organization, through house annexation mostly.

Warner Brothers is another chain operator with the same objective. Warners may go after the indie houses in the same manner.

Reports coming in to New York say that chain already has men in the field looking after the indie theatres in spots, with proposals to take them over.

Fox and Warners' best buying argument appears to be that they will do business with the indie exhibitors on a cash basis. Indics as a rule in the past when approached to sell or merger heard about everything but coin.

Arthur and Lewis Bard are unlikely to get the reported \$200,000 in their litigation against Far West Theatre Corporation, one of West Coast Theatres subsidiaries. The amount the Bards will eventually get as a result of their Superior Court action against Far West is reported at about \$2,000.

The action involved some Bard theatres, property of Far West. One of the Bards was formerly in the employ of the corporation, but was fired by Harold B. Franklin and an injunction to restrain him from attempting to disturb the peaceful operations at these theatres is still pending.

Despite many cross-complaints by Bard, West Coast is still in control of its subsidiary.

Around 1,200 Publix theatres are getting in back of the American Red Cross in a drive to raise \$250,000 to \$500,000 from the houses alone for sufferers in the recent Florida hurricane.

The campaign was an idea of Benny Serkewich, special press agent for Publix, and has been endorsed by Sam Katz and Adolph Zukor.

Publix-Blank position in the Dakotas and Nebraska appears to be the same as previously. Abe Blank is operating with assistance from Publix in the two largest cities of the chain, Omaha and Des Moines. A hitch lately occurred in the deal whereby Publix was to have purchased Blank's other 50 per cent of the circuit. At present it's as before, 50-50 between them.

Columbia has changed its plans for wiring "Submarine" under the Phonophone process. It is being synchronized on the Western Electric principle for general release. First run exhibition at Embassy, New York, is unwired.

Inside Stuff—Vaudeville

About a year ago the male half of a comedy team was stricken by blindness. Treatment was expected to restore the sight, but to date the man has only been able to distinguish a little light. Yet his wife, the feminine half of the duo, sticks to him and is his constant guide. The man continues to be as cheerful as he can under the conditions and playing dates still hopeful that his sight will return as suddenly as it left him.

Another case of domestic loyalty is that of the healthy vaudevillean, long a comedy spoke in a standard vaude turn, who married a professional. For several years they were not only happy, but enjoyed stage life as well. This past year the wife became seriously ill. Doctors expressed grave fears as to her recovery. The husband decided that her health could be restored by living in a high, dry place, far from city dirt and noises.

Up in the Adirondacks where they intend to spend the winter are this husband and wife with no immediate prospects of either returning to the stage. The woman's condition is considerably improved. The husband turned down vaude and burlesque offers so that he could be at his wife's side.

It seemed very likely that in the upward tilt of Keith's common stock quotations for the past three weeks as manipulated by pool, that many of the Keith and Orpheum stockholders must have gotten out at a profit. Keith stockholders paid around 21 for their holdings. At over 20, an unexpected price, they probably got right out. Orpheum holders had bought their Orpheum stock, later merged with Keith, at prices from \$2 down.

A tip ran all over Times Square last week to buy Keith's; that it would go to 35 before turning.

Some sadness might have pervaded the old regime's important ranks as they saw the Keith quotations go up, and knew they could not sell. They had been bound by the Kennedy pact not to dispose of any Keith stock before Jan. 1, next.

Reports are again abroad involving the possible transfer of the Simons (Chicago) Agency's field of operations to New York. Simons has long been known to have relieved eastern activity, preferring operating in Chicago. However, from talk in New York, the switch is still as far away as ever.

Eddie Conrad claims a full week's salary from "Cross My Heart" from which he withdrew, succeeded by Don Barclay and the matter will go to Equity. On the opening night at the Knickerbocker-New York, Conrad and Sammy Lee had a dispute, the comedian stating he would quit as soon as another player could be gotten ready. On the night he left the show Conrad demanded two weeks' salary, the company manager refusing.

The claim for a full week was also turned down by the management, which contended that as Conrad agreed to leave the cast at any time, the usual two weeks' notice was not necessary.

Yiddish Producers Forced to Get Together for Mutual Protection

Another legit season on the East Side for the Yiddish theatres, worse than the two preceding years which resulted in the loss of several bank-rolls, is calling forth the emergency brakes through means of the newly formed Yiddish Theatre Managers' Protective Association.

To combat the various causes drawing patronage away from the Yiddish theatre, one of the decisions will result in increased production. The producers and operators, faced by a crisis, are more inclined to work together.

The M. P. A. has been empowered to decide the length of run of show, at what time it shall open and when closing. To get more business there will be four or five new productions during the season in theatres where formerly but two or three, the executives figuring to get the same patrons several times. Strict measures will also be taken against producers inclined to copy ideas from each other. This has given the productions a similarity in the past, not found healthy for the box office.

Wealthy Doctor Likes His Own "Happy Days"

Los Angeles, Oct. 2. Richard Carle and Max Dill will succeed Fields and Johnson as professional comedians in "Happy Days," the current attraction at the Mayan next week. This show was originally written by Dill and Dr. Charles McGettlen, San Francisco physician.

Dr. McGettlen is wealthy and though the show has not been acclaimed highly locally he insists it go on, he is financing it himself and is trying to shape it up in Los Angeles regardless of expenditure so that it will be in shape to show to San Francisco. He figures that by Nov. 1 it can be done. Meantime he guarantees rent and operating expense of the Mayan.

No Assets for Garden Vandals Ruined Scenery

St. Louis, Oct. 2. Whatever of assets were left by the five weeks of steady rains which put the Garden theatre, outdoors, out of business early this summer have been rendered almost worthless by vandals.

That statement was made here during the hearing in bankruptcy court of the case of Charles Sinclair, Inc., operator of the Garden theatre.

Scenery and other theatrical belongings were so daubed up with creosote by vandals after the theatre closed that the fear was expressed at the bankruptcy hearing the scenic assets are of little value.

It was testified that the fast dwindling assets of the Sinclair corporation had been cut from \$6,800 to \$3,800, at least, making it practically impossible to meet the preferred claims of about 8 persons, including chorus girls and men, ushers and ticket agents, several musicians and William Parsons, the musical director of the stock musical comedy company.

AHEAD AND BACK

Charles McClintock, ahead of "Interference."

Bernard Simon, in advance "Marco Millions" and "Volpone."

Alfred Head, in advance of "Foggy."

May Dowling, with "My Maryland" and "Silent House" in Chicago.

Arch McGovern, in advance Chicago co. "Whispering Friends."

E. C. Edson, in advance Mrs. Leslie Carter in "Shanghai Gesture."

Ray Henderson, ahead of George Arliss in "Merchant of Venice."

Al Strassman, publicity for "Adventure" (S.L.P. Productions).

C. Taylor, formerly with Holzman & Dorfman, publicity for "Goin' Home" (Brook-Pemberton).

R. Sparks, press work for "This Thing Called Love" (Patterson McNutt).

M. H. Kinsler, publicity for "Cross My Heart" (Sammy Lee).

T. Van Dyke, publicity for "War Song" (Sam Harris).

Clay Lambert is booking the "Trial of Mary Dugan" shows on tour for A. H. Woods.

The Landlord!

San Francisco, Oct. 2. During a rehearsal of "Antonia," in which Henry Duffy is presenting Marjorie Rambau at his Alcazar, Director Walter Gilbert was in the midst of a tense dramatic scene with the star, when Theodore Hale, local Equity representative, walked into the hall.

Miss Rambau stopped short in her lines. Throwing up her arms in a gesture of despair, she said to Gilbert: "What is it, Walter; here's the landlord."

Equity Indifferent To A. T. A. M. Troubles

Union trouble was averted at Mamaroneck, N. Y., last week when "The Shanghai Gesture" opened there, after stage hands threatened to walk out because the company manager was not a member of the unionized Association of Theatrical Artists and Managers. The move was regarded as a bluff and the show went on.

The local crew was entirely on its own, the same going for other reported tiffs in Boston recently. The A. T. A. M. has deplored the incidents, stating they occurred without its knowledge and disclaiming any participation.

Equity's position as a union was made clear, officials declaring that Equity members would continue to play any and all such engagements regardless of the backstage union's attitude. The Mamaroneck matter was not brought officially to Equity's attention but it was pointed out that members here and are played even where stage hands have walked, in the absence of any agreement between the various unions involved.

The A. T. A. M. now has 492 members enrolled. The new organization has set forth its position, aiming through its organization to help show business especially on the road. It has rated general press representatives and New York press agents as executives and therefore urged to join the union. It is felt that by working with affiliated unions business on the road can be much improved.

At a conference last week with Joseph P. Bickerton, Jr., secretary for the managers, the A. T. A. M. asked for a uniform contract. The cardinal difference between the proposed contract, being drawn up by Judge M. H. Grosman, is the creation of a board of trade, composed of A. T. A. M. executives. This board is designed to hold members strictly to the rules of the organization. Contracts would be filed with the board and all differences and disputes handled along arbitration lines. Other points cover the two weeks' notice clause and provide there be at least one man ahead and one back with each show, instead of doubling. The latter points have been conceded by the managers in the Theatrical Press Representatives contract.

Court Won't Enjoin In Hammerstein Matter

Because there is serious doubt that Alexander U. Fine's contract with Arthur Hammerstein for his Russian Art Choir had not expired, Justice Valente refused to enjoin the producer from re-employing Fine's singers under individual contracts for the road tour of "The Golden Dawn." Hammerstein had purchased 60 voices at \$3,000 a week and later 50 voices at \$2,500 a week from Fine for "The Song of the Flame," but Hammerstein is charged with having induced the singers to leave Fine's management and realign with him for the new enterprise under separate contract. Justice Valente concludes in an opinion which seems typical of all such theatrical suits that a restraining writ is too radical a remedy and would afford Fine the same remedy he would be entitled to ultimately after trial of the issues. In fact, a trial would become needless since the injunction gives the plaintiff all he wants in the first place.



ALEXANDER LEFTWICH

Mr. Leftwich has staged "Hit the Deck," "The Connecticut Yankee," "Take the Air," "Rain or Shine," "Present Arms," "The Song Writer," "Chee Chee" and is now working on "The Crooks' Convention" for Lyle Andrews. He will be available to stage dramatic or musical productions about the middle of October.

Direction
RALPH G. FARNUM
1580 BROADWAY

Five Shows Out

Four of the newer attractions on Broadway were added to last week's closing list, the quartet being flops. Another brace of closings are dated for this week-end.

"Ringside," presented at the Broadhurst by Gene Buck, was taken off after playing five weeks. "The Big Pond," an opposed prize ring show, did not affect trade, but "Ringside" could not climb over the \$10,000 and \$11,000 mark, which was under the theatre's stop limit. The play may be revamped and sent on tour, minus the fight scene.

"The Great Power," presented by Myron G. Fagan at the Ritz, closed Saturday, playing three weeks. The play was sold as a talker for pictures, the stage engagement then ending.

THE GREAT POWER

Opened Sept. 11. Generally planned, "Uneven, inexpressible play," said Colman (Mirror), but Osborn (Eve World) filed minority opinion, declaring "an evening of unusual excitement and interests."

"The Big Pond," presented by Edwin Knopf and William Farnsworth, closed on the same date, playing six weeks to mediocre grosses, approximating \$7,000 weekly. Not profitable at pace.

THE BIG POND

Opened Aug. 21. De Rohan (American) said: "Elected to hit class by its formidable jority." Notices moderately good. Variety (Land) said: "Goodway stage engagement will be limited."

"The Song Writer," presented by George Price and Alex Yoke, went out Saturday, playing seven weeks. Attraction guaranteed \$3,500 for the final two weeks, grossing little more.

THE SONG WRITER

Opened Aug. 13. Winchell (Graphic) believed it "promising contender." Anderson (Journal) reported: "A dull show on hot night." Gabriel (Sun) termed it "cheap, raucous and incredibly cheezy." Variety (Ibex) opined wouldn't do.

"The Silent House" will leave the Harris for this week, having played 35 weeks. It opened at the Morocco and enjoyed good business there, averaging \$15,000 for a time.

THE SILENT HOUSE

Opened Feb. 7. Littell (Post) said: "For a thing of this kind the performance was not so better." Undoubtedly as for a long and furious run" predicted Gabriel (Sun). Variety (Ibex) said: "Should go through the balance of season and may stay longer."

time. During the summer it was moved to the Shubert and recently switched to the Harris. Recently about \$9,000.

"Fast Life," presented by A. H. Woods at the Ambassador, last Wednesday, will be taken off Saturday. The show drew a uniform panning and is regarded as having very little chance.

Shows in Rehearsal

"Music in May" (Shuberts).
"Americana" (J. P. Mc Evoy).
"Rainbow" (Philip Goodman).
"Animal Crackers" (Sam H. Hays).
"Olympia" (Gilbert Miller).
"Mimi" (David Belasco).
"Tin Pan Alley" (Henry Forbes).
"Jingles" (C. B. Dillingham).
"Whoopie" (Florenz Ziegfeld).
"Faust" (Theatre Guild).
"The Sandy Hooker" (Messmore Kendall).
"The Jealous Moon" (Brady & Wiman).
"Bad Debts" (Shuberts).
"The Squealer" (Jack Linder).
"The Yellow Jacket" (Charles Coburn).

Future Plays

Howard Schnebbe, in his first production since acquiring the lease on the Hudson, New York, will be associated with Gerald Bacon in the production of a comedy now called "Undressed Kid," by William A. Grew. Cast includes John Cumberland, Harry Bannister, Robert Hyman, Betty Sherwood, Dorothy Chard, Thelma Lawton, Laura Burt, George Vivian will direct.

Bushy Revisor is staging the dances for Philip Goodman's "Rainbow," the Stallings-Hammerstein-Younmans musical, opening the Gallo Theatre Oct. 11.

Seymour Felix has been signed by Flo Ziegfeld to stage the dances for "Whoopie" and "Show Girl." In rehearsal next week by the Maurice Abbe Productions. Abbe has made the adaptation.

"Dynamo," by Eugene O'Neill has been added to the list of forthcoming productions this season by the Theatre Guild. It will follow "Faust," now in rehearsal.

"The Tower's Woman" goes into rehearsal next week with Howard Schnebbe and Gerald Bacon, producers.

"Street of a Thousand Shadows," by Euleta Wadsworth and Mrs. Katherine Browning, first original to be done by the Pasadena Community Playhouse. Playhouse Byrner's "Coke," Chinese locale and deals with white heroine in native surroundings.

"Gods of Lightning," by Maxwell Anderson and Harold Hickerson, went into rehearsal, sponsored by Hamilton McFadden. Charles Richmond holds interest.

"The Lady Lies" new play by John Meehan, accepted for production by Santley, Barter & McGowan.

"Pleased to Meet You," dramatization of the novel of same title by Christopher Morely, will be given a stock trial by the Rialto Players, Rialto, Hoboken, N. J., Oct. 29, preparatory to being reproduced as a legit attraction. Morely has also made dramatization of the piece.

"Olympia" is in rehearsal for Gilbert Miller. Opens in Wilmington, Del., next week.

Ned Jakobs has taken over "The Call Woman" by Archibald Colby. In rehearsal.

Veiller Holds to \$5,000

As Film Men Sue

Bayard Veiller whose "The Trial of Mary Dugan" was Broadway's stand-out melodrama last season, the defendant in a peculiar suit for the recovery of \$5,000 sought by Sol Asher and Edward Small, independent picture producers. The complainants paid the author that sum about three years ago as an advance on what they believed to be the screen rights to "The Trial of Mary Dugan" and the King" also known as "The Devine Crook" and under other titles.

Previous to the supposed purchase of the rights, the play was tried out several times by A. H. Woods. It appears Veiller was but one of several authors who made an adaptation of their plays.

When Asher and Small paid Veiller, they received word from Woods that the play was still his property, that Veiller did not have the rights to sell and that if a picture were produced, injunctive proceedings would ensue.

Asher and Small endeavored to secure a return of the money but Veiller refused, contending he has sold the adaptation written by himself and was within his rights in so doing.

Strange Case of Fenwick Judgment

On behalf of Irene Fenwick (Mrs. Lionel Barrymore), M. L. Malcevinsky, of O'Brien, Malcevinsky & Driscoll, yesterday (Tuesday) filed a petition in New York Supreme Court to reopen the default judgment against their client for \$3,700,000 entered 14 years ago by the Central Union Trust Co. The latter is suing as trustee of the estate of the late Judge Henry Hilton, successor to A. T. Stewart, pioneer New York merchant, to recover on a mortgage alleged to have been signed by Miss Fenwick when the wife of Felix Isman. The actress after divorcing the realtor in 1909, married a Mr. O'Brien, and later Lionel Barrymore.

Of the reasons advanced by the court papers for the reopening of the default judgment, it is primarily contended that Mrs. Barrymore was under age, not yet 18, when affixing her signature on the mortgage; besides which she never went on the bond, which allegedly invalidates any claim. Miss Fenwick divorced her husband within a year after the signing of the mortgage, which was executed June 30, 1908.

The mortgage involves the property at 280 Broadway, now occupied by the New York Sun. Because of its Broadway and Chambers street location it is considered one of the choicest parcels on downtown Broadway. It is valued at around \$5,000,000. When Isman, considered one of the smartest real estate manipulators in the country, executed the mortgage for \$3,700,000, he paid \$500,000 down. A proviso was that within five years if taxes, etc., were not met, the mortgage was to do, the Hilton Estate, through the Central Union Trust Co., could foreclose, which it did.

Defenses

Among the defenses advanced by O'Brien, Malcevinsky & Driscoll are that the Hilton Estate reclaimed the property; had collected all the rents on it and never undertook to enter any personal judgment against Miss Fenwick, but permitted the matter to hang fire for 14 years before reviving by the entry of a judgment in New York and proceeding to sue thereon for its collection in the California courts. Miss Fenwick is now a resident of Los Angeles, where Lionel Barrymore is engaged in pictures.

The actress contends she was never liable for a personal judgment and alleges fraud on any claim of judgment involving personal liability.

Why Larkin, Rathbone & Perry, acting for the trustees, are suing Mrs. Barrymore solely and not Isman is problematic for her attorneys. She has no estate or property of any consequence, and her husband, of course, cannot be assessed for any liability.

ENGAGEMENTS

Clifton Webb, Dorothy Appleby, new Gertrude Lawrence show, "De Broadway, Clifton Webb, "Cross My Heart."

Constance McKay, Helen Baxter, Francis Compton, Jeanne Greene, Jessamine Newcomb, "The K. C. Case."

John P. Harrington, Bonita Banks, Allendort, Baby Banks, Dorothy Coulton, "Americana."

Chief Caulpican, "Whoopie," Bruce Gordon, John Andry, Clyde, Paul Malvern, Glenn Cavender, "Ships of the Night."

Guy Harrington, Robt. Bentley, "The Squealer."

Garrison Jones, Elsie Elliott, "Sunny Days."

Deneta Lane, Pat O'Brien, "Danger."

Harry C. Bannister, Robert Hyman, Dorothy Chard, Thelma Lawton, Laura Burt, Betty Sherwood, John Cumberland, Albert Corlino, Wilma Thompson, Roger Bacon, "The Undressed Kid."

Walter Vonnegut, "Strange Interlude."

Bartley Madden, "The Big Fight," Earl Stengel, Adele Ronson, Natalie Schuch, "These Few Ashes."

Charles Bickford, "Gods of Lightning."

Pierre De Reider, Shuberts.

Alyne Jewles, Donald Foster, Katherine Wilson, "Tin Pan Alley."

Marue Kelley, "Luckee Girl," Carl Rose, Charles Van Buren, "Show Boat."

June Troy Allen, Madeline Cameron, Inez Courtney, Syd Marlon, Chester Fredericks, Archie Leach, Russ-Whytall, Elsie Dwyer, "Four Nightingales," "Polly."

Lester Vail, "The Unknown Warrior."

Frank Conroy will succeed A. F. Matthews in "Heavy Traffic." Mr. Matthews resumes his role in "Interference."

Warren Sterling has replaced Thomas Moseley in "Goin' Home."

Equity Threatens to Go Into Agency Business Itself If 5% System Doesn't Work

In reviewing the new legitimate casting agency rules adopted by Equity, an official of the association stated the code was designed to correct abuses long complained of. It was declared that if the new system fails to work, Equity will go into the agency field to the exclusion of all other legit agencies.

Equity takes the position that its rules limiting the agency fee to 5 per cent for 10 weeks, except for personal representatives, is a legal step and a court test of the code is welcomed. Several agencies question the legality of Equity's rule because of the recent Supreme Court ruling voiding a state law (New Jersey) limiting employment agency fees.

The association contends it has the right as a body to do business with whom it wishes, claiming the code is not a law but an organizational measure. Equity asserts a similar right to deal with the managers and to say through whom their members shall be engaged.

It is claimed that most of the casting agencies have communicated or conferred with Frank Gilmore of Equity, who has charge of issuing permits. Some have expressed themselves as favoring new rules, glad to be freed from splitting commissions with certain managerial offices. This group admitted that they had to lay the coin on the line every Monday morning.

Time Limit Point

Printing of the permits is incomplete, but will be issued Thursday. Under the new rules a casting agent who qualifies as a personal representative may not tie an actor under contract for more than three years. One agent advising Equity it took three years to place a developing actor in the most desirable engagement, and he suggested that the time limit be raised to five years. The point will be considered by Equity's Council.

Personal representatives, of which about nine are expected to qualify, may collect 10 per cent of an actor's salary for the total length of an engagement. If such agents guarantee the actor at least 20 weeks per season on a salary averaging that paid him for the past three years.

The new rules for other agents will work out this way: Starting Oct. 9 all agents and actors for whom they have secured engagements will operate under the new basis—5 per cent for 10 weeks. If an actor now working has been paying 10 per cent it will not count, regardless of how long he has been kicking in. He is to pay 5 per cent for 10 weeks starting Oct. 8 and not to pay thereafter for the same engagement.

Chicago Confused on Title of "Burlesque"

Chicago, Oct. 2.

Title of Arthur Hopkins' "Burlesque," here at the Harris, stirred up some commotion at the theatre when it was realized that the name of the show was conflicting with the advertisements of the four or five burlesque houses in town.

Many Chicagoans accepted the idea that the Harris had turned burlesque, and in order to offset this belief all billing and advertising of the show was changed to read "the great comedy success called 'Burlesque,'" with the title in very small letters. Names of Hal Skelly and Barbara Stanwyck are being featured above everything.

Paint for Weiting

Syracuse, N. Y., Oct. 2.

For the first time since the theatre was opened 31 years ago, painters are at work on the Weiting opera house, home town medium for Shubert attractions.

"UPS-A-DAISY'S" NEW BOOK

Cates Brothers have been added to Lewis A. Gensler's "Ups-A-Daisy" doing the Buster and John West parts with new roles written in for the latter couple. Bobbie Perkins will be out of the show.

Show has had virtually a new book substituted for its original libretto.

Tip for Kingsley

Dorothy Carrigan, Boston girl with little stage experience, is playing in "Rosalie" under a Flo Ziegfeld contract.

Miss Carrigan, who is one of the few redheads on the Ziegfeld payroll, was offered a small role in the new Channing Collock show, "Mr. Moneybags," but refused it. Miss Carrigan went on record as preferring to remain a Ziegfeld chorus girl on Broadway. That may lead to some sort of a press story for Walter Kingsley to send out. Prior to this Walter has never given the Red Kid a tumble.

Maude Adams Wanted For Salt Lake's Finale

Salt Lake City, Oct. 2.

The Salt Lake theatre is to go down Oct. 15; a farewell show is proposed. It is hoped that Maude Adams, most noted of all stage people from Utah, can be persuaded to step out of her retirement on to the stage of the old temple of the drama for the one evening. The belief of the committee in charge is that Miss Adams will be willing to respond to their request because of the significance of the event. It is a number of years since Miss Adams retired to her home in New York City, since which time she has resisted every call to return to the stage.

U Pays \$25,000 More For "B'way's" Dialog

Speech is worth \$25,000 when applicable to a Broadway success according to Jed Harris's rudiments of arithmetic. Accordingly Jed Harris has nicked Carl Laemmle, head of Universal for the additional fee for giving Laemmle privilege to make a sander of "Broadway," which Harris produced.

Harris had previously sold the silent drama rights to his smash hit to Universal for \$225,000. That was before the talker-vogue appeared.

Universal had been working on a silent drama version but later decided to switch to a sander. When appraising, Harris made his price of an additional \$25,000 for talking rights and got it.

Isquith Headaches

"Men She Married" came to a sudden halt at Worcester, Mass., Saturday, and everybody concerned with the show had headaches. It was presented by Louis I. Isquith, former attorney.

The theatre people secured a body attachment, permitted under the local laws, but Isquith had left the state.

Transportation for the company was wired by Equity. The company will be paid off from funds on deposit with Equity.

Players in Talkers

Los Angeles, Oct. 2.

Frank Belcher is playing the name role as "Napoleon's Barber" in the Arthur Caesar playlet, made as a talker by John Ford for Fox. Helen Ware, brought out here by Fox to function as coach for the talkers, is the fem lead.

Other players are Otto Mattieson and Phillippe DeLacy.

"BUZZ" EAGLE EAST

Malcom "Buzz" Eagle has aligned his Chicago agency with Jack Bell in the east. Both hold Keith franchises.

Billy Jackson, also planning an eastern affiliation, has not yet connected as far as is known.

"FOLLIES" LAY-OFF

"Grand Street Follies," which closed at the Booth, New York, Saturday, has been awarded a two week's layoff privilege by Equity to reorganize for additional rehearsal before beginning a road tour in Wilmington, Del., Oct. 15.

MAX GABEL RETIRING FROM YIDDISH THEATRE

Brutal Business the Cause—Present Season His Last Active Campaign

After approximately 15 years in the People's Theatre on the Bowery, Max Gabel, for over 45 years an east side favorite with Yiddish theatregoers, will not renew his lease and may retire from the stage. This is due to disastrous business conditions prevailing in Yiddish theatres, accounted for by the trend toward Broadway legit and picture houses.

Though the east side is over-seated, with four theatres on Second avenue within three or four blocks from each other, the theatre operators are not anxious for Gabel to withdraw from the field. As the only producer of superlative melodrama on the east side, Gabel draws capacity business and creates general interest in Yiddish theatres. Gabel, it is reported, intended building a new theatre on Second avenue, but has cooled in this because he figured five houses would make conditions even worse. He has been asked to take over one of the other houses, the Public or the Yiddish Folks theatre, formerly Maurice Schwartz's Yiddish Art theatre, but has shown no enthusiasm for the venture.

During this season, perhaps the last in which he will write, produce and star in his own shows, Gabel will produce five shows. However, his probable retirement from the stage will not mean his withdrawal from the National Jewish Theatre Chain formed last season.

Gabel will supervise production of over 30 Yiddish legit road shows during the coming season. The formation of this chain, sponsored and organized by Gabel, gives employment to 500 Yiddish actors who would otherwise be out of work.

Expiration of Gabel's lease on the People's theatre, it is understood, will mean the end of his business relationship with Max Willner, his partner.

Opera Subscribers Can Ask For Operas and Singers

Cosmopolitan Opera Company, due to open an eight-week season Oct. 15 at the Manhattan opera house, has an unusual plan. Those enrolling as subscribers for \$5 or up, besides, in addition to the conventional "favored locations" in seats the privilege of voting on operas to be sung and on the singers to sing them.

A group of Italians headed by Robert and Armand Bogary and Joseph Winifred founded the company last year. It played engagements in Montreal, New Haven and several other out-of-town spots. Their idea is to present 33 operas with preference shown to American-born singers.

Fulgencio Guerriero is musical director, assisted by Gabriel Cimeoni. Renia Nikona will be ballet mistress.

Although the Italian colony is strong for opera, the promoters of Cosmopolitan state Italian support comes through the box office and is not guaranteed by subscribers. For the latter form of support the company has to look elsewhere.

Joseph Lengyel, tenor, Giusippa Martini-Rossi, baritone, Alfredo Rondelli, tenor, and Helen Adler, soprano, are among the singers signed.

The Cosmopolitan idea calls for lectures on music as a Sunday night adjunct to the operas.

"Blackbirds" for West

Low Leslie will organize a second company of "Blackbirds of 1928" for a western tour. The original company, current at the Liberty, New York, may switch into the Eltinge around Oct. 15. "Mr. Moneybags" holds the Liberty date.

Leslie is negotiating with Buck and Bubbles to head the second company.

Florence Lake in Talkers

Los Angeles, Oct. 2.
Florence Lake, former stage actress and sister of Arthur Lake, has been signed by Fox to a long term contract to play ingenue parts in talkers.

Screen Actors' Voices Are More Adaptable to Talkers Than Thought

"Ladder" Exiting?

There seems to be some doubt about how long the floppo "Ladder" is to continue at the Cort. According to the dope the show will expire early in November.

But it seems Edgar R. Davis, its millionaire backer, has some sort of option to rent the house for another six months.

Davis is rubbering around the world and sent word that if the public doesn't support the show by Nov. 1, he would close it.

That's only three weeks after this. Didn't get \$500 last week; bet yuh.

McGuire-Oppenhaimer Default Judgments

Three legit litigants figured in as many judgment proceedings in the N. Y. Supreme Court this past week. All awards went by default through the defendants having failed to defend.

Now that the box-office royalties are smiling on William Anthony McGuire, the librettist, old creditors are popping up anew. The latest is Joseph Deffosse with a \$4,000 claim on 30 days' notice at 4 per cent, plus \$400 for counsel fees as was agreed upon, should McGuire default on making good the confessed judgment. The claim dates back to Nov. 5, 1924 in Chicago and the 7 per cent interest is held to be legal in Illinois. McGuire, having failed to interpose a defense, has had judgment for the full amount chalked up against him.

Thomas C. McNaughton has been awarded judgment for \$2,600 on a \$2,500 note executed by Joseph and Jacob Oppenhaimer and the Lyric Operating Co., operating the Lyric theatre on West 42d street. Judgment went by default.

Alleging that he lent the Lambert Theatre Corp. \$10,000 in cash on Dec. 7, 1927, John D. Crimmins has been given judgment by default for \$10,500.

Buffalo Daily Giving Space to Women's Clothes

When the Evening News started the practice this summer of appending to its reviews of the local stock company, a list of the society matrons in attendance with details as to their gowns, it marked an innovation in dramatic reviewing in Buffalo.

Those locally who regard the drama as something other than an opportunity for a dress parade hope the procedure will be temporary.

With the regular season, however, the practice is continued with space devoted to the list and description of those in attendance frequently equal to that given to the review of the play.

Shuberts and Bookers

Chicago, Oct. 2.

Dealings of the Shuberts in Chicago with ticket brokers is becoming frank.

Ticket broker's office is next door to the Garrick theatre, and construction of a special store in the Grand lobby to be used as a brokerage office is announced.

The store is 20'x9' and \$10,000 rental is asked.

CORSE'S PERCENTAGE STOCK

Corse Payton will take over the Halsey, Brooklyn, N. Y., for dramatic stock Oct. 15.

The Halsey, formerly one of the Small-Strausberg chain, reverted back to owner when the S-S lease expired last month. It had too much opposition from Loew's Gates and Keith's Bushwick.

Payton is installing the stock on a percentage arrangement.

Jed Harris Resting

Jed Harris has sidetracked all previously announced productions and will rest upon his present list until January.

Harris has abandoned the second company of "The Front Page" for Chicago at present.

From several production heads engaged in making talking pictures are reports regarding the adaptability of screen actors for dialog sequences. According to these authorities, the percentage of screen players, whose voices cannot be given the required tone after a little training is quite low.

The first impression that most screen players would find themselves out to give place to actors from the legitimate stage on account of talkers does not seem likely to be correct, from these accounts. While legit names are needed and wanted, the majority of screen actors will still be found useful, though there will be exceptions.

Screen stars with voices that cannot be timed will be most affected. If not entirely overshadowed by the new type of pictures their value will suffer at the box office.

In making dialog sequences for "Times Square," Gotham, at Hartford, Conn., in the Bristolphone laboratories, Harold Shennett, production supervisor, found that natural speaking voice is not quite the asset it was cracked up to be. In a sequence where several people have to speak lines the laboratory has to be blanketed so that all the voices will sound natural. The leading man's voice would sound natural with four or five blankets, for example, but the leading woman's voice would then be either too shrill or too low. If the leading woman it would still have to be gauged higher or lower than its normal tone to be effective.

With four or five people in a speaking sequence each voice has to be toned to suit the reproducing apparatus.

Mrs. H. O. Bond's \$20,000 Verdict Set Aside

Albany, Oct. 2.

Appellate Division at Albany has set aside the \$20,000 verdict awarded by a trial jury to Mrs. Doris K. Bond, widow of Harry O. Bond, actor and head of the Bond Players, at Schenectady, stock, killed by a trolley car on the Schenectady Railway Company on May 23, 1926.

Bond was in an automobile when hit by the trolley. Mrs. Bond had sued for \$150,000. The accident happened on the Schenectady-Albany road.

Chas. Tennis Bankrupt

Charles Oliver Tennis, formerly of Courts & Tennis, road show entrepreneurs, and of recent years in business on his own, filed a voluntary petition in bankruptcy, listing \$13,199 in debts and no assets.

John E. Courts for the last few years conducted his own booking agency in the Earl Carroll building and Tennis, the alleged bankrupt, continued the firm in the Longacre building as the general booking manager and New York representative of the Eastern Theatre Managers' Association.

Tennis lists H. C. Miner Litho Co., Enquirer Job Ptg. Co. and Frank Brady as principal creditors.

Femme Lead Doesn't Miss Show; Dislocated Arm

Minneapolis, Oct. 2.

Although she dislocated her right arm when thrown from a horse on St. Paul last week, Virginia Fox, lead with "Toss-Marie," went on as usual that night. With her arm in a plaster cast she has not missed a performance.

Accident occurred when Miss Fox's mount stumbled and threw her to the ground. After the show Friday night she went to a hospital and remained there until the next morning.

Miss Wynters' Marriage

Providence, Oct. 2.

Charlotte Wynters, leading woman of the Modern Stock, leaves this week succeeded by Louise Quinn, former ingenue. Just prior to Miss Wynters' departure, duties under her marriage last June to Charles Schall, son of a New York financier,

Chi Booms; 10 Shows Average \$20,800; \$34,000 for Wynn; Guild Again, \$25,000

Aided by special boxing and wrestling nights, the Gayety, with "Stop-Lively, Girls," Mutual burlesque, got close to \$4,000.

San Francisco, Oct. 2

fully \$500 from the previous week. Musical comedy tab version of "Bachelor Brides" brought about \$4,200 to the Palace, where the McCall-Bridge Players hold forth. Aided by special boxing and wrestling nights, the Gayety, with "Stop-Lively, Girls," Mutual burlesque, got

next week; about \$19,000 estimated and not hot; "Ups-a-Daisy" next week.

Special Attractions

"The Would-Be Gentleman" Monday and "L'Invitation du Voyage" Thursday opens the new Civic. Benefactory sponsor.

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"The Would-Be Gentleman" Monday and "L'Invitation du Voyage" Thursday opens the new Civic Repertory season. "The Light of Asia," Walter Hampden's; postponed until next week.

Shubert, where the Bainbridge Players, with Edith Talliferro featured, were around \$4,500 with "Two Girls Wanted," a drop of fully \$500 from the previous week. Musical comedy tab version of "Bachelor Brides" brought about \$4,200 to the Palace, where the McCall-Bridge Players, hold forth.

Lively, Girls," Mutual burlesque, got close to \$4,000.

27 BROADWAY THEATRES DARK; DEARTH OF NEW HITS BLAMED

Eight New Shows Bring Only Two Money Winners
—“Chee-Chee” Claims \$28,000, Capacity—
“Elmer” in Doubt—“Jarnegan” Promising

Early indications of lively business in the legitimate field appears to have been little more than a flash. Trade on Broadway and the road is away under normal levels for early October.

There are 27 dark theatres on Broadway this week. While the full production complement has yet to be displayed, the steadily incoming attractions have not filled up the gaps because so many of the earlier arrivals have been taken off.

Various reasons are advanced for the attendance dullness. Moving day must be considered; also, the sudden weather chill of September. More important a factor is the impending presidential campaign because of the vast increase of radio broadcasting over other similar periods. Receiving sets may be tuned in any night to listen to noted speakers around the country, the broadcastists being hooked up in networks that carry far and wide.

Hits Needed as Stimulus

The steady opposition of the picture palaces, probably overshadowing all the other reasons for weak legitimate business. Showmen and ticket specialists look for real improvement, but are unable to predict when better times are to be expected. Fresh successes would doubtless aid the new season. It is hardly a secret on Broadway that just a few hits have turned up to date.

Of the eight new shows last week only two appear to have a chance at real coin, another may get by, but the rest are distinctly doubtful, one shutting down this week. “Chee-Chee,” a musical, started very well at the Lyric, claiming capacity for takings of about \$28,000 in seven performances; “Jarnegan” is promising at the Longacre, claiming over \$13,000; “The War Song” ended its first week well, getting over \$10,000 at the National. “By Request” was moderately rated at the Hudson; “Elmer the Great,” at the Lyceum, won good reviews, but rating in doubt; “Adventure,” at the Republic, will not do; “Fast Life” will close this week at the Ambassador.

Among the dramas “Machinal” stands out because of its steadily improved business. “The Front Page” is of course the leader of the division, always over capacity for more than \$25,500 weekly; “The High Road” commands strong agency sales, too, rated at \$18,000; “Strange Interlude” appears to have an unlimited draw, capacity at \$16,000; “Bachelor Father,” at the Diamond, \$14,000; “The Big Fight” got \$19,000 its second week, but that is little more than half capacity, and not profitable; “Night Hostess” better at \$11,000; same for “Heavy Traffic”; a little less for “The Royal Family”; “Gang War,” \$10,000; “Gentlemen of the Press” and “So This is Love,” rated around \$7,000; the others straggling downward, worst of all, of course, the “Ladder,” \$400.

“Show Boat” Still Tops

“The New Moon” stood up to first indications, bettering \$39,000 for the first full week at the Imperial; “Show Boat” is the musical leader again at \$50,000; “Scandals,” \$49,000, but not as strong in demand; “Vanties” excellent, \$40,000; “Musketiers” over \$35,000; “The Girl Shinee,” \$33,000; “Reveries,” \$30,000; “Good Boy” slipped off considerably, rated well under \$30,000; “Blackbirds” big at \$22,000 (moves to Eltinge instead of touring); “Good News,” \$20,000; “White Lilacs,” \$18,000, estimated; “Cross My Heart,” \$15,000; “Luckee Girl” claimed a bit more; “Connecticut Yankee,” \$14,000.

In addition to “Fast Life,” which will be followed at the Ambassador by “Just a Minute” next week, “The Silent House” ends a run leaving the Harris, which will go to the Morosco; latter house goes “Little Accident” next week, stopped at the Broadhurst last Saturday, the housing relighting next week with “Hold Everything”; “The Great Power” closed at the same time at the Ritz, which gets “Courtage” next week; “The Big Pond”

New Layoff Word

A new word has sprung up among legit theatres has been used in place of the oldtime “at liberty.”
“It’s ‘naked’ now in circulation.”

BOSTON LACKS PUNCH SHOWS; \$23,000 IS TOP

“Dawn” Leads Line-Up of 7—
“Paris Bound,” \$12,000—
“Hold Everything,” \$20,000

It needs something better than has shown here yet to put any pep into local legit business. Last week was an example.

With plenty of the college boys back the first day of the week the Jewish holiday and with constantly chilly and sometimes wet weather there was but one house in town to better \$20,000. Four of the seven got less than \$15,000 and one just a couple of thousand above this figure. This despite the fact that the seven attractions here four are musicals.

Conditions here are rather upset at best, especially in regard to bookings as a result of the uncertainty that handicapped the houses. For three weeks there was a possibility of several houses being dark because of union trouble. The Colonial, always been one of the big money-makers and which at this time of year could be counted upon to be doing around \$30,000 mark with some musical, did in the vicinity of \$13,000 last week with Thurston, the magician. Thurston got a good break by starting off his opening night with a \$950 house. The Tremont, another big money-maker, and which at this time of year could be counted upon to be doing around \$30,000 mark with some musical, did in the vicinity of \$13,000 last week with Thurston, the magician. Thurston got a good break by starting off his opening night with a \$950 house.

Hollis, which was plugging along at about a \$10,000 pace with “The 19th Hole,” has got “Dawn,” for three weeks with everybody familiar with the house and its clientele a bit anxious to see what the result will be. A better prospect for the house is “The Bachelor Father” following “Dracula.”

Having done the best business of the town last week with “Golden Dawn,” which was a good week last week than it did the previous week, the Shubert’s have booked into the Shubert “The Queen’s Taste,” opening fresh from its tryout. Every effort will be made to put this show over here.

“Hold Everything,” opening at the Majestic last week, while still in the process of being readied got away with a sweet gross of \$20,000 for the first week considering the state of the show. This one got out of the way this week with “The Silent House.”

“Take the Air,” at the Wilbur for several weeks, beginning this week, the show, the show, and slipped off \$4,000 to \$14,000. “Paris Bound,” in its first week at the Plymouth, was a bit of a surprise in the vicinity of \$12,000. It is figured Madge Kennedy was responsible for quite a bit of this trade. Matinees were especially strong.

Estimates for Last Week.
“Take the Air” (Wilbur, last week). Has been a pretty fair money-maker since, although beginning to show signs of weakening; \$4,000 drop to \$14,000.
“The Queen’s Taste” (Shubert, 1st week). In here immediately after opening at Atlantic City taking the place of “Golden Dawn”; latter show out after grossing \$28,000 first week; big money-maker of the town.

“Just a Minute” (Tremont, final week). Did \$17,000 last week, still final week. Although still still final week; cashed in some on “Good News” having been at house for several weeks last season; reference to “News”.

“Paris Bound” (Plymouth, 2d week). Rather a surprise; \$12,000 first week; strong at matinees.
“Dracula” (Majestic, 1st week). Sold out this house gets a thriller; this one here for three weeks; in final week “19th Hole” did \$9,000.
Thurston (Colonial, 2d week). In first week did \$13,000; business picked up after a rather weak opening; better things expected of the new “Americana” scheduled to open next Monday.

Harder-Hall Move

The Harder-Hall Co. moves from 17th St. to Richmond, Ind. where it opens Oct. 15.

Theatre Guild's Subscriptions Outside N. Y. Denote Faith

Philly's Ups and Downs;
Marx Show Smash

Philadelphia, Oct. 2.
Just two houses, of the ten legit theatres in town, got any real money last week.

The exceptions were “Animal Crackers” at the Shubert theatre, and “Hello Yourself,” also a tryout musical, at the Forrest. These two and “Billie,” recently seen at the Garrick, are so far the only real money makers for September, during which time 18 shows were here.

Some of the other shows got better grosses than they might otherwise have had by the good weather break Saturday. All the colleges around here started their football Saturday afternoon. When a heavy rain came along, a lot of the boys took their girls to a show instead.

“Present Arms” failed to show much strength out at the Erlanger, and is now in its last week. The decision to curtail the run to a fortnight was made late Saturday.

“Ups-a-Daisy” fell off some more in its second and last week at the Chestnut when the word got around that the show needed a haircut fixing. A new book went in Friday night, but that was too late to help attendance. “Sunny Days,” in its third and final week at Keith’s, was pitiful.

“Mr. Moneybags” got real money at its opening at the Garrick, mainly as the result of an intensive and extensive campaign here among clubs and organizations. The critics were adverse, almost without exception. Show had a \$250 top, with plenty of cheap seats, and on the week it claimed around \$15,000, most of it due to the good start.

Surprising last-minute strength was shown by “The Command Performance,” which proved to be a great women’s play.

Next week was to have been without a solitary opening, but the flopping of “Excess Baggage” and the non-appearance of “Command Performance” will change that. The Adelphi will get “The Squealer,” opening Thursday night. The Walnut has been booking a set for “The Girl” and the Erlanger may get a picture.

Oct. 15 the new Gertrude Lawrence musical comedy, the Shubert, “Rainbow,” which opened at Keith’s, and bookings at the Garrick and Broad as yet uncertain.

Estimates for Last Week
“Girl Trouble” (Broad, 1st week). Modern comedy in two weeks, mostly long. “Command Performance” picked up in last few days of its engagement and went out strong.

“Animal Crackers” (Shubert, 2d week). Smash of season to date. Opening Tuesday, grossed almost \$33,000.

“Present Arms” (Erlanger, 2d week). Disappointment though notices were good; \$16,000 claimed.

“Interference” (Lyric, 1st week). English melodrama in for four weeks. Promising advance. “Possession” week in final six days to \$7,000.

“Shannons of Broadway” (Adelphi, 2d week). Flop in Philly and goes out Saturday.

“Excess Baggage” (Walnut, 2d week). Bloomer despite glowing reviews. Between \$5,000 and \$7,000. Goes out Saturday with house probably dark a week.

“Mr. Moneybags” (Garrick, 2d week). Pollock play had strong opening, but dropped thereafter. At top scale, \$15,000.

“Headin’ South” (Keith’s, 1st week). New McIntyre and Heath musical show opening postponed until Wednesday. “Sunny Days” pitiful at \$8,000 or less last week.

“Golden Dawn” (Chestnut, 1st week). Operetta sensation here last fall back for indifference, engagement, but at another house. “Ups-a-Daisy” staggered badly in last week.

“Hello Yourself” (Forrest, 2d week). Second big winner of week with between \$24,000 and \$25,000 reported. Probable stay for some time.

“Nous” Now All-Equity
“Entre Nous,” which Andy Wright attempted to float as a non-equity venture and which blew up in rehearsal two weeks ago has been taken over by Paul Gerard Smith.

Smith will revamp the book and lyrics, placing it in rehearsal next week with 100 per cent. Equity as an non-equity venture and which blew up in rehearsal two weeks ago has been taken over by Paul Gerard Smith.

Theatre Guild’s efforts to establish itself on a subscription basis in Chicago, Boston, Philadelphia, Pittsburgh, Cleveland and Baltimore, are meeting with a success puzzling to some legit managers who have hitherto tried the subscription idea with scant results.

At the end of its first season on tour, The Guild will have between 15,000 (minimum) and 20,000 subscribers outside New York City. Based on its experiences in New York and with the advantage of sending only successes on tour, it is figured that this number will double itself the second year.

In Chicago, where the Guild had 1,200 subscribers for its first season, at the Studebaker last season, there are over 6,000 enrolled for the current season at the Blackstone. In Baltimore, where but one Guild show, “Doctor’s Dilemma,” has been seen, the Guild has touched 2,000 at the moment and is figured to be over 2,500 by the time the engagement there opens Oct. 22. Pittsburgh and Cleveland both contributed over 1,000 subscriptions for their first season, a number figured as good by the Guild.

In only one of the six cities is the Guild playing under auspices. That is Philadelphia, where the Art Alliance is listed as the sponsor. This is because of the organization’s efforts at the moment, the Guild to send one of its productions out of New York for a week. “Pygmalion” went to Philly more than a year ago and played a capacity week at the Adelphi just before Easter.

In most of the cities, five plays are being given, “The Guardman” and “Arms and the Man,” played by one unit of actors; “Marco Millions” and “Volpone” played by another and “Porgy” with its negro cast. “Porgy” plays here until late in March, when it goes to London. Next season the Guild will send the New York cast of “Strange Interlude” out in the play, to be also given on a subscription basis.

This subscription thing for the road is a new thing for show business.

The Guild has purchased, for exhibition purposes, wax figures of the cast of its “Volpone” production. These figures are small, about seven inches high, and clothed in replicas of the costumes. They were made by Hidalgo, a young Mexican worker in wax, whose caricatures of Lindbergh, Coolidge, Shaw, etc., received wide publicity through their reproduction in class magazines. The Guild also purchased the Shaw piece made by Hidalgo.

To exhibit these pieces, a special case of heavy casing will be made and shipped around the country in advance of the play.

Providence, Oct. 2.
Three big legit attractions, last week.

Closing of the Alben stock Saturday brought capacity all week. Peggy Wood in “Candida” at the Modern, first guest star, another attraction.

Opera House had “The Great Necker,” fairly well considering \$2 tax as against \$1 at the other houses.

Tab sales of musical shows at the Carlton seems to be holding out and this theatre may just as well stand pat with this as take a licking on pictures and vaudeville.

Estimates for Last Week
Alben (K-O) (2,500; 20-51). Closing week sell-out. Around \$13,000.

Opera House (Ind) (1,300; 50-52). “Great Necker,” fair week. Fair at \$8,000.

Fay’s (Fay) (1,600; 15-75). Jackie Coogan in person. Capacity. Around \$12,500.

Carlton (Fay) (1,600; 15-75). Tab seems to be getting better; \$6,200.

Modern (Fay). Good week with Peggy Wood in “Candida”; \$9,000.

“WOMEN” REVISION
“Women,” the Sam Harris-Alben Lewis show, starring John Holliday, will close after playing Newark, N. J., this week.

It needs revision.

Plays Out of Town

MOLLY AND ME

Albany, N. Y., Oct. 2.
David R. Seligman presents "Molly and Me" in musical romance. Book by Anton P. Schullis. Adapted from play by George D. West, Scilla and Mack Gordon. Dances staged by Bunny Wolcott.
Barney Fagan
Jerry Pennington
Alida Bartlett
Marilyn
Alida Bartlett
Jack Healy
Robert Blake
Walter Carson
Purser
Paul Darnelle
Ardelle Cleaves

Fiske O'Hara was a disappointment in his new road show, "Molly and Me," opening at the Capitol Wednesday.

"Molly and Me" is an elaboration of O'Hara's vaude play. It had been overproduced. Particularly, in the first act the show lacks life. Slow and out of tempo or rhythm. The two acts run through 100 minutes, most of which is dull. Chorus is small, about 12. But the best material, however, to make it an entraining musical show. Barney Fagan, old-time Irish comedian, is not given the opportunity desired. He plays a servant.

Helen Flynn, talented dancer, ranks high and helps to enliven. Natalie and Darnelle brighten up a rather ragged and slow performance. They go through their risky dancing act with ease and grace. Mr. O'Hara has an attractive personality, but that is about the best one could say about him in this show at present.

"Molly and Me" played in Albany for one night. It is going to London, Canada, and eventually expects to reach Chicago, it is said.

MR. MONEYPENNY

Philadelphia, Sept. 28.
Channing Pollock's new play, produced by Richard Boleslavsky; production staged by Robert Edmund Jones, assisted by L. Dale Stinson and Francis Ford; incidents music by Kay Warburg.

Here is a play that is a strange mixture of several moods and one that aims to please several contrasting tastes. Where it will appeal to some groups of theatregoers, it will have no interest for others, and where the latter find entertainment, the former will see only boloney.

In story substance and theme, "Mr. Money Penny" follows in the footsteps of Channing Pollock's earlier plays, "The Fool" and "The Enemy." It is a dramatic preachment, with the author assuming the position of a soap-box orator railing against evils of our modern civilization. In "Mr. Money Penny," he describes to his audience all the evils of striving after the shiny dollar, not only in spirit but in the dialog. His development of his action also runs in passively conventional lines.

The dramatist's chief protagonist is a humble bank worker, John Jones, who, when we first meet him, is bewailing the denuding and crushing monotony and harshness of his daily routine, tempered by pampering, in the guise of an immaculate, oily gentleman in dress clothes and a swaggar cane, named Mr. Money Penny. Jones sets about to make himself rich without worrying about the means to the end.

In substance, this is another morality play. Except for "Money Penny," the characters are given names, and not titles like Vice,

Virtue, Drink, etc. However, all these familiar figures appear during the course of the action.

Mr. Pollock has bestowed upon his cast the most elaborate kind of staging and scenic investment. Here is where the other angle of potential audience appeal comes in.

The "arty" crowd may rave over the impressionistic treatment given. Incidentally, "Mr. Money Penny" is one of the noisiest pieces ever staged. It gives the audience no chance to hear itself think.

The author-producer has provided an exceptional cast. Donald Meek was an ideal choice for the timorous, nervous, pathetic Jones, and Hale Hamilton is sufficiently sinister and malevolent as Money Penny. It is a tough assignment for him inasmuch as he walks in and out of the action, a detached and unaltered figure. Margaret Wycherly gives dignity and repression to Mrs. Jones, and Catherine Dale Owen is a striking and seductive figure as Glory, a vamp in the night. Jack Nugent and John D. Seymour supply the rather saccharine love interest.

"Mr. Money Penny" might have a chance to act by its ultra-modern method of presentation with the sort of dramatic and dramatic preachment with Pollock's clientele, but the two hardly mix well. Morality plays click once in a while, but recent ones have not fared so successfully, and this one looks uncertain. Walters.

ANIMAL CRACKERS

Philadelphia, Oct. 1.
Sam H. Harris presents the Marx Brothers in comedy. Book and lyrics by George S. Kaufman and Morrie Ryskind. Lyrics and music by Bert Kalmar and Harry Ruby. Play directed by Oscar Nagle. Incidents arranged by Russell Markham. Settings designed by Raymond Sovey. Costumes by Mabel Johnston.

There is every indication the Marx Brothers have another smash hit in the elaborate musical production. The fifth Sam Harris try-out of the season so far in Philadelphia.

"Animal Crackers" is in every respect a Marx show. A dull intro-act, but it can be cut out and trimmed before the show is much older.

The production is heavy and gorgeous. The costuming rich and colorful. Russell Markham's training of chorus dancers has many merits. Kalmar and Ruby's score has at least one sure-fire number in "Watching the Clouds Roll By" and the surrounding cast is O. K. But no matter if these assets were 20 times, as noteworthy, the audience would be sitting there waiting for Groucho and Chico to come on with some new money business.

George Kaufman (with Morris Ryskind) has tried nothing unusual or unconventional in the matter of his book. There is little satire, but he does prefer the farcical, agreeable and fitting story for the brothers and to give them situations right up their street.

Outstanding comedy scenes in the play are a bridge game in which Harpo and Chico take part; burglary episode played partly in the dark with Harpo and Chico as the robbers and Groucho as an on-looker; Groucho's denunciation of his Africa game hunt; Groucho's amazingly good take-off on the thought-expression in "Strange Interlude"; the seemingly funny house-building dialog between Groucho and Chico; the bathing suit scene and finally a pretentious and almost classic burlesque introducing a moment of lovemaking with DuBarry. The latter runs the better part of a half hour, and will be funnier than the famous "Josephine and Napoleon" travesty in "I'll Say She Is."

The comedy comes from incongruous situations and from the boys' own efforts and cannot be singled out separately.

For the first time the four brothers have a song number of their own, called "Musketecers." They announce in song that they are "four of the Three Musketeers" and add that they are "all for one and two for five." The number ends with a dance in which they do a little Tiller routine among other steps.

Alice Wood is a cute and sprightly ingenue with a sense of humor; Margaret Irving plays DuBarry with real gusto and appreciation for the farcical values of the sketch; Margaret Dumont gives another good impersonation of a Grande Dame; Richard Kean does all the can-can for the juveniles; and Milton Watson and Bernice are exceptionally competent vocally in the romantic leads. Louis Sorin gives a legitimate touch to the proceedings as a wealthy banker.

This one looks like a "natural." Even in its present rough state, it is an eight-cylinder laugh. Walters.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed four new productions last week. He thought:

"Ancestral"—Bad.
"Chee-Chee"—Bad.
"Fast Life"—Bad.
"By Request"—Fair.

CARRYING YOUR OWN

(Continued from page 1)

quite all right for the spenders to bring their own.

The quality of the illicit beverage one takes into a place cannot be approached by the shellac some of the joints peddle at fancy prices of \$3 to \$10 a pint and \$15 to \$20 a quart. No longer has the rounder any shadow idea that it is declassé to carry Volsteadian coal to nite life. Nevertheless, since the joints themselves come to the conclusion it isn't worth the trouble and grief to dodge the revenooers intent on enforcement or graft.

Any number of cafe managers have confessed that the net income on beverage sales, even counting in the sizeable margin of profit on the ginger-ale and water accessories, isn't worth the bother and risk of governmental litigation. Hence their decision to cut out the booze thing even though it might be a boomerang for the general gross through the absence of this convenience for their customers.

Shackles Off

One club veteran seems to have been rejuvenated by the thought of being unfettered and unmolested by the enforcement boys. Two weeks before reopening he received a call from a couple of the likker-sniffers, with the usual line that they had heard he was selling. With pardonable gloating, considering the financial tribute he was previously burdened with, the cafe man gave the boys a glorious ha-ha. He experienced a sense of freedom and light-heartedness he had long looked forward to, such as only could have come to him by quitting the racket.

From the nite owls' viewpoint, this no-booze rule in a few of the spots will bring about the hip-toting habit again, with no worries about appearances. Rounders may bring their own and making sure of what they drink. The house seldom ever really cared. The gravy was in a couple of cases of champagne a night, but the margin on the hard sales is hardly worth while, considering the official calling list for the regular "smear."

While it may have been regarded as hickish and awkward to b. y. o. l. there's no gainsaying its value to the kidneys, which bad booze first attacks.

The Would-Be Gentleman

(Continued from page 54)

only in proportion to the need it fills in the lives of the people. It should be an instrument for giving, not a machinery for getting. It should regard this inoffensive weakening as advancing its high purpose, is a trifle anti-climatic. But it loses no ground or prestige thereby. Just static.

Should stay in the repertoire for at least half the season without either ruining or making Miss Le Gallienne's excellent institution. Leit.

All Male Guild Play

"Wings Over Europe," by Maurice Brown and Robert Nichols, has been set for the second production of current season for the Theatre Guild.

The piece, with an all male cast, goes into rehearsal next week.

Inside Stuff—Legit

Marx Brothers are virtually at libbing new scenes into "Animal Crackers" current in Philly on a break-in. Nightly new stuff goes in ad lib and an embarrassment of comudy riches nonpuses George S. Kaufman, down there for the opening days, the collaborator with Morrie Ryskind on the book. Sam H. Harris, however, insists on two new song hits from Kalmar and Ruby, the scene collaborators.

Shuberts must be burning up Ziegfeld with their daily ads on "Luckee Girl" with its caption concerning the musical's alleged song hit, "Come On Let's Make Whoopee," with the WHOOP-EE in caps standing out in size type equal to "Luckee Girl" and creating confusion for Ziegfeld's incoming "Whoopee" show, starring Eddie Cantor.

Ziegfeld theatre on Sixth avenue erected without provisions for a marquee, is now having one added on. Lobby congestion on recent stormy nights and complaints about ruined evening clothes forced the change from a short overhanging garden effect to a regulation shelter.

That the Warner Bros. have the Winter Garden on long lease terms from the Shuberts is evident from the fact that signs in the house announce that "Noah's Ark" will follow "The Singing Fool." The Warners are also planning on showing "Stark Mad," "On Trial," "Queen of the Night Clubs," "The Home Towners" and "Desert Song," all Vitaphone attractions, first at the Winter Garden.

Polly Walker's name is the first new one in lights this season, she being featured in George M. Cohan's "Billie," opening at the Erlanger this week.

"Chee-Chee," the musical made from the French novel, "Son of the Grand Eunuch," tried out in Philly before coming here. Didn't do so well down there and one of the producing company's officials was explaining:

"Half the house didn't know what the word 'eunuch' meant and the half that knew was afraid to believe that the play actually joked about such a subject."

Provincetown Playhouse plans to do with E. E. Cummings's plays what it did with Eugene O'Neill, having produced 11 of O'Neill's works before an outside manager took a play from the author.

Cummings' "Him," a freak subject of discussion last season, will be revived this year. Edward J. Ballantine, Gilbert Selles and Cummings have been added to the group's directors which include James Light, Cleon Throckmorton, Eugene O'Neill and M. Eleanor Fitzgerald.

Will Rogers says he will surprise all interested in his political neutrality when he opens with "Three Cheers," the new Charles Dillingham musical starring Dorothy Stone. Rogers stepped in as a courtesy to Fred Stone, who is still recuperating from his aviation mishap, and further insisted on full starring honors for Miss Stone and his own name to be sub-featured and in size type not to exceed that of Stone's daughter.

Rogers adds that there isn't enough money in both campaign funds to interest him for any political propaganda from the platform. While he gags about both candidates his will be a course of strict neutrality.

Since Otto Harbach is taking it easy as a librettist, having acquired a small fortune from his activities as a writer for the stage, Oscar Hammerstein II, not so long out of Columbia, rates as the most prolific book writer on Broadway today. Already he has three hits running simultaneously in "Good Boy," "Show Boat" and "New Moon." A fourth is on the way, Philip Goodman's new "Rainbow." Young Hammerstein has had a hit a year for several seasons running, including additionally "Rose-Marie," "Song of the Flame," "Golden Dawn" and "The Desert Song."

"Blackbirds," the colored revue which spanned the summer at the Liberty has been virtually selling out since the weather turned cooler. After another week it moves to the Eltinge where the scale will be lifted to \$3.50. The ticket agencies have arranged a buy that will extend until Jan. 1, unusual for a holdover attraction.

One of Broadway's most valuable properties includes two prominent theatres. It was controlled by two well known showmen, one of whom needed cash. The latter listened to a proposition that he sell out his interest to the more wealthy manager for about \$150,000 and he accepted. The contracts were all signed and so forth and the seller asked for a check. The answer was: "We'll credit it to your account."

"Strange Interlude" is the most parodied show in New York. "Grand Street Pollies" has a skit on it, so has "Scandals" and the incoming "Americana" will have one in which the actors use roller skates. No prat falls in the Guild's production, but some are anticipated in the takeoff in "Americana."

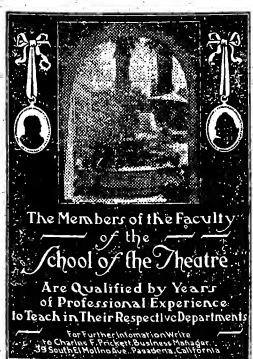
"The Legacy," withdrawn Saturday by A. H. Woods, drew excellent business in its try-out engagements in neighborhood houses. It opened to \$2,500 in Mamaroneck and got \$2,100 at Great Neck, one performance in each stand. At the Windsor, Bronx, the week's gross exceeded \$13,000, and last week at the Majestic, Brooklyn, it bettered \$14,000.

The draw is credited to Florence Reed and her success in "The Shanghai Gesture." The star did not want to appear on Broadway in the new play, feeling it was unsuited to her and the management concurred.

"Jealousy," another new Woods production, was canceled on the eve of its listed Broadway premiere last week. It is a two-person play, Fay Bainter and Guthrie McClintic teaming in the try-out spots. It is expected later with another actor in McClintic's role.

"Faust" may be the Theatre Guild production to open the Guild's tenancy of the Martin Beck theatre, New York. "Faust" will have been produced by that time, at the Guild's own theatre. It will be moved to the Beck when possession passes. The latter may be delayed if the Beck is holding a bit on a run at that time, with "Night Hostess" now at the Beck.

Guild is reported having taken the Beck under a guarantee and sharing on the net with its owner, Martin Beck. Guild wants the house for its larger productions.



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Source of standard brands of liquor in plentiful supply at comparatively moderate prices here, was revealed when federal prohibition agents raided a big business club in the loop district.

When the agents swooped down the club was found to be doing a thriving retail and manufacturing business. The raiders confiscated more than 600 quarts of liquor together with a large quantity of beer and several hundred dollars in the cash registers. Discovery was made of a completely equipped brewery on the second floor and of a complete label cutting machine with a wide variety of fake labels, corking machines and other equipment. Fifteen charges of sale, possession and nuisance have been lodged against the two men arrested by the agents.

Federal authorities have instituted padlock proceedings against 86 homes, apartments and business places here following the failure of owners to answer liquor charges against them.

Talkers Lure Radio Names

Chicago, Oct. 2. Chicago radio stations, having lost several stars who have made their way to Hollywood to take a crack at the talkie pictures, are now tugging their important artists down with contracts.

Zeeman's Band in Paris. Barney Zeeman and his Kentucky Cardinals, Paul Specht unit, open Saturday at L'Hermitage, Paris, for the winter season. They sailed Sept. 29 on the "De France."

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HERE AND THERE

Eddie Lane, formerly director for Domic Cunniff at the Hotel Biltmore, succeeds Earl Carpenter at the Lido Club, Long Beach, this winter. Carpenter booked Lane in with a unit.

Al Relyea and the Boy State Aces open at the Harmony hotel (new), Chabots, N. Y., in three weeks.

Johnny Klets and his band are at Waverly Inn, Cheshire, Conn., for the fall and winter season.

Art Schwartz is in charge of Agor, Yellen & Bornstein's new San Francisco office, and Nelson Ingaham is in Philadelphia.

Marvin Lee, representing Milt Weil of Chicago, is in New York this week.

Johnny Heinzman, identified with various music publishers in the past, has recovered from a nervous breakdown and is back on Broadway.

Harry O'Brien is the new sales manager for Gene Austin, Inc.

Gold Room of the Beaux Art Club opens Sept. 26 under direction of Jane Adams.

Floor show includes Leon and Beebe, Catharine, Parsons, m. c., Margie Barret, Olive Brady, Jessie Aleova, and others.

Radio's Gridiron Club

National Radio Gridiron Club, patterned along the lines of the famous Gridiron Club of Washington, is a new fraternal organization to include radio writers, critics and publicists.

It is an outgrowth of the old Radio Writers' Club with Eric Palmer of the Brooklyn Times and a free lance p. a. himself, as its president.

Palmer and Walter Shilling of Radio Dealers, were the leading spirits in the reorganization, the latter elected secretary. David Cassem, the New York Telegram radio editor, is vice-president, Arthur Simchen, trade paper writer, treasurer.

G. W. (Johnny) Johnstone is chairman of the board and James Caulfield of the New York World vice-chairman.

An annual burlesque on the radio industry, its fads, foibles and personalities will be a seasonal occurrence.

Cleveland Nite Clubs

Cleveland, Oct. 2. George Williams and his Rhythm Kings orchestra open at the Rainbow Room of Hotel Winton, Oct. 6. Rainbow Room has been closed for past three years. Before prohibition, it was one of the most popular rendezvous in town. Now is a dance and dine emporium, with \$2 covert charge.

Ralph Webster and his Coral Gables orchestra is now playing at the Music Box restaurant, where George Williams' orchestra was formerly featured.

Austin Wyle's orchestra has left the Golden Pheasant restaurant to open at the Far East restaurant. Carl Henry's band is replacing Wyles.

Chicago's Nite Clubs

Chicago, Oct. 2. With cold weather advancing, the few remaining night spots around town are preparing to bid for coin. Club Royale, open all summer, has a new floor show with eight girls, Betty Garner, Doris Roche, Carroll and Gorman, Roy Sedley and Billy Kranz orchestra.

On the north side the recently opened Beaumont, formerly Avalon, has a show comprising De Carlos and Louise, Ward Sisters, Lillian Barnes, Bobbie Pineus, Earl Rickard and Spike Hamilton's orchestra.

Another spot on the north side, now under way, is the Green Mill.

Capitol's Musicians' Vacation. A number of musicians, including Walt Rocaer, m.c., will get a two-week vacation from the Capitol starting this Saturday (Oct. 6), when the first M-G-M sound picture, "Our Dancing Daughters," starts its engagement. Orchestras will play an overture and there will be a brief ballet, but otherwise the big house will depend entirely upon sound.

EAST SIDE NITE LIFE

(Continued from page 1)

of the floor for two-bit pieces or less. Here the boys from the neighborhood usually roll in around 10 or 11 p. m. with the family of six or eight, take off their coats if warm, roll up their sleeves and order broiled Rumanian steak, liver, crust, all pickles, and finally come out again about 2 after kibitzing with the proprietor, also in shirt sleeves.

Between arguments a gang of three or four troubadours, in well-worn knickers and dusty linen, serenade the cash customers separately. If the c. c.'s don't come through they throw a pock-marked, one-eyed, loud-voiced marm over the table for a vocal number. That's usually worth money to have her blow and the circus continues on to the next table.

Tourist Cabarets

Food is usually of the first rate variety and prices run from 35 cents to \$1 per steak, with five courses thrown in on the side.

The "tourist" cabarets have waiters who are polite, speak well of their bosses, draw chairs for the customers and wear close-fitting evening clothes as well as picture actors.

In places of this sort there are table cloths and the customers may even have napkins, upon request. Instead of throwing the food on to the middle of the table and disappearing, as in the "make yourself at home" joint, the food is delivered in portions, thereby eliminating the free-for-all that takes place in the former instance.

"Tourist," on the East Side, is merely another sweet synonym for anyone visiting the section and not living in the neighborhood.

Some of the "tourist" cafe managers have instituted a regular system of espionage for encouraging, or rather luring, "tourists." It is said that there is even an interchange of communication between some cafe operators, each tipping the other to watch for parties, if spending.

The report that there is a 25 per cent discount to customers who can't speak English and a 10 per cent reduction for those who order with a Hebe tongue, has been branded utterly without foundation by a couple of the operators.

Songs

The "tourist" cabarets have four-piece bands, stringed or otherwise, a shrill-voiced soprano, and a master of ceremonies who recites with a heavy lilt. Sometimes he doesn't recite. In some cases he sings funny songs about Swiss cheese in a deep, cultivated Russian, getting storms of applause and inciting loud "Bravos."

One of the requirements of an m. c. is that he shall have two rows of gold teeth and keep in training to make the weight. In certain cases, it is reported, the class of an establishment is determined by the weight of the m. c. If looking under 200, net, it doesn't speak well for business. The soprano is also required to keep in trim. A good soprano on the east side is worth her weight in steak and onions.

Then, of course, there are the "art" restaurants, strictly thin soup and no booze, with high-priced sandwiches and phoney Russian princes hoofing in embroidered pajamas, but it doesn't pay to go into that. They're uptown, too. One of these "art" cabarets has a guy who thinks he's the blind singer from Moscow. He closes his eyes as soon as he breaks into song, maybe because he can't bear to see others suffer. Or maybe he's deaf, too.

There are over 200 of these flourishing hideaways, according to an East Sider who knows, and all doing a turnaway business some nights in the week. Two o'clock in the morning usually has the mob arriving in full force, over the week-end, with festivities sometimes continuing for hours after.

With the average check per party around \$5 instead of \$50 uptown, new places are said to be springing up larger than ever, the heavy play permitting operation at a profit all round.

KTAB and KLX Sharing

San Francisco, Oct. 2. Pickwick Stage Company has taken over KTAB, Oakland, and is now operating same. This station, under its new allotment of air time effective Nov. 15, will share the ether with KLX also of Oakland.

Country Dance Hall Rep

Galesburg, Ill., Oct. 2. Judge Willis F. Graham never heard of a rural dance hall conducted within the law and doesn't believe that Mrs. Ella M. Coffey, who will open a resort at the Edge Park pavilion, in Henderson township, will controvert his experience, he told her when she appeared with a court mandamus for a license to operate after the Knox county board of supervisors had rejected her petition.

The supervisors meanwhile were debating whether or not they should expend further county funds upon the fight with likelihood that they would. The Coffey pavilion, if opened, would operate Sunday nights, the only place in the county with a Sunday opening.

Postpone Air Change

Washington, Oct. 2. Complaints from the chain broadcasters over the new line-up of stations scheduled to become effective Nov. 11 has seemingly had its effect with a majority of the federal radio commission now known to favor a postponement.

An announcement that everything has been held up is expected within the next few days.

Latest one to protest was the National Broadcasting Company. This protest carried with it a threat of court action.

Belief now is that the November effective date will be held up for an additional 60 to 90 days.

MACK'S FLOOR SHOWS

Roy Mack will produce the floor shows opening at the Parody, Oct. 20, and Al's Tavern, Brooklyn, N. Y., Oct. 4.

Mack's floor show at the Swanee opened last week.

String Orch. in Club

Hernandez South American orchestra is doubling into the Club Lido from Schwab and Mandel's "New Moon."

The Jungle Club in the same building as the Lido and an added starter to the nite club field last week has a five-man dance combo supplied by Harry Rosenthal.

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Whiteman's Brilliant Dinner And Carnegie Concert

Prior to his Sunday night concert at Carnegie Hall, Paul Whiteman and his orchestra break in their program at the Queen Anne theatre, Bogota, N. J., as a courtesy to Ferdie Grofe's Masonic lodge, headquartered there. The first lap of Whiteman's concert tour under F. C. Coppius' direction takes off Sunday, going to Norfolk right thereafter and west, returning Dec. 17 for Columbia recordings in New York.

Last night (Tuesday) Whiteman was honored with a testimonial dinner by the Citizens of New York's Paul Whiteman Tenth Anniversary Testimonial at the Hotel Astor, New York. It had S. W. Straus as chairman of a committee which included Phelps Phelps, Attorney General Albert Ottinger, Sir Thomas Lipton and others. Whiteman's 10 years in New York, where he came to attention as America's jazz king, were signaled by the formal presentation of an elaborate bronze plaque.

The Sunday concert will feature Ferdie Grofe's arrangement of the new George Gershwin's Concerto in F and Grofe's own rhythmic symphony, "Metropolis." Roy Bargy will play the piano passages in the Gershwin composition, unlike the composer's earlier affiliation as piano soloist with Whiteman when the latter introduced the now famous "Rhapsodie in Blue."

Jimmie Gillespie is remaining in New York and will handle Whiteman's business and publicity out of the home office. Coppius' rep, R. C. Haas, will be behind with Whiteman on tour.

For Whiteman's new recordings in December, his Rhythm Boys will be brought in off the road. They have been playing vaudeville.

Whiteman's personnel will number 40 for Sunday's New York concert, but otherwise a unit of 25 will travel.

Tappe With WRNY

Louis Tappe is now program director for WRNY, New York. Tappe was formerly with the NBC.

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Inside Stuff—Music

Some Publishers' Operations Exposed

How music publishers prefer to do business is discernible from the staid phonograph recording executives' viewpoint. As staid business men, they decry the lack of trust among the music men themselves. They realize that none trusts the other. They may hand together for a common cause and each will "confidentially" disclose what's what to the very people they have banded together against.

The 10 per cent deduction for "breakage" is a case in hand. It was decided that since records are not breakable any more to any great extent, this obsolete trade custom of knocking off 10 per cent on the gross royalty remittances be eliminated. It represents many hundreds of thousands of dollars saving or loss to the recorders and publishers, from whichever point you view it.

A pledge and a signature were secured from all publishers concerned but the recording executives (all Variety of the many small and large (some are surprisingly large) firms which essayed to curry favor with the recorders by telling them to forget the Mills' edict and to continue knocking off that 10 per cent per usual.

Whether these publishers figured it would react financially favorable through getting more "dog tunes" on the records and thus reap royalty benefit, or whatever the axe to be ground was, the recorders of course still want the hits only.

Furthermore, the publishers don't recognize that this immediately branded whoever was guilty of this breach of the M. P. A. agreement, and that the recording people would be the more chary in co-operating with them on their promises that this was the plug song or that they were "working on this Blotz song big."

Meantime, the 10 per cent thing is a tabled issue until Congress convenes again on the work in effecting an amendment to the Copyright Law of 1909.

Misleading Billing

As far as Victor was concerned, Austin's record as used for a presentation stunt at the Mark Strand, New York, recently made no difference to them. Legal interference was not their idea, but Austin's, although it is Victor's opinion that the misleading billing to the effect: "Gene Austin singing his latest song hits" was bound to hurt any artist who had ideas of making personal appearances in the same picture theatres.

If not halted, any theatre manager could bill Paul Whiteman playing his latest dance hits, etc., and thus continue misleading the paying public at the expense of the attraction. That it would prove a disk sales boom was not denied, but Victor thought enough of its artist to want to protect Austin and the others.

Jolson Disc Out of Red for Brunswick

Al Jolson, who is receiving \$5,000 a record (\$2,500 a side) from Brunswick, and not the \$10,000 per enormously broadcast, finally turned the tide of his sales out of the red into a profit with his "Mammy" and "Dirty Hands" couplet. The tie-up with "The Singing Fool" feature includes another Brunswick couplet of theme numbers from the Vitaphone feature.

The tremendous nut in producing a Jolson record and its attendant exploitation campaign never made possible a profit for Brunswick until recently. It was discovered that "Mammy," a Jolson natural, has never been recorded.

Demonstrating Orthophonic

A march recording made by Arthur Pryor and his band for Victor in 1904 was played for a Variety reporter at Victor's Camden (N. J.), factory and then demonstrated on the new Orthophonic. It was also played on an improved Victor talking machine marketed a year ago, just prior to the perfection of the Orthophonic. The latter brought out low register effect and instrumentation that Victor itself did not suspect was in the record until properly amplified and reproduced on the new Orthophonic.

The demonstration also included a playing on one of those old-fashioned, horn-speakers, replica of the Victor trade-mark, "His Master's Voice."

The Orthophonic reproduction was uncanny in its startling musical revelations on a disk a quarter of a century old.

Rapee Sticks at Roxy

S. L. Rothafel (Roxy) is understood to have gone to the mat on behalf of Erno Rapee, the Roxy maestro, after William Fox himself was inclined to dispense with the latter's services.

Rapee's activity in scoring other producers' pictures, including a Universal, and possibly his prolific collaboration with Lew Pollack on picture theme songs, the royalties of which during the past year have netted both a small fortune, presumably figured in Fox's displeasure.

Rapee under present understanding continues in charge of music at the Roxy.

2D STRAND BANKRUPT

Roy Restaurant, Inc., operating the Strand Roof on Broadway and 47th street, went the bankrupt way, quickly repeating the procedure of its predecessor. The Meyerowitz management after many years atop the Strand went into voluntary bankruptcy.

A Chinese syndicate is dickering for the site for another link in the fast growing Yellow Peril.

Jacksonville Club Open

Casa Bonita, Jacksonville, Fla., cabaret, rumored to have been damaged and closed because of the recent storm, is doing business as usual.

Doc Rae, formerly with "Gay Paree" is appearing there.

Ash Also in Ballrooms

Chicago, Oct. 2. Paul Ash and orchestra will double into the Karza's Aragon and Trianon ballrooms during October, from the Oriental theatre.

Coast 'News' Off Sunday; Union Demands Sub Band

San Francisco, Oct. 2.

Rather than be forced to use a substitute band in place of Max Fisher's outfit with "Good News" company management and Homer Curran, at whose house the musical is playing, have eliminated Sunday performances during the engagement here. New union agreement entered into between musicians and managers provides for a six-day week.

The local endeavor to have a substitute band used one night a week during the engagement, but the management figured a sub-organization would be detrimental to the play.

This is the first time on the coast where demand for an entire substitute stage band has been made by the union in order to work out provisions of a six-day week. Max Fisher is not here with "News," sending one of his units along.

John Skelton, Minstrel Cornetist, a Suicide

Bloomington, Ill., Oct. 2.

John Skelton, 70, who ran away from home at 10 to join the Welch and Newcomb minstrels, got stranded, joined the Montgomery-Queen circus, traveling across the country in a wagon to Los Angeles, and then came back with Tony Denier, who toured the country with "Humpty-Dumpty," the show in which Pat Rooney made his debut, shot himself last Monday in his rooming house here. Dependency over continued ill health was given as cause for his suicide.

He played in the orchestras in the Hooley and Bower theaters in Chicago for 24 years, but before this had been soloist with the Edwin E. Rice "Evangeline" company and with the Marie Littia company. At one time Skelton had 30 cornets in his collection.

After his wife's death, 25 years ago, he returned to this city, his early home, and became an instructor, among his students being Humboldt Kryl. Skelton was born in England, May 25, 1858, his parents coming to this country when he was 11, settling in this city.

3-Sided Merger of Plaza, Cameo, Perfect?

A tri-cornered merger entailing an estimated aggregate of \$12,000,000 is being considered, involving the Plaza Music Co., Important New York music jobbers, and the popular priced Cameo and Pathe-Perfect disk records. The Cameo and Perfect already are commonly controlled by the Scranton Button Works, which press the records. Henry Waterson, music publisher and original founder of Cameo, is out of the concern.

B. J. Kronberg and H. Germain of Plaza are in England, the proposed merger revolving about the idea of floating a gigantic stock issue in Great Britain similar to Louis Sterling's financing of Columbia, which put that concern back into the field as an important organization after having been through bankruptcy. Sterling's prosperous activities with the British Columbia Graphophone Co. enabled the parent American organization to do a financial come-back.

Paul Franck Under Arrest

Louisville, Oct. 2. Paul Franck, Belgian concert organist, arrested here on charges of grand larceny, vagrancy and being a fugitive from justice was turned over to Atlanta police after the charges were dismissed in Police Court.

Franck is wanted in Atlanta for reckless driving and for the theft of an automobile, according to the police. R. J. McClure, an attorney of Birmingham, said Franck ran down and seriously injured Mrs. Leslie W. Connor of that city. Franck denied he had been arrested in Birmingham.

KEMP'S RENARD JUDGMENT

T. D. Kemp, Jr., has been awarded judgment for \$400 against Jacques Renard, the Boston orchestra leader at the Lido-Venue, whom Kemp got on the Victor records. The agent had a 10 per cent arrangement, Renard receiving \$250 aside from Victor for recordings.

Night Club Reviews

CLUB BARNEY (NEW YORK)

New York, Sept. 28. Looking much better architecturally with the two previously obstructing pillars eliminated, and completely redecorated, Barney Gallant again has the room of Greenwich Village as he always did, only more so this season. Those two interfering posts were liabilities which he may or may not have realized with a known antipathy against any location but that in the ringside sector adjoining the dance floor. Now the outer area is as choice as any other location and, additionally, it gives the room some extra space.

Gallant has the right idea in post-Volssteadian nocturnal fare. The booze thing is really no longer smart. The Wiechawkins and the campus capers may go for it but with them it's no percentage for the house so they don't figure in the life excepting as petty whoopies. The greater majority of the strippers want a convivial atmosphere, good dance music, appropriate setting for a late sand-wich and above all a brand of diversissement that is novel. And, believe it or not, even if possessing a sense of intelligence or distinction, no much the better.

The Peoria buyer may still go strong for the great epidemics revelation and truth to tell there's enough Peoria and Omaha to make it worth while for the Silver Slipper and Frivolity type of chump-catching covert charges to continue catering to this element.

But the Club Barney is a nocturnal playground evolution in the modern manner. It is cozy, atmospheric, smart, sophisticated and entertaining. They revel in those "War O'Keefe" lyrics for instance. This clever banjo singer leaves 'em avid for more. His ditties are cannily conceived. They are faithful lampoons of the contemporary in fads and fancies. He turns neat lyric twists in political discourses, expositions on parochial school jinkies, burlesques of yourself and your neighbor and you love it.

O'Keefe is compelling on a floor. His voice is penetrating, his diction undeniable and his comedy there. Already O'Keefe has fashioned what is touted to be a successful musical comedy set of lyrics with Hilarious collaboration. O'Keefe should become very important in creative writing for the stage. A random thought suggests

itself for an O'Keefe-contrived intimate revue a la "Garrick Galettes."

For the rest, excepting of course the standard Hald ("Lee Wee") Byers' music, it doesn't really matter. Byers' rhythmicizers are an institution at the Barney.

Also there is a feminine m. c., strictly as-you-like-it; ditto the Hindu propaganda by a mixed team, and the contortive Mary Lee, effective specialist. Couvert \$2 and \$3, Arnold at the door and 70 per cent. average. The dress thing, although no restrictions one way or another, excepting the usual managerial desire to keep the choice ringside dress-up roadsters. Tempo is al fresco and the crowd a curious mixture of Sidewalks of New York including Park, Broadway, the Village and the mugs. With a melting pot like this, the patronage defies sobriety or dullness. Abel.

Park Central Hotel

New York, Sept. 28. This hostelry is now about one of the most self-conscious institutions in midtown. House seems social minded, and the revolutionary aura of the place is a grand bluff both ways. In its early al fresco stages there was something to the hostelry, but with the shiny crystal on form it's neither here nor there.

They're ballyhooing a swell show and all the usual trimmings are there, including a crack dance band, Ben Pollack's Victor combination. But the Park Central is too centrally located on the outer fringe of Times Square to put on the ritz successfully. The Seventh avenue hostelry is psychologically situated to emulate the Hotel Pennsylvania at its palmiest when Lopez made the Statler link mean something in the nite life. Similarly, the Park Central can do likewise and make a better try of it than the fawning habit of the wing state with the too pointed solicitedness by waiters and captains.

All this is prompted by the occasion of the Florentine grillroom's opening. Abel.

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Mich. Picture Men Frame Campaign Of Warfare on Road Carnivals

Chicago, Oct. 2.

What has all the earmarks of a widespread organized war on carnivals and other outdoor attractions seems to be gaining a foothold in this section of the country. Several weeks ago Jules J. Rubens of Great States theatres, took the initiative and retained a special staff of attorneys and publicity men to fight the more questionable outdoor enterprises.

Now the Motion Picture Theatre Owners of Michigan, headed by H. M. Richey, its general manager, says that the Michigan men have no desire to stifle legitimate competition but he attacks the camouflaged benefit, the fly-by-night carnival and medicine shows.

"We have no quarrel with the county fairs and other legitimate attractions that also call Michigan 'home,' and who, like ourselves, pay state and community taxes," Richey continues. Richey has several men at work compiling statistics which show the money which the lot attractions take out of the state. These same figures, he asserts, will show that they leave nothing of economic value in exchange for their brief stay in the town.

Appealing to taxpayers of various Michigan cities, through a planned publicity campaign, the Michigan association points out that a big increase of petty thievery, additional police costs and the impossibility of eliminating gambling features inevitably follow in the wake of the average gypsy outfit.

Both organizations are appealing to the merchants in their towns.

Miller Tells of 101

Reports to the contrary notwithstanding, the 101 Ranch is going out again next season. The Miller show closed Sept. 30 in Marlin, Tex. The 101 played only a few stands in Texas as George Miller, directing the show, wished to save the entire Lone Star State for next season.

Miller not only denied the report the show wouldn't go out but declared that it will be under Miller Bros.' management again, as the proposed sale to Ballard, Muggivan & Bowers was off, through the failure of both sides to agree upon a price.

WINTERING INDOORS

Rock Island, Ill., Oct. 2.

The S. W. Brundage shows will quarter in Rock Island for the winter, according to R. A. Jacobson, managing secretary of the Rock Island Chamber of Commerce, who acted with Michael Clarke, commercial agent for the Brundage Co. The show will occupy the Daniel Boone building, with 45,000 feet of floor space.

JOHN BOUNAN DIES

Los Angeles, Oct. 2.

John Rounan, veteran lion trainer and manager of the Gay Lion farm at Elmonte, died Sept. 30 in California Lutheran Hospital after a clawing by one of three lions that escaped and attacked him a week ago. The animals were recaptured and two of them slain.

ED BALLARD RETURNING

Ed Ballard, of Ballard, Muggivan & Bowers, sailed from Europe Sept. 29.

Ballard left his family in Switzerland where the children will attend school this winter.

DEATHS ABROAD

Paris, Sept. 22.

Agnes Souret, 24, winner of a French beauty prize which gave her an entrance as a show girl, died from appendicitis at Buenos Aires where she was appearing with a French troupe.

Alexandre Ray Colaco, Portuguese musician, died at Lisbon.

Henri Bancal, 37, French author, and dramatic critic, died in Neuilly, Paris.

Italo Svevo, 68, Italian playwright, killed in an automobile accident in Italy.

CARNIVALS

(For current week (Oct. 1) when not otherwise indicated.)

Alamo Expo. (Fair), 8, San Antonio, Tex.

B. & B. Am. Co. (Fair), Cherokee, N. C.; 8, Lincoln.

Barlow's (Fair), Decatur, Miss.

Benton Am. Co. (Fair), De Witt, Ark.

Bernardi Expo. (Fair), Cottonwood Falls, Kan.

Bernardi Greater (Fair), York, Pa.

Brodbeck Am. Co., Sedan, Kan.

Brown & Dyer (Fair), Martinsville, Va.

Bruce Greater (Fair), Woodland, N. C.

Bunts Am. Co., Murphy, N. C.

Central Sales, Dublin, Ga.

Cettin & Wilson (Fair), Shipman, Va.; 8, Henderson, N. C.

Coe Bros. (Fair), Columbia, Tenn.

Dodson's World's Fair, Laurel, Miss.

Fairly, Noble C. (Fair), Bentonville, Ark.

Florida Expo., Apex, N. C.

Folk & Burt (Fair), Orland, Calif.

Folk, Carl J. (Fair), Marshall, Mich.

Francis, John, Ranger, Tex.

Francis, John, Ranger, Tex.

Amelia.

Gold Medal (Fair), Hot Springs, Ark.; 8, Tallulah, La.

Gray, Roy, No. 1, New Braunfels, Tex.; 8, Langridge.

Gray, Roy, No. 2, New Boston, Tex.

Greenburg Am. Co., Tucumcari, N. M.

Gruber's Famous (Fair), Stone- wall, N. C.

Hames, Bill H., No. 2, Denton, Tex.

Harris, Walter, Dickson, Tenn.

Harris Expo. (Fair), Gainesboro, Tenn.

Hill, Hugh W., No. 1 (Fair), Winder, Ga.

Johns, Greater, Salina, Kan.

Jones, Johnny J. (Fair), Tupelo, Miss.; 8, Meridian.

Kellie-Grady, Scottsboro, Ala.

Krause Greater (Fair), Dawson, Ga.; 8, Moultrie.

LaMance's Attractions (Fair), Tuskegee, Ala.

Laughlin, J. W. (Fair), Wynn, Ark.

Latip, Capt. (Fair), Charleston, Va.

Leggett, C. R. (Fair), Many, La.

Lynch, C. E. (Fair), Can.

McClellan, Magazine, Ark.

McGregor, Donald (Fair), Teague, Tex.

Metropolitan, Quantico, Va.; 8, Apex, N. C.

Miller, Ralph R. (Fair), Fordyce, Ark.

Miller's F. W. Midway, Rayville, La.

Mississippi Valley, Malvern, Ark.

Morris & Castle (Fair), Sherman, Tex.

Murphy, D. D. (Fair), Atlanta, Ga.

National Am. Co., Glasco, Kan.

Page, J. J. (Fair), Rutherfordton, N. C.; 8, Winston-Salem, N. C.

Pearson, C. E. (Fair), Tilton, Ill.

Poole, H. B., Huntsville, Ala.

Quality Novelty, Amherst, Va.

Reiss, Nat (Fair), Winston-Salem, N. C.

Rice-Dorman, Gonzales, Tex.

Rice Bros., Hartsville, Ala.; 8, Lawrenceburg, Tenn.

Rock City (Fair), Soperton, Ga.

Rubin & Cherry, Richmond, Va.

Rubin & Cherry Model, Chattanooga, Tenn.

Sheelsy Greater (Fair), Greenville, S. C.

Sutton Great, Clarksville, Ark.

Tidwell, T. J. (Fair), Haskell, Tex.

Traver (Fair), Danbury, Conn.

Wade, W. G. (Fair), Troy, Ala.

Williams, Ben, Sidney, N. S. Wise, David A., Statesboro, Ga.; 8, Spartan.

Worldham's World's Best, Muskogee, Okla.

Zeiger, C. F., United (Fair), Weiser, Id.

CIRCUSES

Hagenbeck-Wallace

Oct. 3-5, Muskogee, Okla.; 6, McAllister; 8, Elk City, Okla.; 9, Shamrock; 12, Amarillo; 11, Plainview; 12, Lubbock; 13, Snyder, Tex.

Oct. 3, Riedsville, N. C.; 4, Statesville; 6, Hickory; 6, Shelby; 9, Greenville, S. C.

Oct. 3, Ontario, Calif.; 4, Alhambra; 5, Moravia; 6, Long Beach, Calif.

Activities of Par writers include dialog for "Drunks of Oude," adaptation of Florence Vidor story by Ray Harris, and writing of "The Upstart Gentlemen," by John M. Saunders.

As the first of his features for the new program, Mack Bennett will remove production on "Dirty Work," Matty Kemp, Sally Eilers and Johnny Burke will take over the feature.

Louis W. Chaudet, making "Spirit of the Wilderness" and filming exteriors in Canada, returns to Hollywood next week for interiors.

LITERATI

(Continued from page 28)

the "Romanian" letter, and then bragged about it the next day.

Scribes in Washington representing metropolitan dailies throughout the world are agreed that Baxter has a great chance, as has the "Post," if McLean, of the famous loan to former Secretary Fall in the oil scandal, doesn't suddenly put up the "stop" sign.

Critic a Yesman

In his preface to the published book form of his play, "The Queen's Husband," Robert Emmett Sherwood, the editor of "Life," who had another Broadway dramatic smash to his credit in "The Road to Rome," deals with critics and American matinee. The editor and playwright comments on St. Ervine's comment on himself in the London Observer (Ervine is now on the New York World), states:

"There used to be an article in the universal credo—based, presumably, on the examples of such men as Addison, Hazlitt, Shaw and Hume—to the effect that the critic is the superior person who wastes his life in a futile effort to guide the public's low taste to higher levels. That belief isn't quite so prevalent in these days of Variety box-scores and book-of-the-month clubs."

From this the playwright develops the point that a critic—literary or dramatic—today is first and last a good newspaperman and a faithful reporter and yes-man of the public mind in guiding them to the best either in books or plays.

Charles Scribner's Sons brought out "The Queen's Husband" in book form (\$2).

Familiar Names

Florence Ryerson, in Hollywood, scenarist, has quit trying to find a name for herself which won't duplicate that of some one else. When she went to Radcliffe college she was Florence Willard, and discovered that she was only one of four Willards, two of them at the college, another who wrote her from Iowa on publication of her first story. She married and became Florence Ryerson, only to discover that there was a New York actress of that name.

Now, in private life, the scenarist is Mrs. Colin Clements. She began signing her name Florence W. Clements until she learned from her postman of another Florence W. Clements in the neighborhood. Then she gave up.

Leading Gabbers

Heywood Brown, in his New York Telegram column, recently picked what he termed his all-American team of talkers. He picked Clarence Darrow, George Jean Nathan; Irving Cobb, Max Eastman, Al E. Smith, Mrs. Alice Longworth, Alex. Woodcott, Dorothy Parker, Will Rogers, Floyd Dell and Herbert Bayard Swope of the New York World.

In picking Swope, Hey's former boss, Brown wrote that "the executive editor of the World had the reputation of never being talked down by any living mortal."

Young Hearst's Training

Willie Hearst, Jr., is gathering repertorial experience on his father's New York American by going to work in a Rolls and doing the bite life lane. In between young Bill is apt to invite the police headquarters gang up to any high-grade speak for something or other.

Eddie Cantor's Story

Statepost starts this week Eddie Cantor's biography, "My Life is in Your Hands," the work to be published in book form later by Harper & Bros. Author is David Freedman, young writer of stories with Jewish themes, whom Cantor discovered and whose recommendation Freedman was engaged by Flo Ziegfeld to write the Belle Baker flop musical, "Betsey." Because Freedman failed to collect any royalty on the show, Cantor gave him a break by letting him author his biography.

Newspaperman Joins Ministry

From the stage and newspaper reporting to the pulpit is the path taken by H. Goodrich Gates, one time member of the Jersey Theatre Guild and staff correspondent for the New York Herald Tribune. Ordained to the Baptist ministry, Gates will take over the pastorate of the Church of the Puritans, 5th avenue and 130th street, New York. He was at one time editor of the Yonkers Statesman.

SAM BOWKER

Sam Bowker, 82, the first actor after the Civil War to play Uncle Tom in St. Louis stock, died at Los Angeles after a year of illness Sept. 24. Bowker started with Ben Delarr in St. Louis in 1866. He played stock in Chicago and then entered the employ of Kohl & Middleton as ticket taker at the old Chicago Opera House and Haymarket in Chicago. Kohl & Middleton sent him to Cincinnati and also Milwaukee to manage museums operated by them.

In 1907 he was brought to Los Angeles by Clarence Brown at the time manager of the Orpheum. He became stage door man, then when the Orpheum moved to its next site on Broadway he went along, holding the same post. In 1916 he quit the Orpheum and for 11 years worked as a ticket taker in a Main street motion picture house.

His wife, a professional, died a year ago. He was a member of the Masonic order and the Elks. Both organizations conducted his funeral.

DIXIE HINES

One of the best known and best liked Broadway press agents, Dixie Hines, 56, died at his home in New York Oct. 1, succumbing to hip disease after a long illness. He was cognizant of the seriousness of the attack, having discontinued news

IN MEMORY OF

My Devoted Husband

JIMMIE RAYMOND

Who passed out of This Life Oct. 2, 1927

and press letters before he took to bed. These letters were disseminated weekly over a long period of years.

Mr. Hines was an organizer of the Theatrical Press Representatives Association and editor of The Quill, its monthly organ.

Though racked with pain his sense of humor never deserted him. It was outstanding in his likeable personality.

Services were held at Campbell's parlors Tuesday afternoon with the remains being sent to Bainbridge, Ga., for burial.

Deceased is survived by a sister and a niece, Miriam Hopkins, who has become well known on the stage.

CAPT. CLIVE MASKELYNE

Captain Clive Maskelyne, thirty-three, famous illusionist, died on board the P. & O. liner Rawalpindi bound for India Sept. 15, and was buried at sea. He was the eldest surviving member of the Maskelyne family, whose illusions and disappearing tricks have been a tradition in London for generations.

Capt. Maskelyne was intended originally for the army, but went on the stage, although he served in the Great War and was awarded the Military Cross, a distinguished medal. He was president of the Magic Circle in London and was running a theatre of mysteries at his St. George's Hall in conjunction with his brother. He leaves a widow and one child.

HARRY ZOOK

Harry A. Zook, 31, single, of Keith's publicity department, New York, died Sept. 29 at St. Michael's hospital, Newark, N. J., from injuries sustained in an auto accident Sept. 24 near that city. With a severely fractured skull he never recovered consciousness.

Zook, along with Floyd Scott, was recently transferred to New York from the Keith-Orpheum press department in Chicago. In New York he was assigned to handle the Tom Mix engagement in Boston. Keith and Mr. Mix later commented it was the finest exploited week of his stay in vaudeville.

Deceased older brother, George Zook, accompanied the remains to the family home in Elkhart, Ind. Parents also survive.

JOHN HOPKINS

John Hopkins, 57, who had charge of purchasing supplies for the Keith Circuit, died July 8 in Charleston, W. Va., following a long illness of chronic anemia. Mr. Hopkins had been with the Keith Circuit for 22 consecutive years. Prior to that connection he had had no other theatrical affiliation. Privately Mr. Hopkins had been a private secretary for a business man in New York. To his as-

Obituary

sociates in the Keith sanctum he was popularly known as "Hop."

For the three months preceding demise his health had been such that he could no longer attend to his Keith duties and he went to his home in Charleston for a rest.

Mr. Hopkins had never married. Two brothers and a sister survive.

JACK MILLER

Jack Miller, 40, actor, died Sept. 25 in Mercy Hospital, San Diego, Cal. Mr. Miller had spent the summer in San Diego and expected to return to Los Angeles, where he had been engaged in picture work. Intestinal trouble became acute and he was removed to the hospital.

The deceased prior to his picture work had appeared on the legit stage.

Survived by his widow, Mrs. Dell Miller.

JAMES DEVLIN

James Devlin, 50, veteran vaudevillian and former actor, died Sept. 24 at Suranac Lake, N. Y., where he had been for some years in the hope of benefiting his health. Devlin played a comedy crook playlet in vaude with his wife, Mae Elwood, for years. Mrs. Devlin died some years ago.

When his health became impaired Devlin went to a dry climate, and, although for conditions improved at times, it was such that he didn't dare return to Broadway. The death of his wife helped to undermine his health.

PAUL KENO

Paul Keno, 43, vaudevillian, died Sept. 6 at his home in Cleveland. Keno and his wife had formed the vaudeville team of Keno and Wagner and had played Keith and Orpheum houses.

Several years ago Keno's health became impaired and he quit the stage to open a theatrical booking office in Playhouse square, Cleveland. His widow (Edna Wagner) survives.

ANTON ASCHER

Anton Ascher, who appeared in the first company of "The Spider" last season died at the Polyclinic Hospital, New York, Sept. 30, victim of cancer. Mr. Ascher was in ill health for some time. His eyesight was affected by cataracts and during the run of the show at the Music Box he fell through a trap door. The accident is not believed to have any connection with the fatal malady.

WILLIAM MURPHY

William Murphy, 62, vaudevillian, died Oct. 2 at his home in New York of heart trouble.

Mr. Murphy had been on the stage many years, but most of his vaude career was with Murphy and Palmer. Funeral will be held Thursday (Oct. 4) from St. Michael's church, New York, with interment in Evergreen cemetery.

JOSEPH MAYER

Joseph Mayer, 42, former editor of the Billboard, died Sept. 26 at his home in Latonia, Ky., of acute indigestion.

In recent years Mayer was engaged in picture publicity work and in theatrical business in Hamilton. His widow, three children and parents survive.

JOHN KELTON

John Kelton, 70, minstrel cornetist, committed suicide in Bloomington, Ill., Sept. 24. A news account of his death appears elsewhere in this issue.

George Taylor, 57, Chicago, publicity man, died Sept. 22 at the Presbyterian Hospital in that city. Widow and son survive.

The mother of J. J. Mooney, in Cleveland, Sept. 25.

The mother of Jack Mayer, manager of the Liberty, New York, died Sept. 26. She was widowed about two years ago.

Cast of "The Spirit of Youth," T. S. directed by Walter Lang, includes Dorothy Sebastian, Larry Kent, Maurice Murphy and Anita Freeman.

Monte Blue's next for Warner Brothers will be "No Defense," Talker. Robert Lloyd on the story.

Louis Wolheim added "Wolf Song" (Par).

Fox took up their option for another year on the services of Marion Orth, scenarist.

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

Well assembled layout Sunday afternoon with James Barton holding down next to closing for the second week and topping all alone in lights. With plenty of hoofing on the bill, Barton followed 'em all. Quite a feat for the rubber-legged Barton, considering that right be hind him was Carl Shaw, who does more tricks on one foot than many others would attempt on two.

Eddie Conrad and Marion Eddy took their time plenty and stayed for about 25 minutes. Conrad is a laugh-getter with his piano roust-abouting and eccentric antics, and Miss Eddy's sweet pipes are an asset spotted forthwith, the team scored all the way.

Palenberg's Bears opened to good returns. Gilbert and French. No. 2, pair of silk hat dancers with light comedy asides. Clean-cut boys.

Maud Powers and Vernon Wallace offered dramatic highlights with sketch. "New York" authored by the Hattions. Well-knitted piece in blackout form. Outstanding work by both principals with good assistance by Earl Clater and Will Gleason.

Jan Garber and his Columbia recording orchestra cleaned up the first half. Great musical outfit, with Garber a clever showman. Rhythmic singing trio in the band clicked heavily. Carl Shaw and Jean Carroll after intermission, with Shaw getting a big lead-off. After all this, Carroll followed for 22 minutes and stopped even himself. Refused a curtain bow while the mob out-applauded itself. The Six Roses, a group of acrobatic and gymnastic gals on Roman ladders, closed and held 'em in. Biz good for the matinee.

Loop.

Admiral theatre, grind picture house on the northwest side, closed the past five months, will reopen. George Evans, who also operates the Lincoln, is expected to open in the same neighborhood, has it.

Herman DeVries, musical critic of the Chicago Evening American (Hearst), is also acting in the capacity of a dramatic critic for the paper. He is covering certain local musicals with particular attention to the musical end of the show.

Edward S. Beck has installed Dramaphone for sound at the "The Scarlet Empress" (Columbia) opened the sound policy.

James Wingfield, who for the racing season has been engaged on the staffs of 42nd and 43rd race tracks, will return to his office next week.

After remaining dark for a year, Indiana, at 42nd and Indiana, re-opens this week with straight pictures. A corporation of business men has been formed to operate the house.

Ed Gittleson, formerly connected with the Orpheum Club department, is now associated with the Ernie Young office, in the same capacity. Gittleson is a brother of Ike Bloom, the cafe man.

"The Terror," Warners' talker, booked for run at Roosevelt around Nov. 1.

Two Warners' talkers, originally scheduled for the Orpheum, Warners' own house, have been switched to B. & K.'s Chicago theatre.

Films are "Caught in the Fog," current, and "Women They Talk About," next week. Latter picture was at first set for the Oriental this week, but with Paul Ash's return it was figured not necessary to count on the film.

Reopened Green Mill will have a new floor show Oct. 10. Billy Rankin is putting in 12 girls and acts. Latter will include Adele Walker, Noel and Judith, Lillian Barnes and Marcella Hardy. Buddy

Fisher's orchestra comes in with Fisher acting as m. c.

Alex Swidler, local manager of Bert Levey office, has gone to Denver to meet Levey there and confer on business.

Jack Miller, president of the Exhibitors' Ass'n of Chicago, is in Buffalo, where he rushed to the bedside of his father, dangerously ill.

Scheenstadt Bros. will Western Electric their Piccadilly on the south side.

Ray Feldman is handling publicity for the Carrell Theatrical Agency, and is also in charge of the club department of that agency.

Esther Brassavanyi, 17-year-old high school girl, is conducting the amateur night shows in the miniature theatre on Chicago's municipal Navy pier for Hugo Krause, pier superintendent.

Carrell agency is using the American theatre as a showing house on Wednesday nights. House

Friday night. At the last show on Friday evenings collegiate songs, yells and stunts will be featured.

Jimmie Brundage's orchestra at New Dells cafe at Morton Grove. Middle Clifford, tenor, is m. c., with Townsend and Bold, dancers.

Chicago Rodeo Ass'n. incorporated for \$25,000.

Upon the return of Al Kvale to the m. c. job at B. & K.'s Northshore, the Howard Business Men's association threw a dinner for him at a North side hotel.

Will J. Harris, B. & K. producer, is producing a special show for the Northshore, tagged "Hello Northwesterners." It will be an all-college bill. Northwestern university nearby.

Morris Silver, of Balaban & Katz, and Max Turner, of the Chicago Morris office, will leave next week to attend a Public booking meet at New York.

Balaban & Katz took over the

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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formerly booked by the Association.

Orpheum, Green Bay, Wis., will use 8 and four days a week. Booked by John Bentley.

Valpo, Valpariso, Ind., 8 acts three weekly.

Great States' Valley theatre, at Spring Valley, Ill., has 3 acts on Sunday.

Rivoli, Munson, Ind., and Tivoli, Richmond, have discontinued last half vaude for sound pictures.

Moving Picture Bureau of the Chicago police department rejected 91 films during 1927. In the \$127,000 feet of film inspected, 6,769 eliminations were ordered.

Lease of the Mindlins on the Playhouse, sure-seater, ended Sept. 23. The boys remain in on an extension before picking another Chi spot.

Two contract claims were filed last week by acts against Earl Taylor Enterprises, fair booking office. Thelma Deonzo and company entered claim for \$300 salary, and Burke and Burke ask \$150.

H. H. Hull is FBO branch manager at Milwaukee, succeeding S. H. Abrams, who resigned. Hull has been in Indianapolis for five years for FBO.

George Burdick has taken over the management of the American theatre, former Association showing spot, located at Ashland and Madison. Burdick had the house several years ago.

Max J. Francis, formerly of vaude, has been making appearances in loop department stores with radio devices designed to show the possibilities of radio in the future.

Balaban and Katz are again furnishing Paul Ash pictures and endorsements to local advertisers. Latest is an intensive advertising campaign for a new method of hair rejuvenation.

Marks Brothers Granada theatre, located near the Northwestern University here, will have free dancing in the foyer of the theatre every

Riviera, former Keith house, Sunday. Present policy continues for a month or so, until a more satisfactory one is doped out.

Dave Dubin, Chicago district manager for Educational, back at his office after a minor operation.

Horace Slaters will keep his stock players in the National theatre here for another year, with Maude Fealy retained as a principal.

WLS (Sears Roebuck Station), is putting in a radio show of their own talent at the Congress next week. Nat Kalcheim, of the Morris office, made the booking.

Dave "Curly" Ross, cabaret booker, has put in shows at the Club Royale and Beacourt. Also booked Eddie Chester, Medio and Andrews, Esther Sterling and Margaret Edwards into Luigis, Detroit; Shirley Mallette, Harry Hawk, and the Kay Sisters and Down Sisters into Garavelli's Avalon, St. Louis.

INDIANAPOLIS

By EDWIN V. O'NEEL

Circle—"Sunrise."
Palace—"Dancing Daughters."
Apollo—"The Terror."
Indiana—"Sawdust Paradise."
Mutual—"Burlesque."
Lyric—"Vaudefilm."

Indiana will boost price 5 and 10c. Oct. 6. It has only stage show in town and is bringing Ed Reiser, former Circle conductor, to add overtures to musical program.

Indiana Ballroom opened with Slim LaMar's orchestra. Dick Powell, former Circle m. c., will open at the ballroom with his band Oct. 13.

Movie business picked up with the return to central standard time.

Louisville company leased Lyric, Indiana and Royal Grand. Marion Wrecking of the Indiana begun. New structure ready March 1.

Loew's Palace conducted "Two Lovers" contest in connection with film. Mr. and Mrs. R. B. McConnell, married 71 years, won contest.

William Blanchard will manage new Spencer, Ind., house, built by E. M. Viquesney, noted sculptor.

Frank G. Kresler, manager, announced Rensselaer's new picture house opening in two weeks.

Oliver, South Bend's oldest playhouse, leased to Central Amusement Corp. by Keith circuit. Gifford-Jackson stock now at Blackstone will move in.

Will Huff, local Keith's manager, transferred to Cleveland, and Gus Schenckler, treasurer, in charge. Opening date uncertain.

DENVER

By HARRY FORDWOOD

Aladdin—"The Terror" (wired).
America—"Lights of New York" (wired).
Colorado—"River Woman."
Denham—"Our Bitters" (Fritzi Scheff and stock troupe).
Denver—"Lilac Time" (wired).
Orpheum—"Vaude," "Love Over Night."
Rialto—"Dancing Daughters."
Victory—"The Cameraman" (1st half).
State—"Kings."

Hollywood Baby Stars, a musical revue company from the West coast, closed an unsuccessful engagement at the Colorado Thursday. Dave Good, m.c. from the West coast, went out and will probably remain to lead the band. Fred V. Greene, Jr., exploitationist from First National, ran the Colorado for several months at Bishop's request, and succeeded in minimizing the red. But he has returned to his office in New York City.

Dert L. Levey has leased the Empress from the Denver Post and will install vaudeville beginning Oct. 6. Dert Phil, local Levey rep, closed the deal with Louis Levand, house manager for many years. Levey has taken a 14-year lease, it is understood. The Empress, home since the days of Sullivan Considine, has been a risky proposition during the past few seasons, with few companies remaining any length of time. Levey thinks he can put it over at 15-25.

Vol. 1, No. 1 of Real Stories Magazine didn't last long in Denver. After police received complaints of buyers, who charged the publication contained obscene literature, news stands were raided and mag. taken off. E. D. Bowman, of the Bowman News Company, distributors of magazines, was arrested and charged with handling obscene literature.

"The King of Kings" has opened an extended run, at pop prices, at the State, Pathe-owned house. It was originally booked into the State on the understanding that Photophone would be installed, then word came from New York that the sound equipment could not be put in for the run. Harry Huffman, owner of the Aladdin and America, both wired, bid for the picture and got it.

Denver Post has again been selected as the territorial representative of the Atwater Kent radio auction for this year. Agnes Davis, Denver soprano, won national radio contest last year. She is abroad now, studying under noted teachers.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Imperfect Lady."
Ohio—"Rio Rita."
Little—"Anna Christie" (stock).
Alhambra—"Spider" (stock).
Gordon Square—"White Cargo" (stock).
Playhouse—"Faithful" and "Man of Mischief" (stock).
Stillman (wired)—"White Shadow" (3d week).
Cameo (wired)—"Lights N. Y." (2d week).
Palace—"Perfect Crime"—vaude.
State (wired)—"City Sleeps"—Public unit.
Allen (wired)—"Terror."
Keith's 106th—"Stocks and Bonds"—vaude.
Oriental—Stock tab.
Columbia—"Radium Queens" (Mutual).

"Street Angel" at Palace last week, five shows daily, broke house record, previously held by "What Price Glory."

Arnold Gates, treasurer Loew's State, transferred to Loew's Allen. It is reported that change was due to disagreement with new State manager, George Dumond.

Newspaper rag to exploit Pauline Frederick's "Imperfect Lady" at Hanna. Prices for preview, 10c. 10c. winner to act as understudy for five-month old Flora Mae in show's cast. Drawing the fond parents.

Little theatre changed opening night of new plays from Sunday to Monday night after "Lillom" failed to hold up for second week. Announced that shows never got a write-up before Tuesday. Anyway, but real reason is it'll give stock company more time to rehearse.

Al Green, former orchestra leader at Loew's State, now directing pit band at Loew's West Side Granada.

After dark for four months, Alhambra reopened by United company of Robertson-Smith stock play-

ers. "The Spider," hardest play in company's repertoire, picked as opener. Billie Nunn, director, believes if it goes over they could clean up on anything else.

Rihel Barrymore and company scheduled to arrive in town to rehearse "Kingdom of God," to have premiere at Hanna next week.

Graham McNamee and his radio revue will open season of eight celebrity entertainments Oct. 23 at Public Hall under auspices of Louis B. Allen and Peggy Wood, in bits of her specialties, to close series.

Frank Greenwall, manager of Universal's Oriental, playing stock tabs.

Fifteen models selected by Keith's Palace for its fall fur style show, beginning Oct. 7. Grace Taylor, amateur, won first prize of \$100. Contest attracted 2,000 professional and amateur models.

Harland Fend, press agent of Loew's State, appointed head of publicity department for Loew's Penn and Allen in Pittsburgh, by W. A. Finney, division manager.

Fred Barto, former exploitation agent for United Artists, succeeds Howard Forster as manager of Loew's Park. Forster left last week.

With one exception business poor all over town last week. Ziegfeld's "His Little" did tremendous business, \$35,000, at Hanna.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Desert Song" (2d week).
Mainstreet—"Lilac Time"—vaude.
Midland—"Two Lovers."
Newman—"Trot!"
Pantages—"Summaring."
Globe—"Kings."
Capitol—"Dandies Revue."

Ruth Van Leuven, local singer, will become the bride of William T. Welch, son of the founder of Welch Grape Juice, Oct. 9.

Harry Shao is asst. treasurer of the Shubert.

Maren Bordin will have a lead role in "The Outsider," Kansas City theatre's first, starting Oct. 8. Opposite will be John B. Shanahan, formerly of stock.

A company to play "Naughty Marietta" in this territory is in rehearsal here. Almee Torriani is Litzette.

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LOUISVILLE

Brown—"Lilac Time" (Brown stock).
Gayety—"Hello Paree" (Mutual).
Rialto—"Dicks of N. Y."—vaude.
Loew's State—"White Shadows," wired.
Strand—"Four Sons," wired.
Alamo—"Caught in Fog," wired.
Mary Anderson—"King of Kings," wired.
Majestic—"Steamboat Bill, Jr."

Brown Players close at Brown on Oct. 13. Harvey Stephens and Marion Wells, leads.

Loew's State playing pictures

only. Garber's orchestra has gone to Keith's Palace, Chicago.

Keith's Mary Anderson playing sound program. J. H. Boswell manager.

Mrs. Myrtle Zahnd now relief organist at Loew's State. Haden Road, featured organist.

Harry Long, manager of Loew's, after dismissing five stage hands last week, announced that Robert Cooke and Cliff Brennan had been added to the theatre staff as house electricians.

"Gay Paree" will open road show

season at Brown Oct. 14 for four days.

Following sale of Keith's lease on Majestic it is understood negotiations may get Brown Players for stock at the National, closed in summer.

Joseph Steurle, former manager of the Walnut, sees no chance of reopening. Theatre dark since August.

Players Club's opening play is "Queen's Husband" at Woman's Club Auditorium Oct. 12. It will be permanent home of the Players Club.

DETROIT

Detroit—"Young Love,"
Cass—"O'Clock Club,"
Lafayette—"Simba," 3d week.
Civic—(stock).
Orchestra Hall—(3-4) "Abraham's Bosom."
Michigan—"The Crash"; unit.
Capitol—"Fleet's In"; unit.
Madison—"Women."
United Artists—"Two Lovers" (sound); 2d week.
Fox—"Street Angel" (sound); 2d week.
Adams—"Dancing Daughters," 3d week.
State—"Uncle Tom's" (sound), 2d week.
Oriental—"Taxi 13"; vaude.
Little—"Broken Blossom" (re-visit).
Cadillac—"Moonlight Mads" (Mutual).
Stock burlesque at Colonial, Broadway-Strand Avenue, Loop, National and Palace.

Adams, last of the silent downtown Kunsky houses, will present its first sound picture in the near future.

Walter Fritchard Eaton is ahead of the New York Theatre Guild Company for four weeks here, starting in November. Eaton talks before the College Club (Women), October 4, and will discuss the modern drama before the Woman's City Club on the same day.

Last night (Oct. 2) saw the opening of a new local venture, Detroit Theater Guild, functioning at 81 Winder street. "The Substance and the Shadow," as its first Paul McPharlin, of the group, is author.

BRONX, N. Y. C.

M. & S. Circuit, headed by Elias Mayer and Louis Schneider, has acquired the Steiner and Blinder man—houses—Combined circuit known as the Greater M. & S. Circuit, Inc.
Gives M. & S. seven additional Grand Regun, Fifth Avenue, Palace and King, all in Harlem. Louis Goldberg will be general manager of new chain, and Mike Edelstein, formerly g. m. for S. & B. remains supervisor of the Harlem theatres.

When John Corv went into bankruptcy recently, he was forced to relinquish control of the Windsor, subway circuit stand in the Bronx, and the house reverted to Harry Plorsheim, the builder, Florsheim, without previous theatrical experience, has built up business at the house to a point where it is doing phenomenally, the theatre having a record of playing to standing room almost every night thus far this season. A recent slight tilt in admission prices had no ill effect.

After booking Sunday concerts into the America, formerly Miner's Bronx, for 13 years, Sam Bernstein has given up that stand. He is now booking only the Windsor Sunday concerts in this section.

Morris Blinder, who opened the Tuxedo, picture house, last week, is reported seeking a manager for it. Difficulty in securing good pictures is given as reason.

Although wired, Loew's new 167th street theatre has not played talkers yet. No explanation given.

BUFFALO

By SIDNEY BURTON

Tackle—"Dess Song,"
Erlanger—"It's a Pleasure,"
Buffalo—"Fleet's In,"
Hip—"Wings" (2d week).
Great Lakes—"Singing Fool,"
Lafayette—"Hawick's Nest,"
Court St.—(stock).
Gayety—"Mighty Atom."

Wagner Stock at the Erlanger closes Oct. 20. Regular season with "Porgy" Oct. 22.

Buffalo Little Art Theatre (surreal) for pictures by Michael Mindlin opens here New Year's. The site selected is the old Franklin D. Locke house in lower Delaware avenue, to seat about 300. Announcement from New York confirmed by real estate company handling lease here. Locke house is one of the most historic in Buffalo, Lock having been a partner of Grover Cleveland.

Recent changes in the Court Street Players include the addition of Millicent Ward, Cecelia Murphy, Clifford Findley and Nick Warner.

Henry B. Murtagh, formerly house organist at Lafayette Square, returns this week at Shea's Buffalo, Indef.

Shea Public Interests opened the new Shea's Bailey, seating 2,500, Saturday, making the third neighborhood house and five theatres in all now operating in Buffalo by the Shea people. All sound policy.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—1st half, "Merchant of Venice" (Arless); 5-6, "Kingdom of God"; next week, "The K Guy."

Keith's—"Vaudeville."

Savoy—Stock bur.

Syracuse—Vaudeville.

Strand—"Sadie" (wired).

Empire—"Uncle Tom," 2d week.

Loew's State—"Camelot" (wired).

Eckel—"Singing Fool" (wired).

Harvard—"Big City."

Regent—"Gay Defender" and "Skyscraper."

Avon—"Love" and "The Red Raiders."

Palace—"Mad Hour."

Rivoli—"Rose-Marie."

Shuberts' Wieting, opening its

road season this week, draws not

only two of best known names in

the legit, George Arless and Ethel

Barrymore, but two first nights.

Both at \$3 top, heavy advance.

Next week Syracuse gets another

new piece, "The K Guy," at \$1.50

top.

John J. Burnes, Keith's, back on

the job after a mild attack of the

flu.

Strand, Thiacca, pictures only for

some time, now uses four acts.

The Brighton, new neighborhood

house now being completed and for

the System Amusement Company, con-

trolled by Frederick Ullman of Buf-

falo, will have Charles Goulding,

veteran exhibitor, as its managing

director.

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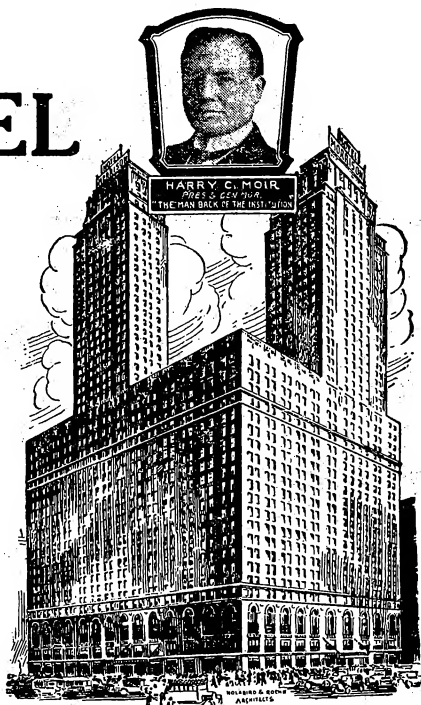
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BROOKLYN

By JO ABRAMSON

Werba's Brooklyn—"The Song Writer."
Majestic—"The Common Sin."
Werba's Jamaica—"Little Spit-fire."
Boluevard—"Courage."
Rivera—"Stock."
Mayfair—"Stock."
Fulton—"Stock."
Albee—"The Water Hole" vaude.
Loew's Met—"Four Walls" vaude.
Fox—"River Pirate" stage show.
Strand—"Lion and Mouse."
Star—"Girls from New York" (bur).
Gayety—"Privileges of 1929" (bur).
Casino—"Stock Bur."
Orpheum—"Home James" vaude.
St. George Playhouse—"Double feature."
Mamart—"Down."
Empire—"Girls from Happyland" (bur).

Two new plays trying out here this week: Shuberts' Willard Mack's "Common Sin" at the Majestic, and Janet Beecher in "Cour-

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age," by Tom Barry, at Boulevard, presented by Lew Cantor.

"Hit the Deck" at Werba's Brooklyn next week, with "Smilin' Thru" at the Jamaica, and "The Song Writer" at Boulevard. "Trial of Mary Dugan" at Majestic.

Rivera, stock during the week, stars vaudeville Sunday. At Mayfair, also playing stock during the week days, picture show offered Sunday. Boulevard, legit house, giving eight acts Sunday.

Dillon theatre, in Bensonhurst section, opened Saturday with "Street Angel."

Florabell Amusement Corp. took over management of Floral theatre, Floral Park, from John McNeill who built the theatre.

The Marine Roof, of Bossert hotel, always money making proposition, closed Sept. 29. Main dining room music now furnished by Arno Jacobs orchestra.

Starting on the all year round policy of keeping Coney Island open summer and winter, Feltmans has not shut down, but made the restaurant a warmer spot for the cold months. Grill, clam bake, cafe and fish department open daily, and business promising. Despite Feltmans' winter opening most of the concessionaires have put up their shutters, for they regard the open-all-year-round policy as cold.

Moulin Rouge cabaret opened Wednesday.

Rian James, columnist on the Brooklyn Eagle, has been engaged to handle the m. c. stuff at the new studio of WLTI in the Fox theatre building. This is to be a Sunday night feature. James is also going to a m. c. at the El Solito Tavern, Tower Grill starting Oct. 11.

Standard Union's own picture called "The Penalty of Bullets" Golden Rule Safe Driving Motion Picture, is exhibited at all the local movie houses.

Brooklyn Little Theatre, directed by H. C. Grubbs, will start the second season Nov. 1 with four plays.

Jack W. Hains writing a column for the Standard Union entitled "All Around Town," appearing daily on the editorial page.

MONTREAL

Palace, "Mother Knows Best." Wined.
Capitol, "Our Dancing Daughters." Wined.
Loew's, "The Cop."
Imperial, Vaude.
Princess, Shakespeare Players.
His Majesty's, G-S Operas (3d week).
Orpheum, "Broadway" (stock).
Gayety, "Speed Girls" (Mutual).
Strand, Four changes.
Empress, Double change.

Every once in a while some one in Paris remembers this is the third biggest French city and sends French companies, sometimes good and sometimes not. French Opera Comique last week at the Princess ended in the latter class; one of the complete flops ever shown here. If they grossed 60 per cent of the rent they paid for the week at the house, lucky.

Next week at His Majesty's the Porte St. Martin Theatre of Paris is showing for a week after which has been described as a successful failure in Quebec City. They are playing in dramas that date well back in the nineteenth century, but they may go over for all that.

Lord Willingdon, Governor-General of the Dominion, is the patron of the Stratford-on-Avon Shakespeare Festival Players at the Princess. This will be the start of the players' first trans-Atlantic tour, under the direction of Comstock & Gest. Montreal is a bit shy on Herault or at least enough to pay from 50c to \$3. It is, however, certain to be well patronized by the elite.

George Rotsky, manager of the Palace, only wired house here, or for that matter so far in Canada, is showing his first all talkie this week in "Mothers Know Best." George is basking in the limelight these days and has been asked to address the convention of the Advertising Clubs of America here on how he puts his ballyhooing over. Meanwhile, the Palace is getting grosses never dreamed of in the days of straight silence pictures.

After all the fuss and feathers over the admission of children to movie houses in defiance of the "Children's Act," everything is quiet here and the youngsters are going in everywhere. The only rule is they must have parents along. All the first-run and neighborhood houses are taking them nowadays with the result biz is better than for many months past.

Jim Adams, manager of Loew's has had the house re-decorated and

furnished at the price of \$25,000. This makes this house one of the most attractive in town.

SEATTLE

By DAVE TREPP

President—"Awful Truth" (stock).
Orpheum—"Butter and Egg Man" vaude.
Coliseum—"Dig Killings."
Paradise—"None But Brave" vaude.
Seattle—"First Kiss"—stage show.
Fifth Ave—"Lilac Time" wired.
Coliseum—"Dig Killings."
Columbia—"Road to Ruin."
Blue Mouse—"Caught in Fog," wired.
Music Box—"Singing Fool," wired.

Ted Gamble is back from Corvallis, Ore., where he was running the Universal houses for a couple of weeks. He is assistant to Mike Newman, head of the chain in Northwest.

Herschel Stuart, West Coast manager for this territory, is back from Montana and eastern Washington where he accompanied Bud Lullier and Jack Mansfield from the head offices. Fall outlook good in Montana. Plans under way for new house in Billings. West Coast needs more time for Fanchon & Marco units, which are going so solidly in other houses.

Art Hile is now manager of Judith, Lewistown, and is off to good start.

Graf Pals Mont. got second theatre in that state wired, Liberty. Landed solidly. Kialto, Butte, has had sound for several months and going great.

"The Guard-man" and "Juno and the Paycock" are in rehearsal by the Seattle Repertory Playhouse. Open with "Guardman" at Metropolitan, Oct. 12. Negotiations are nearly completed for building new theatre in U. district, to be ready by Jan. 1. Horton W. James and Wilhelmina Remond will play leads in "Guardman"—James, Charlotte Greenwood, Hazel Naney and Bob Keefe leads in "Paycock."

The first open meeting of the Jewish Theatrical Guild will be held Oct. 9 in the Bijou theatre, New York.

CINCINNATI

By JOE KOLLING

Shubert—"Night in Spain."
Erlanger—"Keep Shufflin'."
Taft—"Walker stock."
Cox—"National stock."
Albee—"Pleat's in"—vaude.
Capitol—"Beggars of Life"—wired.
Lyric—"Dancing Daughters" (2nd week).
Keith's—"Tenth Avenue."
Strand—"Beau Broadway."
Empress—"Dainty Dolls."

"Rio Rita" splendid opening attraction last week for redecorated Erlanger Grand. \$4 top.

Sammy Watkins' Orchestra opens Hotel Gibson Oct. 12. Tracy Brown's dance band followed Harry Wilkey's at Gibson Roof this week. Wilkey's at Cincinnati Club Oct. 6.

Early cool spell and recent close of 100-night dog racing meet at Springdale, near Cincy, have helped increase theatre patronage about town.

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Orpheum

Bill not up to standard set week before, but still above average. None of the acts poor but only Joseph Hogan, Joseph O., and Arthur Byron and family in a sketch packed any wallop. Others easy to sit through but mild.

Joe and Willie Hale, scheduled operators, replaced by the Crockett Family, introduced as southern mountaineers, and went over in a way that showed they were spotted too early. Quintet in hill costumes played and danced a la old time barn stuff.

Al Abbott did protean village entertainment of score of years ago. Act improved as he went along, best stunt being red-haired acrobats singing old songs of big city perils.

In troy spot Ralph Olsen and Sue St. John aided by seven chorines had "Rainbow Revelries," dance act. Olsen scored with slow motion dancing. Miss St. John went over with clever acrobatic and tip-toe ballet numbers. Line opened with fast tip-toe, then appeared in white bathing suits in novelty number, suspended by feet from framework of lattice drop. Closed with tip-toe number, with St. John and Olsen on for close.

Norwood and Hall did same rube comedy turn in which they have appeared before. Misses lots of chances for wows, though rather funny.

The Byrons in sketch called "A Family Affair," appropriate title. After two weeks of light tragedy in the sketches, this farce was a relief that panicked the crowd. Plot is twist of mistaken identity gag and packs lot of laughs. All four of the Byrons have plenty of personality, the daughter sharing top honors with the father.

After the newsreel Redmond and Wells in mildly diverting comedy turn, with Redmond as a hick wisecracker and Miss Wells a gypsy for-

tune teller. They combined patter with some good hoofing.

Hogan followed in next to shut and duplicated his performance of a week before—stopped the show cold. Audience kept him coming back, yelling more requests until he wound up with "Mother Machree."

Pantino Sisters and Co. closed with acrobatics, teeth suspension stuff, good enough to keep most of the crowd in.

"Simba," animal film, booked to follow "The Goddess Girl" at the Biltmore theatre, will open Oct. 8, the De Mille picture closing Oct. 8. "Simba" will be in for three weeks, after which house will revert to legit attractions, with Guy Bates Post in "The Play's the Thing," to open Oct. 29. Latter play had been scheduled to go into Mason, but plans switched. Nothing definite as to what will reopen the Mason, been dark since "Hunting Wild," colored musical, flopped.

During six months ending June 30 last, Los Angeles Coliseum netted \$37,315 from athletic events. Gross was \$70,445.56. During last fiscal year net profit for Coliseum was \$99,915. Biggest single intake from two U. S. C. football games, which netted \$53,355.

West Coast theatre, Long Beach, has adopted a split week on pictures.

Universal's fourth series of "College" series, starting late in fall, will carry a dialog and sound version as well as a silent one.

Trem Carr puts into production Oct. 23 "Two Sisters," from novel by Virginia Terhune Vandewater. Arthur Hoerl is doing adaptation and continuity. Scott Pembroke will direct.

Harold Dean Crosby, still cameraman First National, following five years' experimentation, has developed a still photographic process for the reproduction of natural colors under artificial light. A negative is returned carrying all colors photographed which are transferred intact to positive prints.

Paramount has picked up another unknown for a break. Lucile Powers has been extra-ing for some time. She was yanked out of the mob for an important role in Clara Bow's current "Three Week Ends."

The Shrine Civic Auditorium, converted recently into the world's largest picture theatre, will cease to be such for two weeks from Oct. 3 to 15, when the auditorium will house the Los Angeles Grand Opera. It will reopen with films after the opera season, showing first run pictures instead of the second and third runs as now.

"Revenge," Dolores Del Rio picture, which follows "Battle of the Sexes" at the United Artists theatre, opening Oct. 3, will have as its successors Norma Talmadge's "A Woman Disputed," Vilma Banky's "The Awakening," Griffith's "The Love Song" and Ronald Colman's "The Rescue."

Jack Curtis in FN's "Scarlet Seas," swung his arm up to drop a haymaker on Richard Barthelmess and connected with a lamp. After returning from hospital and resuming fight his wound broke open again. The second trip to the hospital was successful.

Dr. Paul Fejos, Universal director making "Broadway," accompanied by Hal Mohr cameraman, flew to New York for purpose of taking atmosphere shots. Carl Laemmle, Jr., slated to go with Fejos, may go later.

Opening of Ernest Pascal's "The Marriage Bed," at the Mayan has been set for Oct. 17. "Happy Days," current musical, closes Oct. 6.

"The Best People," next Henry Duffy production for the Hollywood Playhouse, will open Oct. 7, succeeding Leo Carrillo in "Lombardi, Ltd.," which closes Oct. 6. Carrillo will go to Portland to open the new Durwin in "The Bad Man." The cast of "The Best People" will include Marion Lord, Jason Robards, Natalie Moorhead, Allan Connor, Montague Shaw, Florence Roberts, Earl Lee, John Mackenzie.

Armida, Gus Edwards' protege, brought to the coast by him to work in M-G-M talks, will be given three weeks off to appear in the United Artists theatre prolog, which opens this week with "Revenge" as the screen attraction.

Andrew Herve, for the past three years press agent for the Orpheum and Broadway Palace here, has resigned to associate himself with his father in the printing business, Altes Printing Co., show printers.

Nena Quartero, recently released from a personal contract to James Cruze, will make her return to feature pictures in "Leathernecks" for Pathe. Miss Quartero worked in Roach comedies following her first dramatic part in "The Red Mark." Others in the cast of Leathernecks includes William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Paul Weigel and James Aldine. Howard Higgin to direct.

SAN FRANCISCO

H. H. Brown will build a \$55,000 picture house on Kentucky street, East Bakersfield. The mill will be 9th theatre in greater Bakersfield.

During their five-year residence on the Pacific coast Mr. and Mrs. Dick Mitchell have become the parents of three children. The latest (second son), was born Sept. 17 at the Queen of the Angels hospital, Los Angeles, a few hours after the father had arrived here to handle the advance for Henry Duffy's special road show production of "Tommy." Mrs. Mitchell was formerly Agnes Wiener, secretary and scenarist for D. W. Griffith in New York.

Marjorie Rambeau has returned to San Francisco in a revival of her New York comedy, "Antonia." Henry Duffy has produced it with exceptional results, and in the role of this Viennese comedy she captivated an opening night audience. Great credit is due Walter Gilbert for his staging and direction and under whose supervision the Duffy scenic department constructed two of the finest "sets" ever seen in a Pacific coast production. Care was exercised by Duffy in surrounding Miss Rambeau with a capable cast. To this end Louis D'Arcy was brought on here specially from the coast to play Capt. Marcoux, the French officer. Also Ben Taggart for the husband role. Taggart appeared in chief support to Miss Rambeau in other coast productions. There are other outstanding members of the cast, among them Dorothy Lane, as the unsophisticated niece; Bruce Payne, as the former

admirer, and not to overlook Alice Buchanan as the gold-digging dancer. Miss Buchanan is brutally coarse, but her work is flawless and she won unstinted praise. Looks as though Duffy has picked another winner in this revival. It ought to have a healthy engagement at the Alcazar.

Pantages new house in Fresno is set to open Oct. 12 or 13.

Francis P. Quire, late of Fresno, has been appointed exploitation representative for the Warfield and California (West Coast) here.

T. & D. Junior circuit will not reopen the Orpheum, Red Bluff, Cal., until about Dec. 1. Straight picture policy.

Players' Guild reopened at Community Playhouse Sept. 2. Opening bill "The Witch," Norwegian folklore story. Cast includes Herbert Hayes, Beatrice Benadaret, Joyce Cole, Lloyd Howard, James Colman, Jean Jostyn, Lea Calagaris and May Nannery.

Following three weeks of "Simba," picture roadshow, Columbia went dark temporarily, pending booking.

Frank Whitbeck got a great break on his last four days in town before going to Los Angeles to take over the general publicity for West Coast Theatres. Ordinarily in the habit of paying from six bits to \$2 for his luncheon and coffee at luncheon (due to his lack of skill with the cubes), Frank had the novel experience of being guest at three farewell feasts, tendered by his local friends and pals. He didn't even have to tip.

Felice Greenberg, superintendent of Loew's Warfield building here, was given the distinction of being first San Franciscan to send a photograph (actual transmission of own handwriting) in a telegram of congratulation sent to Alleen Stanley in "A Night in Spain," opening in Chicago.

Bell Telephone Co., which sponsored the stunt, photographed Miss Greenberg while in the act of writing and a few minutes later the photo was wired by telephoto to Chicago, transmission requiring seven and a half minutes. A similar photo taken at the Chicago and was telephoned here at the same time.

Harry Rose will m. c. for Harry Shea's Sunday clocnets at the Earl Carroll, New York.

Gene Ford and Earl Thomas, long with Ned Wayburn, have stepped out on their own and produced a Junior League show.

MINNEAPOLIS

BY LESTER REES

Met—"Rose-Marie."
Shubert—Stock.
Hennepin—"Dancing Daughters"—vaude.

Pantages—"The Night Bird" and vaude.

Palace—Musical tab.
Gayety—"Girls in Blue" (burl.).
Minnesota—"River Pirate" unit.

State—"Sadie."

Strand—"Wings" (3d week).

Lyric—"Mating Call," 1st half.

Grand—"New York" (2d loop run).

The Palace-Orpheum, St. Paul, doubled its gross of the preceding Sunday the opening day of the M-G-M pictures there with "Excess Baggage."

Fox, for the first time, and Warner Bros. are getting breaks on Minnesota and State dates. Both of these big, leading P. & W. Public theatres are using a large number of the two products. Loss of the M-G-M 1928-29 output to the Hennepin-Orpheum is one of the reasons for this.

PORTLAND, ME.

By HAL CRAM

Empire—"Uncle Tom's Cabin" (wired).

Jefferson—"Free Soul" (stock).

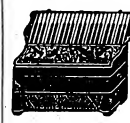
Keith—"Vaudeville."

Portland—"Doodlum."

Maine—"Sweet 16."

N. E. Operating Corp., controlling the Maine and building the State, says it will acquire the control of Jefferson, Strand and Empire by Nov. 1.

Edith King is leading lady at the Jefferson stock this week in "A Free Soul." She was the lead of the company about two years ago. Robert Paris is the new juvenile.



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VOL. XCII. No. 13

NEW YORK, WEDNESDAY, OCTOBER 10, 1928

64 PAGES

33% OF FILM ACTORS ARE OUT

Elinor Glyn Registers Kick On False Hoke of Pictures

Elinor Glyn has definitely abandoned moving picture direction and supervision, as she does not desire her name attached to pictures containing glaring inaccuracies that destroy the reality of the picture and make it laughable.

In the future Miss Glyn will confine herself to writing stories for the movies and is now engaged on her first talker. That field the Madame believes will be her greatest forte as film producers will not be able to change dialog pictures.

Referring to inaccuracies, the Madame spoke of the incredible Hollywood ladies with her short skirts, short sleeves and little cap, popped into every society picture, and the laughing stock of Europe.

"However," said Madame, "I am perfectly amenable to what the producers want, only I don't wish my name attached. If they know what the public wants and can make money, let them. I do think if I were let alone I would know what the public wants as I always have in my writings."

One thing that public does not want, Madame Glyn is assured of, is the society picture. Unless the heroine is a stenographer or a shop girl who marries her boss and becomes a lady over night, or the hero is a hairy Bolshevik who marries the princess, the public will not tolerate society pictures. Madame Glyn said that this was illustrated to her in two of her own pictures. At one time on the coast, her picture "Love's Blindness," a beautiful "accurate" picture that she had supervised herself, was playing

(Continued on page 56)

Fox After 4 Broadway \$2 Houses for Talkers

Fox is counting upon giving from six to eight sound pictures twice daily careers on Broadway this season. Those features are to be released on the '29 and '30 program. Some will start out next September.

To accomplish this the Fox organization will have three, and maybe four, legit sites under lease by Feb. 1. The theatres will preferably have Broadway frontage, but will be on side streets if necessary. An announcement naming the houses secured is to be made in two or three weeks.

Fox gives up the Globe this Saturday which shuts out "Mother Knows Best" and leaves the Gaity as this outfit's sole \$2 representative along the alley.

"The River" is next here, and "Our Daily Bread" is pencilled to overlap on the former picture. These features have been directed by Borzage and Murnau, in that order, but a change in booking is probable inasmuch as both films have the same couple as leads, Mary Duncan and Charles Furell.

Film has renewed its lease on the Gaity, through Pathe, for the entire year of '29, the renewal going into effect Dec. 29.

Fooled on Weeps

Red-eyed women daubing at their cheeks with tear-soaked handkerchiefs are common after performances of "The Singing Fool" at the Winter Garden.

One dame, still weeping, speaking about Al Jolson, said: "Kin you beat it? We're crying for him and he's on his honeymoon."

800 Pool Rooms Reported Closed Suddenly in J. C.

Over 800 race track pool rooms are reported to have stopped operations in the Jersey City section Monday, with an indefinite stop said to have been put on all of them.

No one is named as authority for the order, which went through the customary undercover channels.

The Jersey City pool betting places are phone rooms and carry the bulk of the race track betting in the metropolitan district. Much of it comes also from farther away points. Other than the few petty larceny street or store handbooks in New York, the bettors Monday were in a panic through inability to lose their money by following the dope.

Each of the Jersey rooms employs three people. All were thrown out of work.

No one knew whether politics is behind the J. C. affair or the legislative investigation, also involving picture theatre owners of the state and looked upon as political, going on over there.

The J. C. pool room system, the most perfect ever devised for race track betting away from the tracks, has been in existence for years.

Double Clean-Up

Vaude at Libby's Music Hall, on the lower east side, New York, began its second season this week with 10 acts. Bill consists of songs, dances and comedy in English, Russian and Jewish, offered free to patrons of Libby's Turkish baths.

Subway advertising claims spot is the only all night vaude house in the world.

While the bath hounds are going through their ablutions they are entertained by a jazz orchestra under the direction of M. Kertchmaroff.

Hurry Gotti is booking the acts into Libby's and Sidney Corsever is M. C.

LEGIT PLAYERS REPLACING THEM

Talent from Broadway Legitimate Ranks Believed Inevitable for Talking Pictures—Inroads Have Started—Over 250 Stage Players to Be Imported to Hollywood

NO MORE DUMBBELLS

Los Angeles, Oct. 9.

It is stated that the number of strictly picture players available for principal roles, including stars and featured actors in the local film colony, will be reduced by 33 per cent when the talker situation will have settled down.

This decrease will be filled in by legit players, mainly drawn from Broadway. Other necessary talker talent from legit branches will likewise be imported to this end.

Another matter everyone agrees upon is that the pretty face dumbbell is being written off of the screen by the newest wrinkle in films. Unless the dumbbell has intelligence, occurring once in 100 times, she is utterly useless in dialog pictures.

There are at present about 750 picture colony players to be numbered among the available heretofore in silent films. An estimate claimed fairly accurate based upon his own needs and calculations by a leading studio head is that not less than 250 role players from the legit ranks will come west. Many are already here. Each one of these will supplant a picture player.

It is further asserted by the same studio head that despite the reports strictly picture actors may be trained for dialog films, it is improbable except in special cases.

Hollywood film production is 50 per cent below normal for this time of the year, and every one is running around in circles. The sound pictures are responsible for present conditions. It may be two years before Hollywood is fully equipped. Present situation will continue for two years unless, as is claimed, sound pictures can be turned out faster than the silent pictures.

Talking on the talker subject one of the best known producer-directors said:

"After all these years everything is swept away in a moment. It means that we all have to start from the beginning again. Past reputations count for nothing."

From several sources it is reported that story-buying has been temporarily halted pending some solution to the new problem confronting the film business in the talkers. Suspension of activities has hundreds of actors out of work at the present time.

Producers are, for the present, unable to arrive at any definite plan

(Continued on page 56)

100,000 Stage Struck Collegians Clamor to Enter Show Business

Nose Fixing

To all appearances there must be a number of gals going for nose straightening. A count along the main stem disclosed over a dozen dames with their schnozzles hidden behind piasters.

Several others had piasters taped back of the ears or under the chin, indicating possible face-lifting treatments.

Murphy's Straw Vote Cast Out by Gorman

Senator Frances Murphy, comedy monologist, got the official razz Sunday at Keith's Broadway, New York, when about to start on the week's term in the new bill. The Senator remained in the performance, strawvoteless, after a heated controversy with Tom Gorman. The latter supervises the bookings of the Keith New York houses.

Murphy, who disguises the homeliest map in the show business with a mick monicker, told Gorman he had done the straw vote thing as a gag from every stage he had played for the past three months. But not at the Broadway or in New York, answered the hardboiled 'em who had forgotten to put on the ear muffs after casing over the and news.

It appears the controversy originally had started in the Keith booking office over the Murphy temporary election gag. There a division of opinion arose. The Senator is reported to have appealed to one section in authority and received its okay. When the matter reached John Ford, in charge of Keith's, he disapproved on the ground the circuit maintains a strict neutrality politically even for comedy purposes. Gorman followed instructions in gagging the gagger.

Senator Murphy has asked the audience in many cities of over 20 states while doing the stunt as to their preference—Smith or Hoover. He compiled his reports on each city, noting them in a small book carried by him. Murph said all of his reports recorded the actual result, without partiality and with no opportunity for either side to plug or plant. He is said to have forwarded a duplicate of his report about two weeks ago to the political headquarters of both candidates as possible pre-information about doubtful states.

Now Murph is in a doubtful state himself. It's only about six weeks to election and with the best gag he has ever had scrambled during his New York time, also about six weeks. He's ready for the river.

In fact if you had asked the Senator which he would rather have left in the dressing room, that rag or his right eye, he would have picked the eye.

Stage struck collegians have become so numerous it is reported over 100,000 applications are yearly received in the show business from university men wanting to make connections or asking information as to the theatre in some form.

A recent survey by a college faculty of the contents of rooms and dormitories resulted in the discovery that over 60 per cent. of the undergraduates have pictures of stage and screen stars in their rooms. Intense interest in show business from the financial as well as the stage angle is also reported by a showman who has been on college faculties as professor and dean and who tours the country two or three times a year.

The college show, whether an annual or quarterly event, is now said to be considered an equal, and by some a more desirable goal, than the athletic teams. An estimate is that there are over 75,000 university men actively connected with undergraduate dramatic societies and that 95 per cent. of approximately 600 colleges in the country have dramatic societies.

Deans and heads of colleges have been constantly applying for information relative to guiding students desiring to enter the picture business. This branch of showdom has lately been in receipt of most of the applications.

Another claim is that over 6,000 applications were made for attendance at Professor Baker's School of Fine Arts at Yale at the beginning of the fall semester, but only 40 pupils were accepted. Students under Prof. Baker produce, write and direct their own productions with it understood there is no chance for enrollment unless the boy has written at least a play or a sketch which Professor Baker has found acceptable.

Town Boys Claim Yale Youths Work Too Fast

New Haven, Oct. 9.

In order to hold their best paying customers the operators of the Embassy and Cinderella, downtown dance halls, have agreed to bar all Yale students unless they are accompanied by girls.

The town boys have squawked that the students, coming as stars, are stealing their girls for the evening, while they paid the bill. It's been going on for some time.

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London as It Looks

By Hannen Swaffer

London, Sept. 28.

I find it very difficult to discuss the matter of American plays in England. People like Sir Alfred Butt, ignoring the fact that I hold them in the highest regard as most, accuse me of "personal attacks" whenever I protest against the wholesale American invasion. Why cannot public men understand that when their public actions lay them open to criticism, newspapers criticize and yet often like the people of whom they are writing?

A Bombastic Reply

Sir Alfred Butt's speech made to the shareholders of Drury Lane, this week, seems to resolve itself into a reply to me. "Mischievous makers tried to create prejudice because colored artists were being introduced into the National theatre," he said, "but, feeling on the whole (to quote a phrase of Max Beerholm's) that it was not worth while taking serious notice of remarks thrown from the gutter into the gutter, we steadily pursued our course and after very strenuous labors 'Show Boat' was successfully launched. It seems incredible but the daily, weekly and monthly receipts of 'Show Boat' are bigger than any we ever took with either 'Rose Marie' or 'The Desert Song'."

A Challenge to Sir Alfred

"Ladies and gentlemen," said Sir Alfred, "there are still those who spend their time trying to get cheap applause by attacking our policy in producing three successive musical plays emanating from America. From a business point of view, I would very much rather produce a British musical play than a play of American or Continental origin. I ask nothing better than a really good British scenario. I am constantly reading British plays and I would gladly grasp any play submitted to me that had a reasonable chance of being a success. I shall certainly not be deterred by mischievous propaganda from pursuing the course which I think is right."

Now, in reply to all this, I must say that not one statement of mine, made in print about American plays in England, has ever been contradicted by anybody. I challenge Sir Alfred Butt on this matter.

A Proud Member of Parliament

After quoting, with pardonable pride, the records of the takings of Drury Lane, Sir Alfred ended his speech with extraordinary words.

"Ladies and gentlemen," he repeated, "that is a record that no other theatre in the world can put forward. It is a record of which I am proud, not only as a theatrical manager but as a Member of the House of Commons and one who has at heart the best interests of the community."

Strange Imperialism

Really, politics are coming to a fine mess when a Conservative Member of Commons, who is in favor of safeguarding British industries, can stand up and boast that he has successfully imported three American plays, in succession, into the theatre which he still persists in calling National.

Frankly, I have a very good mind to oppose Sir Alfred Butt at the next election. If I did so, I should stand merely as an Imperialist. I should be supported on the platform by scores and scores of British actors and actresses, dozens of playwrights, and Heaven knows how many musical composers.

British Empire Union Pleads

Why, only two days ago, Reginald Wilson, the secretary of the British Empire Union, called on me and appealed for assistance for a scheme his Union was preparing, for the help of British actors and actresses.

I told him the scheme was no good. I pointed out its faults. I suggested the sort of scheme that might help. I told him so-called imperialism often fell down when "Business" came in.

Now, on the one side we have the British Empire Union and, on the other side, we have Drury Lane Theatre. Which is right?

Will Butt Fight Me?

If Sir Alfred Butt will resign his seat and fight me at a bye-election. I will oppose him. I make the condition beforehand, however, that the only meetings which take place in the constituency are meetings at which both of us meet in debate on the platform, so that the constituents can see us and hear us and judge between us as to whose imperialism policy is right.

In saying this, I must insist that I desire no deep applause, that I shall not quote Max Beerholm but Arthur Hammerstein, and that I hope it will only inclose my personal liking for Sir Alfred Butt.

Mother Janis Does Not Like Me

Poor Mother Janis is another one who is very cross with me. Now, all I did was to go and say to Elsie, whom I had never met before, "Tell me all about this Momma stuff."

I reminded her how lots of people thought she was mother-ridden and that she might like to reply to it. She did.

She was very frank about how her mother signed her checks and did all her business and argued with the managers, volunteering the statement that her mother always went out with her because she would rather have her mother with her than anybody. This was all printed fairly, in fact almost without comment.

Yet, now I hear, Mother Janis is very cross. Elsie is not.

The Elsie Janis Failure

What can you write about? Can you print no truth at all? No! The fact is, of course, that Elsie Janis's first night here was a failure. She had the misfortune to be up against Cicely Courtneidge, who is as clever now as Elsie was at her best.

Mother Janis set in the box, all though she was, and applauded Elsie all the time, and did not applaud the others. She is a mother, after all. It is not my fault that Elsie Janis was tired, or that she has passed her best. If I had not passed my best, I should not be well known now. When you are doing good work, nobody ever takes any notice of you.

Besides, the truth is we are tired of all these imitations of Will Rogers in England. Oh dear, how tired we get of the mention of that man's name. When we think of cowboys, we think of the Rodeo and its insufferable cruelty to animals.

I Anger Film Critics

I am also in trouble with the film critics. I committed the unpardonable offence of writing about the talkers. The Warner Brothers people tell me I was the only newspaperman who called on them to find out something about it.

After all, Herman Starr is somebody in the business, I suppose. One (Continued on page 55)

JOLSON'S SAIL OCT. 16

London, Oct. 9. Mr. and Mrs. Al Jolson, accompanied by Mark Hellinger, sailed for New York on the Leviathan on Oct. 16. Mrs. Jolson is going into rehearsal immediately for "Whoopee," which Ziegfeld is preparing.

"Pennant Pair" Sail Nov. 2

London, Oct. 9. Van and Schenck will not remain here for more than the four weeks originally contracted for. They sail on the Leviathan Nov. 2 and open a Keith-Albee tour at the Palace, Cleveland, Nov. 11.



GEORGIE WOOD

Affectionately known as "Wee Georgie," once thought of billing himself as a half-pint actor, but here in England it might be taken to indicate I am a "drunk" act which would be unfair, untrue and misleading, because I have a "tea-complex" (whatever that is!).

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Russia

Moscow, Sept. 15.

"All God's Chilluns Got Wings" will be shortly introduced to the Russian stage by the Moscow Kamerny theatre. Eugene O'Neill's work will be known here as "The Black Ghetto" and is expected to be one of the chief attractions of the Moscow season. New title is chosen because of its sensationalism, the Russians usually associating the word ghetto with the Hebrew race.

O'Neill has been a favorite here for several seasons. His "Anna Christie," "Desire Under the Elms" and "The Hairy Ape" were produced in Moscow and Leningrad with marked success and are still shown in the provinces by rep companies. "Desire" was screened by a Russian-Caucasian studio, but the film was a flop.

There being no copyright agreements in force between Soviet Russia and the United States, O'Neill gets no Russian royalties.

Orienteff, Alla Nazimova's former husband who accompanied her on her first trip to America, is reported recovering from his recent severe nervous breakdown.

His return to the stage is, however, doubtful.

New York's Russian Season

With the new quota regulations continuing to hit Slav immigration into this country, the Russian theatrical season in America started off half heartedly this year. Russian newspapers in New York report a further and very noticeable drift of the Russian speaking residents of the city towards the English plays and musical comedies of Broadway.

First definite rumblings of this phenomenon were recorded in 1926, two years after the passage of the Johnson Anti-Immigration Bill, but by now almost every theatre going Slav in New York heads towards the big stem when he goes show shopping. Result is that so far this season only one Russian dramatic company has been active. It played "Anna Karenina" once in Philadelphia and once in the Bronx. Management did not exactly lose money, yet it seemed wise to play no more. The actors and the stage director were sent back to their tasks in bulk painting studios and shops.

A few Russian actors while in New York began to study Yiddish, never before known to them, and had actually mastered the tongue. The Pavel Barstoff is appearing now in Schwartz's Yiddish Art Theatre. Boris S. Glagoln, stage director of Moscow, though knowing not a single word of Yiddish, is also with Schwartz. He will direct the Yiddish version of "Ottello" for Maurice.

WILLIAMS' VAUDE RETURN

London, Oct. 9. Herb Williams returned to vaudeville this week, opening at the Lyceum, where he scored emphatically.

Williams is doing an extra bit by acting as accompanist-for-Dick Henderson.

"DEADLOCK" DULL

London, Oct. 9. "Deadlock," which opened at the Comedy last night, is a dull play, and hopeless for America. It has a solitary bright spot, the acting of Lewis Shaw in a schoolboy role.

Paris Chatter

Paris, Sept. 27.

Sacha Guitry has chosen a youthful salesman in a dry goods store here, Pierre Tristan by name, to impersonate Charles Lindbergh in his forthcoming spectacular show at the Chatelet. Tristan closely resembles Lindbergh in features.

One of the local scribes dragged Almee Simple McPherson all around Paris on a sightseeing tour of the naughty places. She said that she was shocked and that a good revival would be about the best thing for the "sinful city," but the reporter who went with her said that the evangelist could not seem to get enough of the row dives.

Paris's most elite night place, the Blue Room, operating at Biarritz during the last part of the summer, is open again. This place which does not have any draw in the way of entertainment other than a band, gets the biggest play from international spenders in the gay capital.

Van and Schenck dropped into the Ambassadeurs the night before the place closed for the season and were invited by Ted Lewis to render a number. The boys took the audience by storm singing six songs before they were allowed to take their seats again.

Earl Leslie has been out of the bill at the Moulin Rouge for a couple of weeks having taken the Riviera. He is working on the new revue which he is to produce during the fall, also to have Misguetti until she starts on her Continental tour in January.

Warsaw reports Paderewski has signed with Metro-Goldwyn-Mayer for a talking short at a large fee. Marquis de La Falaise, husband of (Continued on page 58)

London Chatter

London, Sept. 28.

Sights: Freddie Astaire's face when his horse "Wearing a Crown" came in second.

Beth Chailis when she finds a letter to her marked O. H. M. S. is not for a command performance, but a command to pay her income tax.

There are certain house managers in England Frank Van Hoven disliked the last time he was over here. One is still at his job in Liverpool. Frank got on to him on long distance and the following conversation ensued:

V. H.—"Hullo, is that Mr. Blank?"

Mr. B.—"Yes, who is it?"

V. H.—"I am Frank Van Hoven; I hear you are sick."

Mr. B.—"Sick? I have never been better in my life!"

V. H.—"Sorry!"

American performers in London with only six working days weekly find themselves at a loose end on Sunday. To overcome this, a crowd consisting of Mr. and Mrs. Herb Williams, Ann Codee, father, and Frank Orth, Claudie Coleman and mother, Hyde and Burriel, Sylvia Clark, Bobby Kuhns, Edna Darg, Bobby Jarvis, Miss Vernon, Clay Smith, Phil and Philora hired a bus for the day and visited many London sights, finishing up at Brighton.

With the termination of the run of "Bears," Max Havelaar returns' revue at the Duke of York's, the show was bound to play three weeks in suburban London, not in Herb Williams' contract. The houses insisted Williams must be in the show. Although he was offered \$400 more weekly for vaudeville, Herb preferred to keep the company working for three more weeks.

The estate of the late Ellen Terry is valued at \$110,000. She left \$1,000 to James Carew, her third husband, as a token of good will. Some of her property is to be sold at Christie's (auction rooms), including the portrait of herself by G. F. Watts, her first husband.

The small cottage in Kent where Miss Terry died will probably be (Continued on page 58)

'NONETTE' IS HOLLAND'S 1ST MUSICAL COMEDY

Amsterdam, Sept. 27.

Believe it or not, but Holland is about to see its first musical comedy in "No, No, Nanette." It's a twist in the Dutch theatrical situation that both English and American managements have previously passed up such a venture. Maybe they're right.

Anyway, a troupe under the direction of Defrain comes into the Grand here late next month to do "Nonette." House seats 800.

Whispering Jack Smith opens early in October in a Hague opera-tta managed by Byleveldt.

He then comes here to the Tuschinski theatre.

Vaudeville performances at the Carre, Amsterdam, have stopped because of lack of interest. Theatre seats 1,800. Inferior bills are the cause.

Owing to bankruptcy the Flora theatre will be offered for sale the end of next month.

LONDON WALKOUTS SCORE

London, Oct. 9.

Greenlee, and Drayton, colored performers who walked out of the Palladium recently when the house management insisted on cutting their 15-minute routine to 10 minutes, have just opened at the Coliseum.

Here they did a total of 16 minutes and scored nicely.

MOULIN DEAL OFF

Paris, Oct. 9.

Negotiations between Dufrénoy and the owners for tenancy of the Moulin Rouge, have come to an end, at least for the time being, with nothing accomplished.

Pavlova on Wing

Paris, Oct. 9.

Anna Pavlova arrived in Paris from her engagement in Buenos Ayres late last week. She went on to London immediately, to remain until her departure for Egypt Nov. 13.

Robins Back at Savoy

London, Oct. 9.

A. Robins, the walking music store, opened a six weeks' return at the Savoy Hotel last night with four weeks at the Kit-Cat restaurant to follow.

SAILINGS

Nov. 1 (London to New York), Both Chailis, Mrs. Chailis, Eddie Lambert (George Washington).

Oct. 17 (London to New York) Renoff and Renova (Majestic).

Oct. 16 (London to New York), Mr. and Mrs. Al Jolson, Mark Hellinger, Trixie Friganza, Mr. and Mrs. Frank Tours, Beatrice Lillie, Arch Selwyn, Morton Downey (Leviathan).

Oct. 13 (London to New York), James B. Pagan (Aquitania).

Oct. 13 (New York to London), Josie Heather (Baltic).

Oct. 13 (New York to Berlin), Ludwig Berger (Albert Ballin).

Oct. 11 (London to Africa) Alma Barnes and sister (Walmer Castle).

Oct. 10 (Paris to New York), Maurice Chevalier, Adolph Oso, Maurice Chevalier, Adolph Oso, Jacques Peyder (ile de France).

Oct. 6 (London to New York) Mr. and Mrs. John J. Murdoch and their daughter, Pat Casey, Archie Selwyn, Mary Jerrold, Hubert Tarnen (Mauretania).

Oct. 6 (London to New York) Percy Burton (Lancastria).

Oct. 6 (New York to London), James Thatchler (Leviathan).

Oct. 6 (New York to Paris), Mr. and Mrs. Charles E. Bray (Pennland).

Oct. 5 (New York to Paris), Sydney Shields, Mr. and Mrs. Charles E. Bray (Pennland).

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FILMS LICK SHAKESPEARE

PARIS SEES 'BROADWAY' WITH BOOTLEG EFFECTS

Tiny Hooch Bottles Given at Intermission—Other French Openings

Paris, Oct. 9. "Broadway" was well received in its French translation at the Theatre de la Madeleine last week. Play has been splendidly cast by Camille Wynn, who appears as producer.

Feature of the premiere was presentation to audience during intermission of tiny bottles of whisky labeled "Bootleg," apropos of the night club hooch traffic in the play. Garride as Verdis, P. Amiot as Crandall, Pasquali as Roy Lane were splendid. Georges Polley, Darbray and Meg Lemonnier, last named as "Billie" Moore, did excellent work. Jeanne Boitel replaced Germaine Reuver at the eleventh hour in the part of Pearl. The French adaptation of the New York night life classic is by Charles More, while Elizabeth North staged the production.

"The Wasp" Liked
"La Guepe," three-act comedy by Romain Collus, staged at the Theatre Femina by Andre Galhard, made a good impression. It is typically French, telling the story of a beautiful married woman who inflames all men she meets, but remains cold herself. In spite of her preaching of self-control, she ends by eloping with a nephew of her host.

Notable in the cast is Pierre Brasseur in the role of the lady killing nephew. Others are Huguette, Marcelle Prouce and Blanche Toutain.

More Femme Studies
Originally "L'Acquittée" ("The Woman Acquitted"), a new comedy by Leopold Marchand, now retitled "Siam," is the first venture of Rene Rocher in his tenure of the Theatre Antoine. France, which is another psychological study of a woman, was fairly well received. Story has to do with a married woman who kills the lover who deserted her and wins an acquittal through her brilliant defense. Her husband proceeds for a divorce as a matter of course, although she herself is involved in an intrigue with an actress.

The lawyer who won her freedom confesses he loves the murderess and they elope without waiting for the woman's divorce. Woman, however, finds that she cannot return the lawyer's affection, owing to her grief over the lover she herself had killed. Thus the elopers separate. In the cast are Jean Worms, Marcel Andre, Cremieux, Armond Morins, Henry Houry, Mine, Simone Deguyse and Mady Herry.

Marathon Doubling

London, Oct. 9. On the eve of returning to America, Morton Downey is doing a doubling stunt that is not only creating a record, but is getting plenty of talk. He doubles daily between Brighton and London, 55 miles apart. He does two shows nightly at the Hippodrome, Brighton, and then gets into London in time for a show at the Cafe de Paris at midnight. Downey sails back next week.

Latinize Paris Revue

Paris, Oct. 9. The Paris idea of America's Broadway is to be translated into Italian, making a high record for international producing. Event is the opening this month in the Olympia, Milan, of a Latinized version of a Paris revue called "Hailo Broadway."

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Register!

Registration all of this week (Oct. 8). Register any evening between 5:30 and 10—but register! Polls open all day Saturday.

IVOR IN HIDING

His Play Produced Under Pseudonym—"Truth Game" Trivial

London, Oct. 9. "The Truth Game," produced Oct. 5 at the Globe is a comedy, credited to a prop author's name, but in reality is the work of Ivor Novello. Cast features Lily Elsie and Novello. Piece is trivial, with a plot insufficient to make an evening's entertainment, but it is splendidly acted by a brilliant cast. Forecast is that it will enjoy a limited run in the West End and then die. Idea is entirely unsuited for America.

High Price for Rights

London, Oct. 9. Both "The Front Page" and "The Royal Family" have received advances for the German rights which are records. In contrast to the usual \$3,000 or so, "The Front Page" drew down \$6,500, and "The Royal Family" got \$5,000. Both plays are produced by Jed Harris and are current in New York.

CONTINENTAL DATES

Paris, Oct. 9. A. Robins and his walking music store tour the South of France beginning in February. Nicolaia and Drosdoff, dancers, formerly in the Palace revue, have been engaged for America during the autumn. Glenn Eilyn the dancer is booked for Paris dates in November. Carr and Parr, dancing comedians, will be on the initial bill of the new Excelsior, new music hall in Milan, opening Christmas. Engagement is for a month. Woodward's Mule is on the bill. Jack Hilton is returning to the Empire the middle of December. "Whispering Jack" Smith goes into the Palace revue for three weeks in January. Dimazy, famous tenor, is featured at the Apollo beginning Monday (Oct. 8). In the same show are Teddy Brown, Bianca Bachilla. Gracy Field opens at the Apollo Oct. 15. Moss and Fry make their English debut at Brighton week of December 31. The Paladium, London, follows. Roth and Shay open at the Apollo, Paris, next week for a fortnight, and Fred Garno's "Humming Birds" act has been booked for the Empire, Paris, sometime in February.

Coward's 1-Man Opera

London, Oct. 9. Noel Coward has finished an entirely, absolutely one-man, solo operetta, having written book, lyrics and score. He ought to produce it and star in it himself to make it complete. But he won't. C. B. Cochran holds the British and American rights of the work and will produce it in the spring.

THIRD "NEWS" JUVENILE

London, Oct. 9. Art Fowler, having replaced Neil Collins as the juvenile lead in "Good News" here, was withdrawn from the role after 10 days. He is succeeded by George Murphy who formerly did bits in the show besides a dance specialty with sufficient Johnson, his wife. The ballroom team joined this musical after playing some weeks at the Richman Club, New York. Murphy is a Yale boy.

AVON PLAYERS NO MONTREAL PANIC

Gest's Imported English Company Did \$12,000 at \$3 Top in Montreal Last Week, with Six Different Plays—"Mother Knows Best," Fox Dialog Talker, at Capitol to 75c Top, \$30,000

WILD OVER TALKERS

Montreal, Oct. 9. William Shakespeare was given a terrible whipping here last week by moving pictures. At the Princess to a \$3 top and with 2,300 seats, the Avon Festival Players, also called Shakespeare Memorial Players, imported from England with a different play nightly, did \$12,000. At the same time the Capitol, seating 2,700 at 75c top, playing Fox's dialog picture, "Mother Knows Best," did \$30,000, equaling the records of the house. That record was made in September when the Capitol, the first Canadian theatre wired, had its premiere record set to \$30,000. Previous Capitol grosses with still pictures were around an average of \$16,000.

The Princess held fair houses for three of the plays and bad houses for the other trio. The Capitol had a turnaway nightly, holding up the grosses of the other picture houses down town.

Another dent made by the talker was at the Imperial, where Keith's two-day vaudeville is playing. With a strengthened bill, the Imperial drew \$10,000, against the \$15,000 its straight vaudeville started off with for a few weeks a couple of months ago.

The Avon Players came here, Morris Gest direction, billed as under the direct patronage of His Majesty, The King. The esteem extended to the players and the name by the local critics was the greatest success. Critics since have been loud in their walls over the reception via box office of the Shakespearean group from an ample English population. An alibi for the English is the Princess \$3 top. And that this town has gone wild over talkers.

Jackie's Overseas Dates

Paris, Oct. 9. Jackie Coogan's continental tour has been laid out. It opens at the Eldorado, Nice, Oct. 19 with these other engagements in order: Capitol, Marseilles, Nov. 2; Paladium, London, Nov. 19; Admirals-palast, Berlin, Dec. 14, to remain there for two months as feature of a new revue.

Keys in "Burlesque"

London, Oct. 9. After a couple of years in pictures with his own producing company, Nelson Keys will return to the stage in the British version of "Burlesque." The show is listed to open in Portsmouth Nov. 5 prior to trying for a West End run. Little has been heard of Keys' film efforts.

ROUGH COMPETITION

London, Oct. 9. Just before Erine Edelstein sailed for New York, a burglar broke into his London office and turned it inside out, ransacking his papers in search of whatever a burglar would look for in an agent's office. Nobody can point at any rival agent with any certainty, but the facts are as stated.



WILL MAHONEY

The Boston "Advertiser" said, "Where there's a Will Mahoney there's a way to get the most out of every wisecrack. This boy does some excellent tap dancing, too. And until you've heard Will warble 'She's My Lily' you haven't heard something you simply MUST hear."

Direction: RALPH G. FARNUM 1560 Broadway

Honor Chevalier on Eve Of Sailing for America

Paris, Oct. 9. Maurice Chevalier was the guest of the American Luncheon Club a few days ago. The comedian made an address in English expressing his pleasure at the prospect of visiting the States. He obliged with a song to the delight of the hosts.

The Paramount staff here also entertained the comedian with a farewell banquet last night at midnight. Three hundred notables of the stage attended. Chevalier read eulogistic messages of welcome from Adolph Zukor, Mary Pickford, Norma Talmadge, Bebe Daniels, Florence Vidor, Charlie Chaplin, Emil Jannings and others in Italian.

He is sailing on the Ile De France tomorrow (Wed.).

"Thunder" Proves Dull

London, Oct. 9. "Thunder on the Left," offered last week at the Kingsway, proved ponderously dull for two acts. It is an adaptation of Christopher Morley's novel of the same name. Production has some very beautiful scenes, but that can scarcely carry it. Play's main chance is in the support of the Kingsway following, built up lately by "Marigold," which preceded the new piece there.

Doc's Say So Vain

Paris, Oct. 9. Gypsy Roumaje, American dancer, was ordered to pay 45,000 francs damages to Dufrenoy & Varna, arising from a breach of contract to appear in the former Palace Revue. The performer presented a doctor's certificate of illness as reason for her absence, but she did not appear at the trial of the suit and judgment was given in default. Effort to have the case reopened is likely.

"NAPOLEON'S" SUCCESSOR

London, Oct. 9. "Napoleon's Josephine" will be withdrawn at the end of the month from the Fortune theatre, giving way to "The Mollusc" in Barry O'Brien's revival, starring Joe Coyne and Constance Collier.

PARIS ON SUN TIME

Paris, Oct. 9. Paris went back to sun time Sunday (Oct. 7), there being no appreciable effect on the box office upon the changing of the clock. Weather is changeable with business about normal.

JOSIE HEATHER IN NEW SHOW

London, Oct. 9. Josie Heather will come over to appear in "Lauda," a new production to be made by J. L. Sachs. Miss Heather leaves New York Oct. 13 on the "Baltic."

Aimee's London Flop; 2d Meeting 'Way Off

London, Oct. 9. Despite the bullyhoo, Aimee Semple McPherson hasn't attracted much attention here. The publicity attendant upon her arrival drew a crowd of 10,000 to her first meeting in Albert Hall but there was no enthusiasm, only curiosity. Second meeting in the same place drew less than 2,000. Aimee intended remaining in Albert Hall for a week and to follow up that engagement with a six or eight weeks' tour of the provinces. Neither the seat money or the collections are yielding anything approximate to the expenses involved. Her London appearances are regarded as an utter failure.

Duncans in London

London, Oct. 9. Duncan Sisters made their entrance to London last week with "Topsy and Eva" at the Gaiety to be enthusiastically received by a friendly audience. The press comments are generally favorable. One line of opinion is that show is too slow and pitched too much in the same key. As evidence of this, it is pointed out that one of the hits of the performance was a John Tiller duncing group blacked up for the occasion. Limited run predicted, based on personal popularity of the Duncan girls.

Matinees at Holborn

London, Oct. 9. The Holborn Empire goes into policy of two matinees a week beginning October 15, this being the second house of the circuit to make the change. All contracts for General Theatres Circuit now call for 14 performances a week, indicating that the system will be general, calling for the two matinees a week in addition to twice nightly.

PARIS "MARY DUGAN" SET

Paris, Oct. 9. Jane Marnac and Camille Wynn, under the business name of the Marwyn company, have leased the Apollo commencing in January, and will stage "The Trial of Mary Dugan" in a new French version after the first of the year.

"The Noose" in London

London, Oct. 9. Marty Sampter has completed arrangements with Sir Alfred Butt for the production here of "The Noose."

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The Tiller Dancing Schools of America, Inc.

54 WEST 74th ST., NEW YORK
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Phone EDwards 8216-6
New Classes Now Forming

Transparency Backgrounds By Roy Pomeroy's New Process Make "Location" Unnecessary

Los Angeles, Oct. 9. In the making of "Four Feathers," Paramount is employing a new process of film photography that may sound the death knell of distant and lengthy location trips.

Two years ago, Roy J. Pomeroy, chief of Paramount's special effects division, began the development of the process which produces what are known as transparency backgrounds. These permit of the photographing of a background and later superimposing the dramatic action in the studio itself.

Some time before the Williams process was introduced with the same objective, this process involving a blocking out method, which owing to the difficulty of manipulation and the chance for slips, was never widely successful.

Pomeroy began his experiments along entirely different lines working on a principle of light infiltration in which the color of the negative played an important part. When Pomeroy had perfected his process he demonstrated that it was possible to photograph any background and then add the player action simply by running the film through the camera again and having the actors perform before a blank background on a studio stage.

Through the light infiltration and colored negative principle involved, the actors registered on the film and their images automatically blotted out that portion of the already photographed background over which they passed, without a trace of ghost outlines.

It was the perfection of this process which enabled Paramount to launch upon the production of "Four Feathers" on a scale which had not been previously conceived.

Merian C. Cooper and Ernest B. Schoedsack, two adventurous film makers, had already appeared twice from the hinterlands of the world, first with "Grass," the portrayal of the life of nomadic peoples of the near east and the second time with "Chang," the Siamese jungle picture which proved one of the biggest money getters on the Paramount program last year.

Months in Africa They presented to Louis L. Lasky the idea for an African picture. When it was found that the new transparency background process was available, the idea was expanded into a pictorializing of A. E. W. Mason's story, "Four Feathers." This gave Cooper and Schoedsack the opportunity to make a picture of their own particular type of life in another little known part of the world and yet add to it the dramatic action of a cast of trained film players.

Cooper and Schoedsack went to the jungles of West Africa, bearing with them the transparency background equipment. They spent months in the wilds photographing material which it is declared would have been impossible for a large company of players on location, both from the standpoint of circumstances and the prohibitive cost.

They returned to Hollywood with their background and now are superimposing the players' action in the studio with a cast headed by Richard Arlen and Arnold Kent, who are doing their stuff against blank backgrounds.

Should the transparency background system be employed extensively, costly location trips will be a thing of the past. All that will be necessary will be the services of a couple of cameramen who can be sent to any part of the world to photograph backgrounds of every conceivable nature and come back to permit the actors to do all their stuff in the studio.

Weather Forecast

Washington, Oct. 9. Weather Bureau furnishes the following outlook for week beginning tomorrow (10): Wednesday fair and cool. Increasing cloudiness Thursday with showers probable that night. Friday fair, followed by showers Saturday or Sunday. Much cooler at end of week or early part of next week (15).

Most Ungrateful Star

Kansas City, Oct. 9. The most ungrateful actress on the screen was the title tacked on a young star traveling across the continent to take up an engagement in Europe. Her train stopped at Emporia, Kans., where 300 school kids had received advance word of her passing through the town. They all turned out in the rain at the station, dressed in their Sunday frocks and cheered for the actress. Upon seeing the mob, she pulled down the blind, locked the drawing room door and refused to meet them.

The Emporia papers later voiced the sentiments of the town in plain Kansas language and in a nice way dared any local theatre to show any of her future pictures.

Joe Leo Orders Wesco Mgrs. to Read Variety

Milwaukee, Oct. 9. Joe Leo, general manager of the Wesco theatre chain in this state, has subscribed to Variety for all of his house managers.

Mr. Leo says he wants the managers to be kept informed on the show business. To avoid any expense on their art for the paper, he charged subscriptions to the circuit.

Chaplin Won't Talk

Los Angeles, Oct. 9. No matter who sends his voice from the screen, Charles Chaplin is going to stay silent for the rest of his picture days.

The comedian declared when admitting his next picture, "City Lights," would have dialog sequence, involving the rest of the cast but not himself.

This is anticipated to be of value to all studios in the future when it will be inconvenient to break into the sound stages during the making of pictures.

Unusual Accidents

Los Angeles, Oct. 9. Within one week three employees of the Paramount studio stepped on nails and were attended at the emergency hospital. Inquiry of the doctor in charge reveals that the number of that injury was abnormal and that a safety committee holds regular meetings at which are discussed means of reducing possibility of accident in the studio or on location.

One studio employee gives his attention to continual inspection of the entire plant, making sure that dangerous spots are eliminated.

Berger Sailing Oct. 13

Los Angeles, Oct. 9. Ludwig Berger, director, sails from New York Oct. 13 on the Albert Ballin for Germany. He will direct one picture in Berlin.

Berger returns here in February to resume with Paramount.

FAIRBANKS IN DIALOG

Douglas Fairbanks will talk in his next United Artists Picture, "The Iron Mask."

Not only will the voice of the well-known stage and screen star be heard but Mr. Fairbanks will employ the direct monologue or soliloquy, rather than that of dialogue with other characters.



JEAN MIDDLETON

That dainty musical star wishes to thank Mr. N. L. Nathanson, Mr. H. M. Thomas and all the managers of Famous Players-Canadian Corporation, Limited, for their many kindnesses on her tour of the circuit, and anticipates with pleasure her return engagement opening at Capitol theatre, Vancouver, B. C., September 24, 1929.

World's tour now being negotiated by my exclusive agents, Edw. J. Fisher, Inc., Seattle.

MARKS ON NEW B. & K. ATTACK

Chicago, Oct. 9. While the major litigation of the Marks Bros. against Balaban & Katz, Publix Theatres Corp. and Paramount-Famous-Lasky, charging restraint of trade is still pending trial, an offshoot of the case, involving the Ritz Bros., is being tried before Master in Chancery Sidney S. Pollack of the Superior Court.

Some time ago the Marks Bros. were awarded \$3,000 judgment by default against the Ritz brothers, when they filed suit charging the act with breach of contract. A receiver was appointed for the property of the latter circuit. They were to date he has received nothing. The present hearing was for the purpose of ascertaining the assets of the brothers, but after a two-day session the case was continued to Oct. 15 with no assets of the Ritz brothers in sight.

The Marks Bros. are also suing Balaban & Katz for whom the Ritz Bros. are now working, in a garnishee action. Marks Bros. claim B&K failed to withhold the boys' salary at any time during their engagement with the latter circuit. They were further trying to prove that B&K are protecting the Ritz brothers.

Evidence at the hearing brought out statements from the brothers that they had borrowed \$10,000 from Abe Lastfogel of the William Morris Agency and \$10,000 a week was being deducted from their salary to pay off Lastfogel. Act is getting \$1,500 a week. The boys assert they are broke.

Fashions in Dialog

Los Angeles, Oct. 9. Short fashion talkers with feminine stars strutting the gowns and then talking about them is Universal's latest hunch in sound.

Mary Philbin will make the first with display and chat on newest fall fashions. Release is to be weekly.

SEEING "INTERFERENCE"

"Wings" is tentatively slated to be pulled from the Criterion, to move across the street to the Rialto in time to follow "Battle of the Sexes," which opens Friday.

"Wings" is now in its 61st week, with "Interference" supposed to be next at the Criterion. Paramount heads are to shortly look over the picture for a thumbs up or else verdict.

LYOYD'S FRACTURED ARM

Los Angeles, Oct. 9. Harold Lloyd fell and fractured his left arm while playing handball on the courts at the Metropolitan studios where he is making a new untitled picture.

Production continues in the meanwhile.

Downtown Talkers Killing Cleveland's Neighborhoods; 20% of 125 Only Making Money

Lillian Gish Film Sold as "Western"

Los Angeles, Oct. 9. "Wind," starring Lillian Gish, directed for M-G-M by Victor Seastrom, is being sold as a western by the company's distributing organization.

Salesmen it is said find it hard to sell Gish products to exhibitors. In the sale of this picture, they make little mention of Miss Gish, saying the story is a corking good western and one of the best of the year.

Lars Hansen plays opposite Miss Gish and Montagu Love has a featured role.

Stunt Flyer Killed on Way for Film Scenes

San Francisco, Oct. 9. Clement K. Phillips, Hollywood stunt flyer, was instantly killed when his plane crashed at Castro Valley, just south of Oakland, while he was flying from Hollywood to the Oakland airport. Phillips was to have participated in some flying scenes for "Hell's Angels," final sequences of which are being shot across the bay. He was 28.

While flying at 2,000 feet half an hour earlier his engine stalled and he was forced down at Mayberry field, making a perfect landing. After minor repairs he again took off and was gliding to a landing when his biplane went into a nose dive. He was instantly killed.

P. A. Complimented By Daily for Tie-Up

Seattle, Oct. 9. Here is a theatre gag that put a metropolitan newspaper into undisputed first position in a state as a circulation leader. It speeded up a series of photoplay mags, buyers picking up all the old publications they could find at all the newsstands, to an extent never before known in this burg. It added to the b. o. kale at the three West Coast houses here, Seattle, Fifth Avenue and Coliseum, to such an extent that all the head guys smiled.

That was what the star identification contest, conducted for four weeks and just closed, did for Seattle concerns involved in it. Sam J. Maurice, head of publicity for the theatres, did the engineering of the big idea and it went over great guns.

In fact, the editor of the "Post-Intelligencer," the morning paper here (Hearst), was so pleased that he did the unusual and wrote a letter to Maurice.

Sally O'Neill's Break

Los Angeles, Oct. 9. An additional 60 days has been added to Sally O'Neill's contract with Tiffany-Stahl in order to allow more time for the completion of her fourth picture. The additional two months work at Tiffany-Stahl has caused the cancellation of Miss O'Neill's projected European tour, caused her to lose a one picture contract with another producing organization and may prove indirectly responsible for her taking a whirl at vaudeville.

The European tour was scheduled to begin Nov. 15, but is now definitely off.

JIMMY ALDINE SET

Los Angeles, Oct. 9. Jimmy Aldine has been placed under contract by Pathe.

Aldine's first picture work was a half dozen years ago as cabin boy in "Down to the Sea in Ships," having been lifted out of the crew for the job.

Quillan Family Again

Los Angeles, Oct. 9. Alberta Vaughn will play opposite Eddie Quillan in Pathe's "Noisy Neighbors."

Eddie's entire family of 11 will be in the cast.

Cleveland, Oct. 9. Local movie neighborhood houses are facing the wall, as the result of the popularity of talkers at downtown theatres. Of the 125 outlying houses in town, less than 20 per cent are making any money, while the others are way in the red ink or just keeping their heads above water.

Managers unanimously agree that the novelty of the talker is drawing nearly all of their neighborhood customers downtown, where there are four wired houses, and one more to open shortly. It seems as if nobody wants to see a silent movie.

Neighborhood exhibitors also attribute the slump to the bad unemployment situation now existent here and to the pretentious low-priced bills downtown theatres offer, with which they cannot compete.

In a vain attempt to drum up trade, the small film houses are now going in for promotion stunts. These include "nights," gifts of candy, silverware and chinaware; two for one tickets and coupon discounts; but most of the gags flop. Although the cost of talker equipment is prohibitive to the majority of neighborhood theatres, several of the larger ones are going to install wiring in an effort to meet downtown competition. The Uptown, 3,800-seater neighborhood house, now being built, will be wired when opening in November.

Academy Elections Oct. 27

Los Angeles, Oct. 9. Board of Directors of Academy of Motion Picture Arts and Sciences will meet Oct. 27 for the election of officers. Douglas Fairbanks, now president, has announced his desire to retire, but there is a definite move in favor of his re-election. The following unopposed nominations have been sent to the members for balloting Oct. 20:

Actors' branch, director three years—Conrad Nagel. Executive committee one year—Conrad Nagel, Hallam Cooley, Lois Wilson, Rod LaRoque and Jean Hersholt.

Directors' branch, director three years, William DeMille. Executive committee one year—Sidney Olcott, Richard Wallace, J. Stuart Blackton, Donald Crisp and Reginald Barker.

Producers' branch, director three years, M. C. Levee. Executive committee one year—L. B. Mayer, B. P. Schulberg, J. L. Warner, Mary Pickford and A. L. Rickett.

Technicians' branch, director three years, J. T. Reed. Executive committee one year—J. T. Reed, Anton Grot, J. M. Nicholau, Charles Rosher and Arthur Edson.

Writers' branch, director three years, Benjamin Glazer. Executive committee one year—Waldemar Young, Jack Cunningham, Winifred Dunn, Joseph Farnham and Al Cohn.

Theatre Film Service Under Church Auspices

St. Albans, Vt., Oct. 8. Sunday evening services were started at the Bellvue theatre last night. The theatre orchestra plays hymns while the words are thrown on the screen. A Biblical picture is shown and a collection is taken. The plan has the approval of the combined Protestant churches of the city. All money collected above the house overhead goes to the churches.

RITZY P. A.

Los Angeles, Oct. 9. Willbur Morse, former New York press agent for Robert Kane and Paramount, is now out here affiliated in the same capacity for the Young and Selznick agency.

Morse is a Princeton graduate and the only press agent in Hollywood registered in the New York Blue Book, Who's Who, and Social Register.

PHOTOPHONE PRODUCING

Fox May Hold Up Warner-Stanley Deal with 34% of First Nat'l Stock

While Vitaphone was moving from the eighth floor in the Warner building and the impression prevailed on that site that this floor would be used as a theatre department and headquarters for the Stanley chain, late yesterday afternoon (Tuesday) the Warners had not signed papers okayed by Stanley for slightly over 54 per cent. of its stock and by the First National directorate for 51 per cent. of its company.

William Fox, strongest minority stockholder in First National, has in the past few days secured an additional six per cent. to the 28 per cent. which became his through the acquisition of the West Coast circuit. If these buying reports, coming from reliable sources, are true, then Fox has succeeded in blocking any immediate hope of Warners acquiring absolute control of First National.

While Abe Warner, vice president, was reticent, he declared that the same statement containing details of the deal would be made yesterday (Tuesday). Late in the afternoon H. M. Warner, president, who has repeatedly refused to air the Warner version, was reported downtown and no statement was immediately forthcoming.

Two-Thirds for Full Control Without the two-thirds interest in both companies control would mean little to Warners. This was conceded by First Nationalities who have participated in the negotiations. Regardless of what they call the Fox "interference" it is believed in informed First National quarters that Warners may go through with the deal and will secure the necessary additional stock.

So sure are they that the deal will be closed without the Warners having two-thirds that they point to the wire sent out Monday by Irving Rosshelm to all domestic and foreign offices of the company. Telegram assures that the executive personnel will remain "as is."

Raoul Walsh Badly Cut; Rabbit Hops Thru Glass

Los Angeles, Oct. 9. Raoul Walsh is in a hospital at Salt Lake City suffering from serious cuts about the face and possible loss of his right eye. While driving an automobile near Cedar City, Utah, the director's headlights blinded a jack rabbit who leaped through the windshield.

As a result of the unusual accident Fox has assigned Irving Cummings to complete "In Old Arizona."

Wash. Expects Report on Block Booking in 2 Wks.

Washington, Oct. 9. Federal Trade Commission expects a report from Examiner Klein of the commission's New York office within the next two weeks containing Klein's recommendation in reference to the proposed wholesale move against the entire picture industry on block booking.

Klein has been in charge of the investigation since the various producing and distributing heads appeared in Washington for questioning.

FARNOL LEAVES GOLDWYN

Lynn Farnol, for the last year and a half casten press representative for Samuel Goldwyn, resigned yesterday (Tuesday). Farnol will re-enter the legit field handling publicity at the outset for George C. Tyler and for Kenneth Macgowan's "Young Love."

ROACH'S AUTO TRIP

Los Angeles, Oct. 9. Hal E. Roach is on his way here by automobile. He will stop off at the various key cities en route to visit the M-G-M exchanges which distribute his product.

Engineers No Rubbers

Los Angeles, Oct. 9. One of the unusual happenings in Hollywood was registered when a delegation of the American Society of Civil Engineers visited the studios for a sightseeing tour. When the guide asked them if they wanted to see the stars, leading ladies, bathing girls in the flesh or the actual making of pictures first, he was told by the engineers that they preferred inspecting generators, interlocking machinery and the lighting systems about the studios.

Wampas New Method To Pick Baby Stars

Los Angeles, Oct. 9. If Wampas plans work out, the baby star prospects will be looked over carefully this year. Tom Engler, chairman of the Baby Star committee, has propounded the scheme of having likely candidates appear as guests at Wampas meetings, beginning Oct. 15, so that the publicity men may become acquainted.

For the past five years Engler has assumed a self-imposed task of keeping tabs on likely Baby Star prospects. It has maintained a list of candidates which he brings out each year just before Christmas. This year he proposes to let the girls speak for themselves, or at least show. The girls are not to be told that they are candidates. It is just their introduction to the gang.

In previous years about half of the Wampas membership has analyzed the possibilities of candidates from stills and the eulogies of their protagonists.

To add to the festive features of the occasion, the meeting place for Oct. 15 has been changed from the Roosevelt Hotel to the Edgewater Beach Club at Santa Monica, Calif.

Theatre's Straw Vote

Chicago, Oct. 9. United Artists theatre is conducting a straw vote on the presidential election, by projecting slides of the candidates each show and judging on basis of applause. Each candidate is shown twice.

On six shows daily Smith has been winning an average of five.

Wide Difference in Two-Version Talker

Los Angeles, Oct. 9. Paramount has completed the making of "Interference" in two versions, one silent and the other in sound.

Both were treated so different it will be hard to trace any similarity in story or theme.

\$7,500 for Navarro

Los Angeles, Oct. 9. M-G-M is renewing its contract with Ramon Navarro for another year. Navarro, now getting \$6,000 a week, will receive \$7,500 under the new arrangements.

FINEMAN-BURR SUIT UP

Los Angeles, Oct. 9. Bernie P. Fineman is en route to New York to attend to some legal matters in a suit brought against him a number of years ago by C. C. Burr.

Accounting of profits of a picture will come to trial. Fineman will be gone three weeks.

AND ALSO THEATRE CHAIN OPERATOR

Buy of Keith's and FBO Indicates Nothing Else—RCA Protecting Subsidiary by Exhibition Product and Theatre Outlet

KEITH'S SELLS AT 40?

Before expected big business or the electrica have fulfilled the prediction by going into the show business. Picture producing and theatre operation must be foreseen in the purchase by the Radio Corporation of America for its subsidiary talker and producer and wire equipper RCA Photophone, of the stock control of Keith's theatre chain, and FBO, the picture producer.

It is said that Joseph P. Kennedy, acting for Keith's, had also FBO agreed upon the purchase price by RCA and the interested banking group at 40 per cent common share. That gives Keith's a paper valuation of \$80,000,000 plus its preferred stock and bonds. It is reported that FBO goes in at a valuation of around \$8,000,000. RCA has been a holder of one-twelfth of the FBO capital stock for some time.

Blair and Company and Lehman Brothers have been the prime movers in the banking group for the RCA-Keith deal. Both of these banking houses have been concerned in the Keith and its affiliated companies. Lehman handled the Keith-Orpheum merger, and were also in on the Kennedy-Murdock buy of the Keith control by Kennedy. Blair and Company's interest dates back to the days and before of the Producers Distributing Corporation, later merged with Pathe, with Keith's currently holding 50 per cent of Pathe.

Pathe has not been mentioned in the announcement so far sent out on the RCA deal. It may eventually go in on the FBO end or Kennedy may be holding out Pathe for another film producing merger in mind.

Saranoff's Ideas

David Saranoff, president of RCA, is rumored the central figure in the latest and biggest deal that has hit the show business, in its possibilities, in all of its record. Behind RCA is the American Telephone and Telegraph Company, America's biggest commercial organization. Interlocked with A. T. & T., as is also the RCA, are the Western and General Electric Companies, and almost every big corporation with electricity as its base. That necessarily takes in the largest banking houses in the U. S.

Saranoff is said to have decided that since Photophone had decided to issue educational and commercial talking pictures, shorts and full lengths, it could not well overlook the theatre supply in the same commodity and a theatre outlet for the supply. Photophone is reported to have made up some educational talking pictures and well pleased at the results.

Photophone, like Electrical Research, W. E. subsidiary for talkers, sees a huge future in the world outside of the theatrical circle, but appear to figure the show business as a requisite part of their operations in the talking picture sphere. Mr. Saranoff is reported to have decided views upon this aspect and the Keith-FBO deal appears to bear out the conjecture.

Reports of a Keith sale have been bruited around for almost a month. The rumors credited either Warners or Fox as the buyer. Variety previously hinted at RCA as a purchaser and last week reported that if a favorable offer were made for Keith's, a sale probably would be effected with RCA as the buyer.

Relatives and Friends Sic-ed Onto Coast Studios by Bosses Back East

\$100,000 Check by Air

Los Angeles, Oct. 9. New York and Los Angeles were brought closer together last week when C. B. DeMille found it necessary to transfer \$100,000 from a New York bank to this city, and quick transfer was made in exactly 16 minutes by telegraph and telephone.

DeMille, through an arrangement between the two banks, wrote out a check for the amount here which was immediately photostated to New York. The Manhattan bank made the payment on the check by the same process to the local institution.

the Bankers, with the FBO added to the negotiations.

No Information

Nothing is known as to the RCA idea of operation for Keith's. It is accepted that it wants FBO for its picture organization and plant to make its talker product. That product for pictures theatre exhibition will be sounded and dialog pictures and talking shorts. Neither is it reported whether Kennedy or J. J. Murdock will retire from Keith's upon completion of the sale, or if RCA intends installing its own operatives for the Keith Circuit or select them from the present Keith staff.

The association of Lehman Bros. in the matter would suggest that if RCA does not reorganize Keith's with its own staff the bankers involved will be inclined toward the former E. F. Albee group that ran Keith's before the Kennedy-Murdock buy. Since that time and with Kennedy-Murdock in Keith control in the Keith office two factions have developed, that of the former Keith reign and the current operators.

The Beginning

In the show business the belief will spread that the movement of RCA into the show business, even if it ostensibly protect itself from the earlier start on talkers, including theatre writing by Western Electric, means but one thing, since all are intertwined with A. T. & T., that there must be a community of interest that either will add to the theatrical and picture producing holdings of both electric companies, or cause those electric to divide the field with one wiring and the other producing.

Meanwhile to companies holding licenses from W. E. are protected and the Warners besides hold a valuable contract with W. E., giving the Warners a perpetual income for a long while aside from that which may be secured from the Warner producing and distributing business.

Linked with the many reports are those connecting Victor Talking and Columbia Records with either one or the other of the electric and the opinion the present RCA purchase may be but the beginning of a goal the downtowners have decided upon.

Kennedy's Speed

Kennedy took over FBO about two years ago when it was in the red for over a million and losing money weekly. He is said to own 75 per cent of that producer, with the other 25 held between RCA and a few small stockholders. It is four months since Kennedy assumed the direction of Keith's for himself, Murdock and the bankers. Keith's was then quoted at near 16, with its 2,000,000 share of common, giving it a value of less than \$32,000,000. Its underwriting price on book value was \$21 a share.

In those four months, without appreciable increase in the book value and not moderate net earning capacity, with this season too young to determine the season's possible earnings, Keith's is sent to 40 by the demand for control pur-

Los Angeles, Oct. 9. Film executives on the coast are finding themselves in a tough spot trying to accommodate all the requests for jobs coming from the home office and other influential channels. Some of the boys in the home office do not go to the bother of informing the executive at the studio end that they are sending a friend or relative to the coast until they arrive with a portfolio of instructions. Nothing left to do but find a spot and write out a check for the first week's salary, as in most cases their salary starts when they leave New York.

Some of these job seekers want to become actors, writers and directors. Without previous experience, they are reluctant to start at the bottom because of their influence back east. The coast execs can only give them a hard job to start with, knowing their short-comings will have to be made up by the assistance of more proficient studio help.

Some, knowing they can never make the grade, persist in hanging around the studio doing nothing and drawing their weekly check. It lasts a certain time. What becomes of them after that is of no concern to the studio.

Warfield's M-G-M Talker

David Warfield is set for one talker, to be made by M-G-M, the actor's favorite picture producer. Latter is merely through Mr. Warfield being one of Loew's, Inc., largest stockholders, which helps him to rank as among the world's wealthiest shop people.

No selection has been made so far for the dialog picture. If the first attempt is okayed by producers, actors, press and public with the b. o. incidental, Warfield may do another, also for his favorite.

3-Version Script

Los Angeles, Oct. 9. Tom Geraghty of the First National writing staff is working on what is said to be the first three-way scenario of the picture biz.

It is for Colleen Moore's next, based on an original called "The Richest Girl in the World." Geraghty is writing a script designed especially for a silent version, another for a version with sound effects but no dialog and still another with dialog.

Double Pre-Listen

Chicago, Oct. 9. Max Balaban of Balaban and Katz, in buying films for that circuit of Chicago theatres, is pre-listening on all sound pictures at least twice.

Purpose is to check on modulation with an eye to acoustical requirements of the various houses.

Berlin's 'Show Boat' Score

Los Angeles, Oct. 9. Universal has signed Irving Berlin to write a special score for "Show Boat."

chase. Warners and Fox were also angling for it.

This transfer of Keith's is more important in general interest to the vaudeville people, with the prospect of Phonographs preferring Keith's all sound, that bringing up the question of vaudeville and stage acts, instead of the prospective sound pictures and talking shorts.

Announcement of the R. C. A.-Keith-P. B. O. merger is worrying musicians throughout the country. At conferences in the union's New York headquarters the past two weeks, local officials attending were instructed to counsel patience among members.

Par Repeats to \$84,100; Roxy, \$93,200; "Fool," \$43,000; "Devils" Good Start

Business hold up briskly last week with the Series apparently not helping or hurting the Broadway flickeriums. Actually only two outstanding titles, "The Public" and "The Devil," which the Paramount having usurped the place of the Roxy in running up consistently high grosses.

The Public giant has now stayed over \$80,000 for three consecutive weeks. That's a lot of business in any 3,666 seater. A new b. o. scale is probably helping but "The Public's" did it last week. The second imposing sum checked in at the Winter Garden where Johnson's "Singing Fool" practically did \$43,000 again.

High tide is no more at the Roxy which has taken a decided drop following that two months and a half to well over \$1,000,000. "That Girl" about ran even with the preceding "Plastered in Paris," both under \$36,000. "Excess Baggage" grabbed off \$61,700 on its holdover at the Capitol, while "The Devil" also lingering, did \$43,000 at the Strand. Both are sharp drops from first weeks.

"Patriot" and "Two Lovers" have turned into the stretch, each leaving the Rialto and Rivoli this Thursday to permit Columbia Day openings. Jannings ticked off a semi-final of \$25,000, only a \$400 slide, and the Colonel Bantley bit pocketed \$26,000, down \$5,800. "Q Ships" wound up its third week at the Cameo to \$6,800.

Plus its \$5 opening Wednesday night and the shows daily on the week-end, "Our Devils" rolled up \$10,300 in three days, smart pace, but "Mother Knows Best" wasn't so hot at the Globe \$7,100. "The Devil" departs this Saturday so "Cheer" to open on stage.

"White Shadows" continues to hang up glowing figures, each \$6,000 as an average sample. "Lilac Time" inveigled \$13,600 and "Wings" keeps stopping at \$11,850. "Submarine" has settled into a normal and slightly profitable gain of \$7,000 and "Wings" rates the "Terror" at \$19,300.

Sound and Ben Bernie brought the Colony back to life and on the first week of its running "Lone-some" gathered \$17,300.

Estimates for Last Week

Astor—"White Shadows," sound (M-G-Cosmo) (1,129; \$1-\$2) (11th week). Weekly substantial enough to dispel thoughts of what will follow. \$18,500.

Cameo—"Q Ships" (New Era) (549; 50-75) (4th week). Holding again with \$6,300; just fair figures past two weeks.

Capitol—"Excess Baggage" (M-G) (4,620; 35-50-75-\$1-\$1.50) (61-70) on holdover and \$131,350 in two weeks; okay but not particularly big; new weekend record of around \$40,000 claimed for "Our Dancing Daughters" opening Saturday with hold over Monday matinee; has added midweek shows.

Central—"Lilac Time" sound (FN) (922; \$1-\$2) (10th week). Goes along smoothly. \$13,600. Colony—"The Devil" (M-G) (U) (1,980; 35-50-60-75-90) (2d week). House reopened with sound program and Ben Bernie on stage; \$17,300, not at all bad; "Melody of Love" (U) next; want current film to stay four weeks.

Criterion—"Wings" (Par) (836; \$1-\$2) (61st week). Veteran has plenty of pep left; but will hardly go to Rialto next week; last week \$11,850.

Embassy—"Submarine" (Col) (556; \$1-\$2) (7th week). Making nice run of \$5,000; better than hoped for and some profit in \$7,300.

Gaiety—"Four Devils" Movietone (Fox) (808; \$1-\$2) (2d week). Came in at \$5 Wednesday night; adopted extra show idea on week-ends and holidays; first three days \$10,300, all right; Fox has renewed lease on house through Pathé for entire '29. "The River" (Fox) next on list here.

Globe—"Mother Knows Best." Movietone (Fox) (1,410; \$1-\$2) (4th week). Closed Saturday house; resuming with musical comedy; not good with \$7,100.

Paramount—"The Public's In" (Par) (3,666; 50-75-\$1-\$1.50). Hides clicking heavily of late; last three weeks over \$60,000; Clara drew \$84,100, big money; with Paul Ash out bookers have strengthened screen.

Rialto—"The Patriot," sound (Par) (1,960; 35-50-75-\$1-\$1.50) (8th week). Excellent health; only \$300 difference in net fortune; last week \$25,100; cut Thursday for Friday opening of "Battle of Sexes" (UA) with "Wings" (Par) likely to follow.

Rivoli—"Two Lovers" sound (UA) (2,200; 35-50-75-\$1-\$1.50) (3d week). Plunged \$5,000 in 2d week to \$26,000, fair; departs Thursday for "Wedding March" (Fox) which arrives in 10 reels, first half of the cut version, for \$2 showing; second half run nine reels; "Glad Disputed" (UA) named to fill.

Roxy—"The Devil" (M-G) Movietone (Fox) (6,205; 50-75-\$1-\$1.50).

"LILAC TIME" IS BIG IN DENVER, \$22,000

"Terror," \$9,000—Colorado Can't Get Going; At Just Over \$2,000

Denver, Oct. 9. (Drawing Population, 400,000) Weather: Fair and Warm

Three houses enjoyed a brisk play last week—the Denver, where "Lilac Time" with sound set a strong pace; the Aladdin, holding "The Terror" for a second week, and the State, showing "King of Kings" at pop. prices. Some of the smaller houses got more than their usual share, too.

Aladdin (Indy) (1,500; 35-50-75) "The Terror" and Vita (W. B.) "The Terror" second week high; somewhere around \$9,000; critics said it was only fair, but had everybody talking.

America (Indy) (1,500; 20-35-50) "Lights of N. Y." and Vita (W. B.) "The Terror" second week high; somewhere around \$9,000; critics said it was only fair, but had everybody talking.

Colorado (Indy) (2,450; 15-25) "River Woman" (Columbia). Same in immediately following bankruptcy of firm running the house; failed to arouse any curiosity despite page one stories on house strike broke; general fancy and \$2,300; very much in red and prices slashed from four bits.

Denham (dramatic stock) (1,732; 50-75-\$1-\$1.50). For the first week since the start of the visiting-star system house failed to show a profit; Fritz Scheff the name; Fritz in "Our Beters" didn't strike the general fancy and the star left instead of continuing another two weeks; may have gotten \$6,500, about the overhead; Miss Graham, which now stands at \$22,000, about the overhead; Miss Graham, which now stands at \$22,000, about the overhead.

Estimates for Last Week

Denham (Public) (2,450; 30-60) "Lilac Time" and (FN) sound. First real sound opus to hit here and customers lined up; Colleen rated a rave and takings in the vicinity of \$22,000.

Empress—Opened Saturday with Bert Levey vaude and "The Court Martial" (Col).

Levey (Public) (1,600; 15-50-75) "Lilac Time" and (FN) sound. First real sound opus to hit here and customers lined up; Colleen rated a rave and takings in the vicinity of \$22,000.

Rialto (Public) (1,050; 20-30-40) "Our Dancing Daughters" (N-C). Better than recent features; getting a little better; a favorite with the young customers.

State (Pathé) (1,120; 50) "King of Kings" (Pathé). Played to holdover on night of \$10,000; first money made here in months; "King" entered second week strong.

Venue (Public) (1,140; 20-30) "Broadway" (M-G). Closed last week at \$875; \$1,100 for "Cameo" first half.

SCHULBERG EAST

Los Angeles, Oct. 9. R. P. Schulberg, production head of the Paramount studio, leaves Oct. 12 for New York on his annual vacation.

Schulberg will remain in the east for four weeks. He will visit the studio at Long Island to watch developments of sound and talkers and also shop for new stories and plays to be made into pictures during 1929-30 season.

As both Schulberg and D. T. Fineman will be absent from the studio at the same time, J. J. Galt, business manager, will be in charge.

NOVARRO'S 6 MONTHS

Los Angeles, Oct. 9. Ramon Novarro's new three year contract with M-G-M provides that he work only six months each year and on three pictures annually.

About equalled previous week and showed no power at \$93,200; "Mother MacIner" (Fox) about \$44,000 week-end, good but not near top.

Strand—"Lion and Mouse" and Vita (WB) (2,900; 35-50-65-75) Second week fell \$8,400 to \$30,000.

Warners (WB) (3,900; \$1-\$2) (9th week). Chimes \$19,300, high at this stage of run.

Winter Garden—"Killing Fool" (Vita) (1,420; \$1-\$2-\$3) (4th week). Just short of \$43,000 again; pretty close to all house can hold.

CHANEY'S \$21,100 RECORD

Pushes State, N. O., to \$21,100—"Fazil" Not So Hot, \$17,400—Orpheum, \$8,750

New Orleans, Oct. 9.

(Drawing Population, 475,000) Loew's State ran ahead of every house in town last week with "While the City Sleeps" picture took away the record established by "The Terror" by topping \$31,000. Some of it can be accounted for by the corks exploitation given both the picture and Johnny Marvin, recording artist, headlining for the week.

The Saenger was again in the doldrums with "Fazil." Film did not click as anticipated and barely passed \$17,000. "Wings," in its first week at the Tulane at \$150 top, did nicely at night but matinees were not so good, dropping to \$100. "Tenderloin," in its first week at the Tudor, played to capacity at all night shows, going above \$7,000. It is being retained.

Orpheum dropped materially with "Fleetwing," which drew the lightest week in several months.

Estimates for Last Week

Loew's State (3,218; 50) "While the City Sleeps" (M-G). Greatest business in history of house; \$21,100.

Saenger (3,568; 65) "Fazil" (Fox). Something of a fizzle; only \$17,400.

Tulane (1,464; \$150) "Wings" (Par). Broadway appeal well handled during local engagement; okay at \$8,500.

Orpheum (2,400; 50) "Fleetwing." Picture showed little strength compared to its previous week, and its lowest gross in some time; final figures, \$8,750.

Tudor (800; 50) "Tenderloin" and Vita (W. B.) "Tenderloin" and Canal Street house and is being retained for a run; first week, \$7,500.

DOCKS, \$23,000, BALTO; BOW LIGHT AT \$18,500

Clara Having Her Md. Troubles—"Beggars," \$3,000 at Valencia—"Patriot," \$3,900

Baltimore, Oct. 9.

(Drawing Population 800,000) Weather: Fair

Protests of downtown picture owners over tax reassessments has resulted in the first picture first given out by the commissioners. Loew interests get the talkies, business at Topoka's first week house has shown a record for past two weeks. "Wings" next week is expected to bring them back.

Stink bombs, attributed to union stagehands, a peculiar and mysterious who are now out because of the open shop policy at all the first run houses but one, failed to cut into business of the second week. They were poorly timed and went off after the last show at night.

Estimates for Last Week

Grand (1,400; 50) (National). "Women They Talk About," 1st half, failed to hit its stride; "General" (M-G) (1,400; 50) (2d week). Total, \$3,200.

Jayhawk (1,500; 40) (Jayhawk). "Just Married," with fashion show, 1st half, failed to hit its stride; "General" (M-G) (1,400; 50) (2d week). Total, \$3,200.

Orpheum (1,200; 25) (National). "The Trail" (FN), 1st half, failed to hit its stride; "General" (M-G) (1,400; 50) (2d week). Total, \$3,200.

Cozy (400; 50) (Lawrence). "King of Kings," local picture theatre bow after previously here as road show, got good business, but not good enough to hold over as expected. Management doubled price and played to about regular number of patrons. \$1,800.

"Daughters" at State, L. A., to \$38,200 Beat Next in Town by \$15,000

BOSTON'S TWO TOPS; SILENT AND SOUND

Boston, Oct. 9.

(Drawing Pop. 850,000) Weather: Fair

Between Clara Bow piling them in at the big Met with "The Public's In" and "Our Dancing Daughters," the first sounder at the State, running everybody at that house ragged to find places to put customers, a week of record-breaking business at two of the biggest houses happened. While these two big houses were gathering, other houses were traveling along at a pretty pace, with the entire lineup here about the best of the season.

Estimates for Last Week

Metropolitan (4,000; 60-75) "The Public's In" (Par). \$47,000.

State (4,000; 40-65). One of biggest money-making weeks in history of house with "Our Dancing Daughters" (M-G). Record breaking for day and night shows.

Keith-Albee (vaudeville). End of daylight saving helped out. Olympia and Fenway "Wings" (Par). With sound effects and Vitaphone features, both these houses, with popular prices, cleaned up. Business was strong enough to warrant same program being held over for second week.

Scollay, "Lilac Time" (FN), sound. Vaudeville also. Addition kept business well up at night.

Modern and Beacon, "Uncle Tom's Cabin," sound, in at both houses for several weeks, closed strong. Went big with school children during evening, with special arrangements made for extra performances for them.

Orpheum (3,500; 25-50). "Two Lovers" (UA). Vaude also; \$20,000.

Talker Novelty Wearing Off in Topeka House

Topeka, Oct. 9.

(Draw. Pop. 80,000) Weather: Fair

With the novelty wearing off the talkies, business at Topeka's first week house has shown a record for past two weeks. "Wings" next week is expected to bring them back.

Stink bombs, attributed to union stagehands, a peculiar and mysterious who are now out because of the open shop policy at all the first run houses but one, failed to cut into business of the second week. They were poorly timed and went off after the last show at night.

Estimates for Last Week

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Cozy (400; 50) (Lawrence). "King of Kings," local picture theatre bow after previously here as road show, got good business, but not good enough to hold over as expected. Management doubled price and played to about regular number of patrons. \$1,800.

CHANEY, \$23,500, ST. LOUIS

\$34,000 for "Docks" at Ambassador—Colleen Moore, \$25,400

St. Louis, Oct. 9.

(Draw. Pop. 1,000,000) Weather: Warm and Fair

With the famed Velled Prophet parading and ball and the interest over the World Series, theatregoing got a big impetus last week.

Estimates for Last Week

Ambassador (Stouras) (3,000; 35-50-65-75). "Docks of New York" (M-G). Picture okay, and Lowry's "Hirom-Saenger" (M-G) (3,000; 35-50-65-75) (2d week). Total, \$34,000.

Loew's State (3,300; 25-35-65) "While the City Sleeps" (M-G). Lon Chaney in tint picture, general verdict, good show.

Missouri (Skouras) (3,800; 35-50-65-75) "Oh, Kay" (P. N.). Did all right in getting \$23,500.

Grand (1,400; 50) (National). "The Trail" (FN), 1st half, failed to hit its stride; "General" (M-G) (1,400; 50) (2d week). Total, \$3,200.

Cozy (400; 50) (Lawrence). "King of Kings," local picture theatre bow after previously here as road show, got good business, but not good enough to hold over as expected. Management doubled price and played to about regular number of patrons. \$1,800.

Los Angeles, Oct. 9.

(Drawing Population, 1,450,000) Weather: Warm

Loew's State topped last week. Other houses just got a sniff. Loew's set its nearest competitor, the Met, by nearly \$15,000, doing the biggest business it has done in over a year. On the stage it had Charlie Murray in person and on the screen "Dancing Daughters." The Hearst pup was used to help sell here, but the Murray following was obvious and the crowd stood and gave him some of the credit. Murray was in on a guarantee and got better than \$3,000 for his share in addition to his salary.

"Matin. Call," starring Thomas Meighan, was not hot at the Met. Sammy Cohen, the Fox comic, who appeared in person, helped considerably. "State Street Saddle," a Warner talker at the Warner house, was not the panic as its predecessors, for trade fell around \$8,000 below the first stanza.

None of the \$150 houses had any blare. They all took it on the nose. "White Shadows," at Grauman's Chinese, got top money of the trio, but was a poor effort. It probably will be out in three or four weeks to make way for "Noah's Ark." At the Carthay Circle, "Mother Knows Best" is no riot. The trade there seems to think quite well of the Shaw and Chie Sale shorts, however. "Godless Girl" bowed out of the Biltmore after seven weeks, getting an average of just a little over \$1,000 a day on the final week.

"Wings" dropped \$4,000 below the week before in its fourth week at the Criterion. Second and final week of the "Two Lovers" and one-third below the first, which is fairly good. Egyptian had fairly good week with "Four Walls" on screen and Benny Rubin heading F. and M. on stage. Boulevard held up nicely with Tiffany-Stahl's "Grain of Dust."

Estimates for Last Week

Biltmore (1,400; 50) "Godless Girl" (Pathé) (1,550; 50-150) (7th week). Exit march of run played to \$7,400. "Simba" current.

Boulevard (WC). "Grain of Dust" (P. S.) (2,154; 25-30). This independent well liked with F and M stage show; \$5,700.

Carthay Circle (WC - Miller). "Mother Knows Best," wired (Fox) (1,500; 50-150) (2d week). No panic. Jacking Shorts the hit. Around \$10,000.

Criterion (WC). "Wings," wired (Par) (1,400; 25-75) (2d week). For length of run here, great; \$12,700. First picture to show house profit in age.

Egyptian (WC-UA). "Four Walls" (M-G) (1,400; 25-30). This independent well liked with F and M stage show; \$5,700.

Grauman's Chinese (UA). "White Shadows," wired (M-G) (1,958; 50-150). With Grauman prolog aid, held to around \$15,000.

Loew's State (WC-Loew). "Dancing Daughters," wired (M-G) (2,242; 25-81). Charlie Murray in person. Another record reason for record gross; \$38,200.

Met (Pub-WC). "Matin. Call," wired (Par) (3,536; 25-75). This Meighan not so forte. Sammy Cohen, Fox comic, in person, helped; \$22,500.

United Artists (UA). "Battle of Sexes" (UA) (2,100; 25-81). Second and final week for this Griffith; \$12,000.

Warner Bros. (WB). "State Street Saddle" (WB), with dialog and talk shorts (2,756; 25-75). Not as big as compared for second stanza. Around \$22,500. One week to go. Then Mr. Johnson.

Estimates for Last Week

Pantages (1,500; 25-50) "None But the Lonely Heart" (M-G). Good picture. Vaude fair. \$5,500.

Broadway (4,500; 25-50). "Little Shepherd" (FN). Nice picture but mild title. Fanchon & Marco on stage. \$15,000.

Blue Mouse (Hamrick) (650; 50-75) "Terror" (WB) Wired. Dandy 2d week. \$4,400.

Rialto (WC) (1,250; 25-50) "Patriot" (Par) (1,420; \$1-\$2-\$3) (4th week). Just short of \$43,000 again; pretty close to all house can hold.

Stage Show Houses Best in Tacoma

Tacoma, Oct. 9.

(Drawing Population, 120,000) Weather: Cooler, Some Rain

One less stage show in town as Toby Letch with the dramatic players, have returned to Seattle. This leaves Pan and Broadway, with Fanchon & Marco stage shows, to battle for the clientele that likes acts with pictures. Rialto is holding up well with big film and sound. Blue Mouse is still doing okay up and down spinal columns with "Terror."

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Broadway (4,500; 25-50). "Little Shepherd" (FN). Nice picture but mild title. Fanchon & Marco on stage. \$15,000.

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Ash's Oriental Return Draws \$47,000; 'Fog,' \$44,000, Chicago; Run Films Quit

"Wings" Leaves Strong, \$18,000—"Lilac Time" and "Lights" on Repeats, \$5,700 and \$8,400

Chicago, Oct. 9. Weather: Varied. Returning to the Oriental, with one of the poorest pictures, "Fog," into the house in a day, Paul Ash drew \$47,000. It's a good example of his local draw. House has been above that figure only twice since he left, usually hovering around \$40,000 and under.

Opening day, Ash was forced to put on an extra show because of the line-up outside the theatre at 10:30 P. M.

Loop's three run films closed last week, with "Two Lovers" leaving United Artists after only two weeks. Fifth and last week of "Wings," at McVicker's, was only one day, but did \$24,000. This has been a darn money-maker, but had to be jerked in favor of "Singing Fool." Three weeks of "The Patriot," at the Roosevelt, lined up as moderate coin, opening to \$26,000 and dropping \$4,000 each week.

Chicago jumped \$2,000, to \$44,000, with Warner's "Caught in the Fog," bringing the house back to normal. "Lights of New York" surprised with a good \$8,400 at the Orpheum, following both Loop and neighborhood bookings. Held for a second week. Another repeat, "Lilac Time," was strong at \$7,700 for the Monroe. State-Lake continued its upward stride with "Freedom of the Press," getting around \$22,000. Better pictures are responsible for the improvement in this vaudeville stand.

Estimates for Last Week Chicago (Publix), "Caught in the Fog" and "Vita" (WB); "West Point" (Public Unit), 4,400; (50-75). Talker raised gross to \$44,000; house back to average money.

McVicker's (Publix), "Wings" and sound (2,200; 50-75). Only six days in fifth and closing week, but \$24,000; opened to record \$46,000 and eased off very slowly; "Singing Fool" in (WB).

Monroe (Publix), "Lilac Time" and sound (FN) (970; 50). Second Loop hooking worth the repeat; \$7,700; "Lilac" previously broke record at Roosevelt.

Oriental (Publix), "Waterfront" (FN) and "Bag o' Tricks" (Public Unit) (2,200; 50-75). Return of Paul Ash a nifty with \$47,000; picture rated very weak.

Orpheum (Warner), "Lights of New York" and "Vita" (WB) (760; 50). Second Loop showing after also playing neighborhoods; \$8,400 and held over.

Playhouse (Minn.), "Ivan, the Terrible" (600; 50). About \$1,000 above average with \$3,500; house reverts to legit Oct. 26, Mindlin's moving to another spot.

Roosevelt (Publix), "The Patriot" and sound (Par.) (1,700; 50-75). Third week \$16,000 and out; favorable showing on run; "Man Who Laughs" (U).

State-Lake (Keith), "Freedom of the Press" (U) and vaude (2,200; 50-75). Better grade of films bringing continued rise in grosses; \$22,000 last week.

United Artists (U.A.), "Two Lovers" (UA) (1,702; 35-75). Two-week run opened to \$28,000 and closed at \$20,750; average.

Providence Goes for 'Tom' And 'Wings,' Both \$26,500

Providence, Oct. 9. (Drawing Population 300,000). Weather: Cool.

Bigger "n" better word half price spreads in all dailies. Biz is getting hot.

"The Jazz Singer," the only thing on the screen, booked for "Wings," \$14,000 at the Majestic; held for two weeks; \$1 top couldn't faze 'em. "Uncle Tom's Cabin" at the Strand also did top night, aft. and evening. "Lilac Time" to Singapore, good and likeable.

Estimates for Last Week Majestic (Ray) (2,200; 15-51) "Wings" (Par) (2d week). Smash; \$14,000.

Strand (Ind) (2,000; 15-50) "Uncle Tom's Cabin" (U). Loved it and good for s.e. many nights; about \$12,000.

Victory (K-O) (1,500; 15-50) "Across to Singapore" (M-G). Consistent biz; \$7,200.

Rialto (Par) (1,400; 15-30). Three change program; average \$1,600.

Albee (K-O) (2,500; 10-75). "Perfect Crime" (FBO) and vaude. Good opening and \$14,000.

Fay's (2,600; 15-75) vaudeville. 11ad good week, around \$11,000.

HEATH SUPING FOR U

Los Angeles, Oct. 9. A. B. Heath, veteran stage and screen director, signed by Universal to supervise all sound pictures.

\$20,000 FOR "FOOL" IN WASH.; HAINES, \$21,500

"Fleet's In" Light, \$11,000—"Fazil" Drops Fox to \$22,500—"Patriot's" 2d Wk., \$7,000

Washington, Oct. 9. (Drawing Population 450,000). Weather: Okay.

Everything last week centred around "The Singing Fool." It is scheduled for a five weeks' stay.

Palace had a surprise. "Excess Baggage" which brought an extra \$1,000 over the preceding week. Fox had a surprise, too, but in reverse. As "Fazil" dropped in the face of the opposition. Clara Bow's "Fleet's In" did well at the Earle, but not up to the figures of previous weeks with talkers. Got in an extra midnight show Friday, repeating the regular opening, which helped.

Keith's finished three weeks of two-a-day vaudeville and a picture. House went grind on Sunday with a unit, "University Road," with the scale cut from \$1 top to 35-50 cents. "Wings" did a nose dive on its third week but goes a fourth to keep the house open due to Cohran's legit attraction, "Whispering Friends," cancelling. "Simba" (film) has been booked in for next week after previously being shown at the Shubert house. Poll's, Jamming's "Patriot" had a bad second week at the Columbia.

Opening Saturday of current week was sad for everybody with the possible exception of the Columbia. "Dancing Daughters" as its first sound picture plus a Hearst campaign. Drop was caused by the Government half holidays having ended and the possibility of big army relief carrier that attracted over 25,000.

Estimates for Last Week Columbia (Loew) "Patriot" (Par) (1,232; 35-50). Bad second week for a unit. "Dancing Daughters" excellent picture; \$7,000.

Earle (Stanley-Crandall) "Fleet's In" (Par) (2,244; 35-50). Extra midnight show may have brought this one up to around \$11,000. Keith's (K-O) "Hit of the Show" (Fox) (3,432; 35-50-75). Rather disappointing and opposition blanded; dropped house to \$22,500. "Fazil" (K-O) "Hit of the Show" (FRO) and vaude, (1,938; 50-75-51). Slight improvement to maybe \$8,500; went grind Sunday.

Keith's (K-O) "Hit of the Show" (FRO) and vaude, (1,938; 50-75-51). Slight improvement to maybe \$8,500; went grind Sunday.

National (Erlander-Rayley) "Wings" (K-O) (1,518; 35-50-70). Broke house record with claimed \$20,000.

Palace (Loew) "Excess Baggage" (M-G) and "Movietone" (2,372; 35-50). Crawled up \$1,000 above previous week; approximately \$21,500.

CLOSE PTLD. GROSSES; \$88,500 FOR 6 HOUSES

Portland, Ore., Oct. 9. Two Russian film features in opposition last week, creating puzzled brows from critics and managers.

Pictures were "The Tempest" and "The Patriot." On the size of the houses "The Tempest" beat "The Patriot" hands down.

John Jamnick opened the new Music Box successfully. United Artists had a good second week with "Two Lovers." New Dufwin will open with "The Bad Man" Oct. 14, with "Henry DuMont" stock.

Estimates for Last Week Portland (Publix-V. C.) (3,500; 35-60). "Docks of New York," unusual plot. Good business. P. & M. "Monkeyshines" stage iden; \$15,000.

Broadway (W. C.) (2,000; 35-60). "The Patriot." High quality. One of best pictures this season. Failed to catch on well; \$12,500.

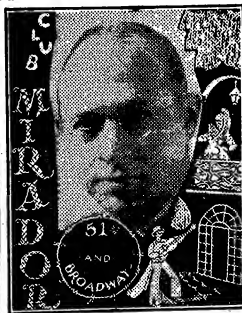
Pantages (Pan) (2,000; 35-50). "Scarlet Lady." Pive acts. Did well; \$12,500.

Oriental (Majestic) (2,700; 35-50). "A Week of Kings." Held up well; \$12,000.

United Artists (Parker-W. C.) (1,200; 35-50). 2d week. Two Lovers. Contingent; \$11,500.

Columbia (U) (1,200; 35-50). "The Tempest." Good exploitation put over bumper business; \$10,000.

Music Box (Jamnick) (2,000; 35-50). "Glorious Ladies." Exploited big and got good returns. \$15,000.



A SETTING OF VALENCIA DROPPED INTO THE HEART OF NEW YORK

You hear the melody of the song you love on the muted violin—on the oboe—the saxophone—and always that delightfully soft, but emphatic, strumming accompaniment of the banjo-ukelele.

It makes the dance what you expected it to be.

It's a MEYER DAVIS ORCHESTRA, Bobby Bershaw directing.

SOUND HITS TORONTO; KEATON DOES \$11,500

First 2 Days of "Angel," \$6,000—"Geese," \$11,000, Pan.—Hipp, \$13,000

Toronto, Oct. 9. (Drawing Population 700,000). Weather: Fair and Cool.

Sound pictures were ushered into Toronto for the first time this week with "Street Angel" at the Tivoli.

On the strength of a good campaign house opened to a line three deep and two blocks long. The line has not diminished. House was dark along to Friday to complete installation and gross for first two days is \$5,000, all house can do. Besides "Angel," Tom Darcy had Fox News, and two Movietone shorts. The Uptown will be completely wired for sound stuff in less than a month.

Shea's Hippodrome again led the town at better than \$13,000. "Heart to Heart" and a three stage show headlined by Roger Imhof.

Loew's jumped better than \$1,000 with "The Cameraman" to \$11,500. Tiffany pictures are seldom shown here so "Wild Geese" didn't get much of a show from a publicity standpoint but drew \$11,000 to the Pantages. This one has been around town ready for release since last winter. Held to average for house.

"Two Lovers" increased matinee biz at the Uptown but evening grosses were about average. Result was \$9,500 or a slight drop from previous week. "Fleet's In" was no wov on its Saturday opening. Looks as if censors had delayed "Ladies of the Mob" as it was booked in advance of "Fleet" but has not yet been spotted.

Estimates for Last Week Hippodrome (FP) (2,600; 30-60) "Heart to Heart" (FP). Mary Actor usually cold here but drew well at better than \$13,000; Roger Imhof big help on stage.

Loew's (2,300; 30-60) "The Cameraman" (M-G). House came out of temporary slump at \$11,500; good musical act on stage and radio play held.

Pantages (FP) (3,300; 30-60) "Wild Geese" (T-S). Increase over last week at \$11,000.

Uptown (3,000; 30-60) "Two Lovers" (UA). About \$9,500; increase in matinee biz.

Tivoli (FP) (1,400; 35-75) "Street Angel" (Fox). Inauguration sound Friday; absolute capacity for two days at \$6,000 with no indication of letup; likely to break house record of \$14,000.

Piano Marathon

Chicago, Oct. 9. Great States Circuit is staging a piano playing marathon at its Orpheum, Peoria.

Contestants to play all day and night, continuously, with 15-minute rest periods.

BURTON KING RESUMES

Los Angeles, Oct. 9. Burton King has resumed his contract with Excellent and will produce one picture before signing a new agreement.

This film will be "Broken Barriers," with Helene Costello, Gaston Glass, Frank Ben, Frank Hagney and Joseph Girard.

Minn. Tires of Underworld Films; Hennepin Best with "Daughters"

GRANADA AND WARFIEL COME IN AT \$27,000

Good for "Crime"—Off for "Dry Martini"—"Wings," \$18,000, 3d Week

San Francisco, Oct. 9. (Drawing Population, 756,000). Weather: Unsettled.

Picture grosses were generally off last week, only the Embassy and the California showing any real strength. The Warfield, for the first time in months, dropped considerably below \$30,000. Revenues were exceptionally bad Saturday night, the entire street being below normal.

Granada had a very satisfactory week with its first synchronized feature, FBO's "The Perfect Crime." California could have held "Wings" a fourth week and the Embassy presented another talker program with the At the Strand "Wings." No receipts broken but first week highly satisfactory.

A dismal blower was "Two Lovers." Gross was the lowest at the St. Francis in months. Imperial with vaude, and film policy clicked handsomely.

Estimates for Last Week Warfield (Loew-W. C.) "Dry Martini" (Fox) (2,672; 50-65-90). Roundly lambasted by critics; even house regulars not slow to put on the pan; stage fare wasn't too forte, with much novel, slipped to \$27,000, lowest in some time.

Granada (Publix-W. C.) "Perfect Crime" and sound (FBO) (2,785; 50-65-90). House took another loss in spite of unfavorable comments on talking sequences; a novelty for big house and business good; topped \$27,000.

California (Publix-W. C.) "Wings" (Par) (2,200; 65-90). Pulled a week too soon; third and final week an easy \$18,000; "White Shadows," current.

Embassy (Wagnon) "State Street Sadie" and "Vita" (W. B.) (1,367; 50-65-90). Straight Vita house continued to hold its own; initial week of new program reached \$16,500; considered good.

St. Francis (W. C.) "Two Lovers" (UA) (1,375; 35-65-90). A blower to hit \$5,000; one more week to go.

MAINSTREET, \$30,000. WITH 1ST SOUND FILM

Kansas City, Oct. 9. (Drawing Population, 700,000).

Seldom does a city of this size get such a group of real pictures all at once. Sad part is that some of the good ones were passed up by the town.

The big splash was the Mainstreet with its opening sound picture, "Lilac Time." Elaborate publicity campaign included four radio spots sending out the theme song. Special Saturday midnight pre-show brought close to 3,000 people and \$6,000 on the day. The house broke gross and attendance records; 70,000 people to \$30,000.

Just a block away "Two Lovers" at the Midland and an all sound program could not be called a draw. Favorable reviews were played up strong, but the response was disappointing. Same report would just about cover "The Patriot" at the Newman. Critics raved, but local fans just do not care for Janin's.

At Pantages "Submarine" brought holdouts. Turnaways were also frequent. Peculiar that both the Mainstreet and Pantages, the only two downtown houses offering stage shows and vaude with their pictures, should reap while the big first runners, with sound pictures, slipped.

Estimates for Last Week Mainstreet—"Lilac Time" and sound (FN) (3,200; 25-35-50-60). Inauguration of sound policy resulted in record; stage show cut to two acts, plus Walter Davidson's stage band; \$30,000.

Loew's Midland—"Two Lovers" and sound (UA) (4,000; 25, 35, 50). Pulled a week too soon; week disappointment; three Vita shorts and Fox Movietone news completed bill; \$18,000.

Newman—"The Patriot" (Par) (1,980; 35-50-75). Proclaimed the best picture on street but just lukewarm; \$9,500.

Pantages—"Submarine" (Col) and vaude (2,200; 25-50). Drew heavy; five acts okay; \$13,700.

OPPOSITE JANINIS

Los Angeles, Oct. 9. Marie Prevost is the probable lead for Emil Jennings' "Ellis Island" to be made by Paramount in New York.

Minneapolis, Oct. 9.

Business has started to hit the toboggan with a vengeance and skidding grosses such as evidence last week. Minnesota and State, king-pin houses, suffered particularly.

Political campaign is the cause assigned. Local interest in the presidential fight is at a high pitch. Campaign meetings are drawing enormous crowds. Radio also holding crowds at home for the speeches.

Screen offerings on view at the Minnesota and State last week, however, also had something to do with the drops at those theatres. The former had "The River Pirate," and the latter "State Street Sadie." Each is a good picture, but both are underworld dramas. It appears that the public here at least, and especially the women customers, have been fed up on this sort of fare.

Strand and Hennepin-Orpheum were the only houses that went contrary to the downward trend and wound up bullish instead of bearish. The Strand "Wings," in its third week, pulled around \$8,000. That's a remarkable showing in this berg for a third week, and good enough to hold picture for fourth week. It has been more than two seasons since any other picture has run that length of time here.

It was a picture, too, instead of the vaudeville that apparently prevented the "River Pirate" from slipping. The screen offering in question was "Dancing Daughters," second of the theatre's M-G-M line-up, which went over especially big with the At the Strand and younger set. Robert Warwick in person in a playlet on stage. Vaudeville, though, inferior to that of the preceding week, while the face of the picture was in the face of the fact that the talkings of other houses were in every instance smaller.

Estimates for Last Week

Minnesota (P. & R. Publix) (4,200; 25-35-50-75) "River Pirate" (Fox). Public unit stage show, "Xylophonia." Picture impressed as above average in quality, but failed to click. Feminine patrons in particular fought the picture. Stage show also fell below standard set by its predecessors. Manager Ed Smith's splendid exploitation unavailing in face of the hard times.

State (P. & R. Publix) (2,500; 60) "State Street Sadie" (FBO). Inauguration of sound picture. Another case of too much underworld drama. This lurid melodrama frequently had audiences laughing in its best scenes. Stage show around \$10,000. Not so forte.

Hennepin-Orpheum (Keith) (2,800; 40-60) "Dancing Daughters" (M-G) and vaude, including Robert Warwick in person in a picture. Real magnet, overcoming adverse business conditions and mediocre vaude. M-G-M product doing prevailing business builder.

About \$15,000. Slight increase over preceding week and considered big.

Strand (P. & R. Publix) (1,500; 65) "Wings" (Par). Third week still heavy. Night attendances especially heavy. Around \$8,000. Great for third week here. Held over for fourth week.

Pantages (Pantages) (1,600; 25-35-50) "Submarine" and vaude. Looks as though Reginald Denny is no longer draw here. Picture well liked, but no box office strength. Fewer attendances must bear some of blame for poorest trade in many weeks. Around \$5,000. Bad.

Lyric (P. & R. Publix) (1,300; 35) "Mating Call." 1st half, "Kit Carson" (Par). 2d half. Neither picture seemed to mean a thing to box office. Around \$1,200. Bad.

Burned in Booth Blaze

Syracuse, Oct. 9. Fighting to extinguish a fire in the film booth of the Swan theatre, last night, Emil J. Reeces, although seriously burned, kept the flames under control until the arrival of firemen.

Reeces was taken to St. Joseph's Hospital where physicians said today his condition is serious. He suffered severe burns about the forehead, eyes, ears, hands, and arms.

M. P. CLUB'S HOUSEWARMING

Housewarming of the new Motion Picture Club, in the Bond Building on Broadway, will be held Thursday night.

A program furnished by William Morris will be presented.

Why and How Jack Conway Wrote Slang

(As written by Jack himself as a special article in Variety's Anniversary Number of December 29, 1926. It was headed: "Why I Write Slang" and carried his signature as generally used in Variety, in this style: "By JACK CONWAY (Cont.)")

In answer to the above query I can truthfully say I write slang because at an early age I picked up a three-day habit against food. Although I have tried all the known cures, including a prejudice against work, I'm still an addict.

No craving for expression motivated me when I hung up the finger glove and sliding under in favor of seeking a typewriter. A crossed ligament in the right soup bone had more to do with the assault than all the inhibitions outside of the observation ward at Bellevue.

As one apt critic put it, "Without slang he would be dumb," and he might have added, hungry.

Slang, in addition to providing me with seven flops weekly and three scoops daily, has saved me from night school and made it possible for me to get the pennies without making weight for the erudite word slingers who are big leaguers in the three-syllable racket.

Slang Slingers

I had sense enough to know that with my 50-word vocabulary I'd be a bushy in that company, having had no minor league experience. I was hep that the slang slingers were not crowding each other and were very much in demand, after the success of the tabs and the army intelligence tests.

Without slang I knew of a lot of other guys who would be doing pantomime—fellows who were too busy chasing calories all their lives to pick up more than enough words to get around the night clubs with. It enabled them to be as chatty as a board of directors, and it gave me a ready-made audience.

On Broadway it was the pay-off, for we all speak and think it. But I never knew it could be peddled until I fell into a job on Variety and found a home. On this sheet, where they use the dictionary for a door check, I could rip and tear—and I have.

And I like it. I think "guts" has it all over "courage"; "clicked" can outpoint "satisfactory" any time, and "brodied" can give "failed" seven in the rack and bank the last ball.

Just Natural

In addition, it's my natural medium. When I do a Sherwood Anderson with a hang-over hitting on all six and turn the mental spotlight inward, it isn't introspection; it's the low-down. And when I've conned myself back to normal and the dauber isn't down, it's not intellect triumphant over complex or ego again in the ascendant—in my lingo it's beating the horrors, which probably means the same thing, although you can't prove it by me.

Yes, I am proud to be labeled a slanger; to be articulate and understandable to my mob. Slang has its complexities, just as well as pure English.

The average reader doesn't differentiate between the dose, dose and dem type of slang and the wise-cracking variety, which has its inception in a desire for colorful phraseology. It disdains the usual and ordinary speech, dictated by precedent and good form.

To this school belong the paraphraser and the simile makers. They are inventors in a measure, and instead of writing that "Joe Gilch has attempted an impossible task," they prefer to say "Joe Gilch is trying to stop Niagara with a tennis racket."

The Purist in Slang

Most slangers use the exaggerated simile when breaking into print. Its use has crept more and more into our language. It's an everyday occurrence to hear one frail say to another: "Powder your nose, kid; you look like a scal."

But there is the purist in slang as well as in belles lettres. The guy who knows all the gun talk and will make no concessions to anyone outside of the mob. By the mob I refer to those fortunate individuals who can tune in on the conversation of a flock of cannons and follow it without the aid of a central office clerk or an interpreter.

This bird will necessarily go up against a select clientele, for no one but the etymologists will take the trouble to have his rave analyzed. However, he's a hundred to one to get a rise out of the tall foreheads, for they are not about bizarre beefs that are away from the regulation diet.

Broadway Slang

Broadway slang differs from gun talk as much as Bostonese from hog latin. Broadway chatter is full of theatrical cracks such as "fopped," "clicked," "wowed," "kayod 'em," "knocked 'em bowlegged," "four frolics daily," "wing per center," all of which would be mushed potatoes to the wire who buzzes glibly about "mouthpieces," "big house," "head screw," "gettin' a tail," "right briteh," "insider," "fish hooks," "right worker," "jug touch," "sheet scratch man," etc.

The Broadway wisecracker has probably never heard that a "bass drummer" in certain circles is a gentleman who socks lonely way-fayers on the conk with a sap in preference to sticking him up with a rod and saving the sock for emergencies.

And the cleverest wire who ever reefed an insider would be astonished to hear that a "milk man" was a hambo, who stole more bows than the applause warranted at the finish of his act.

By the same token the knight of the grease paint wouldn't be hep to that "sheet and scratch man" was cannoneer for a high-class forger, and the pincher would never tumble that "nice people" meant an act that kicked in more than the usual vaudeville agent's legitimate commission.

National Slangage

Every phase of our complex civilization and every class have contributed something to what is fast becoming a national slangage. The bootleggers with their "hooch," "ridin'," "drums," "tail," "fronters," "fixers"; the underworld with its jargon, almost unintelligible to an outsider; the outdoor show game with its "rag front," "silver men," "pitch," "ballyhoo," "grift," "roll downs," "shills," and hundreds of other words; racing, with its "front runners," "morning glories," "stoomers," "workouts," "wind suckers," "pencil men," "chumps," "round books," "first past," et al.; the road, with its "blanket stiffs," "jungle," "rods," "blind," "Mulligan," "main stem," and the thousand and one others; the dopes and hop heads, with their "sm," "yen hok," "hab," "sui pow," "layout," and "andlord sheela"; the "yach" and "yach shee," "needle," "hypo"; the army and navy, with "flops," "dream bags," and the war slang born during the recent quarrel, and so on ad infinitum.

Book of Slang

It is not beyond the range of possibility that some day an entire new language will evolve and that some pioneer will write a book on it, without recourse to what we now know as pure English. And why not? Some of the terms and words considered vulgar 10 years ago have become harmless and innocuous through general use. Of such is "gold digger," not mentioned in polite society until a daring author appropriated it and used it as a title for his play. There was nothing comic about a loose lady to our parents, but after a comedy was fashioned around her and she was marked human, she was admitted to the national language.

A "push-over," which means a fighter with round heels along cauliflower, was, by the same token, a dame on rockers in another circle. A fight manager could use the term in church without a blush, but in the environment where perfume and rosin don't mix, it would have been given the official knif.

The spread of American slang isn't confined to our own shores. According to recently returned travelers it is sweeping England, following in the wake of the jazz craze.

Some students have attributed the phenomena to the success of recent American slang plays in England, one of which, "Is Zat So?" inserted a glossary in the program, so the limo-juicers would know what it was all about. They laughed in the wrong places and in the middle of the gags, but they loved the slang, just the same, probably thinking it a survival of the tribal tongues of the five nations.

Variety is afflicted with a large circulation in England, but we've never been able to figure out why. Maybe that's the answer. They buy it and then have it translated.

Mrs. Ervine's Impressions

Loonra Mary Ervine (Mrs. St. John Ervine), wife of the New York "World" critic, writing in that paper, compares a London first night with a Broadway premiere and clearly and dispassionately regrets the rowdiness of her own people as compared to the composure of the American metropolis' theatregoers, but chides us for our blasphemous reaction to the time and gaudiness of the footlights which, in turn, are so inspirational to the Englishman. He be a gallery god or a soup-and-fish's stall occupant.

Mrs. Ervine rings the bell with her opinion of contemporary sartorial standards, chiding a bohemian at the American women but deriding the carelessness and untidiness of the American man, even when he is all dressed up.

Louise Read Passes

The "Grand old woman of French letters," Louise Read, who inspired many an author of European repute and was herself a writer of no mean ability, passed away at the age of 83. Her last days were spent in seclusion in a tiny apartment hidden away just outside of the Latin quarter.

Pauline Jacobson Dies

Pauline Jacobson, pioneer San Francisco newspaper and fiction writer, died Oct. 1 in Franklin hospital in the Golden Gate city, following a long illness. She was for many years a feature writer on the "S. F. Bulletin," retiring from active newspaper work several years ago.

Mary Host to Editors

During their visit to Los Angeles the group of 14 British newspaper publishers, on Oct. 31 to Nov. 9, will be entertained by Mary Host at the Pickford-Fairbanks home in Beverly Hills.

Saturday Evening Post for Hoover

Sam Blythe's story in the Saturday Evening Post two weeks ago comparing Smith and Hoover as candidates was regarded by the Republican campaign managers as good Hoover propaganda. They are said to have ordered three million reprints for distribution throughout the country.

The Post hesitated about printing a piece so strongly favoring a candidate because the paper has always been neutral in national politics. When deciding to print the Blythe article they expected heavy squawks accompanied by cancellation of subscriptions. The mails brought less than a score of complaining letters and not one subscription was cancelled.

Lorimer's Birthday Party

George Horace Lorimer, editor of the Saturday Evening Post, gave his first birthday party last week. It was the occasion of reaching his 60th birthday. He never would have thought of celebrating had not George Bye suggested it.

Event was staged in the private dining room in the Post's building, Philadelphia. Attending were a number of writing fellows, hard and soft boiled. Included were Eubie Goldberg, Franklin P. Adams, Arthur Bugs Baer, Alexander Woolcott, William McGeehan, Eddie Cantor, Laurence Stallings and Dave Friedman.

Stallings' Idea

Laurence Stallings has declared himself out of active writing for the stage and pictures. Not that he has entirely quit, but, hereafter, he will have no part in rehearsals and the detail annoyances of being on the spot. He has purchased a 400-acre farm in Danville, Va., retiring there to write.

Stallings plans to have future plays first printed in book form, with stage presentation possibly following.

O'Connor's Book

"Broadway Rocketeers," by Johnny O'Connor, is shortly to be published by Boni & Liveright. The title is most eloquent and, with Johnny's knowledge, besides style, whatever the price, buy.

Fatal Gun Play

Commonwealth Attorney B. A. Lewis of Brunswick County, Va., has expressed the belief that J. B. Beach, former newspaper publisher of Lawrenceville, Va., and a nephew of Rex Beach, author, died last week as the result of a duel. Beach died Oct. 4 from a self-inflicted pistol shot which he fired after killing

George Kilpatrick, publisher of the Lawrenceville Times-Gazette, in his office.

Kilpatrick some time ago bought the weekly from Beach. Beach agreed not to start another paper in the Brunswick territory and it was further agreed that Beach was to be employed on the paper. Beach recently quit the sheet with remark that he was going to launch another paper. Kilpatrick, says Lewis, made threats to kill Beach if he did. The two men met on Thursday last. Without a word Beach fired four shots, killing Kilpatrick, then he fled to a deserted lot where he turned the gun on himself.

Literary "Bibles"

Bureau of Education, of the Department of Interior, has picked four as the "Literary Bibles" of the world with none of those four by Americans. They are: the Iliad and Odyssey of Homer, the Divine Comedy of Dante, the greater dramas of Shakespeare, and Goethe's Faust.

A statement from the federal educational controlling board in the United States has placed these "Literary Bibles" in revised Reading Course No. 1 as sponsored by the bureau.

New York Circulation

Following are the last circulation figures covering average daily circulation for the six-month period, April 1 to Oct. 1, for the English language newspapers published in New York, together with the same figures covering the like period ending March 31, 1928:

	Oct. 1	April 1
Daily Mirror	401,656	482,440
Daily News	1,224,243	1,226,561
News Record	13,127	13,219
Racing Form	23,484	13,336
Running Horse	19,336	19,336
World	292,392	305,821
Exhib. Review	4,164	3,413
Film Daily	5,350	5,320
Jour. of Com.	23,920	25,496
Morn. Telegraph	42,551	37,094
American	341,658	337,741
Eve. Graphic	295,645	297,084
Eve. Journal	635,401	680,115
Eve. Post	89,265	77,040
Herald Tribune	323,913	316,061
Telegram	235,578	209,388
Times	459,800	447,651
Sun	285,464	262,152
Wall St. Journal	39,381	35,364
Woman's Wear	30,244	30,212
Morn. World	368,099	368,629

*Filing of statement delayed.

A new novel of theatrical life is "Angel Child," by Grace Perkins, published by Rae D. Henkle, of New York. Miss Perkins is in private life Mrs. Fulton Oursler. In addition, she has appeared on the stage.

Magie Combine

Maneuvering on the part of The Outlook and The Independent for one to purchase the other, was won by the former. It will combine the two and call it The Outlook and Independent. First joint issue will be on Oct. 24. Covering the same field, both weeklies had done rather so-and-so, and the only way out was by an amalgamation. Francis R. Bellamy, editor of The Outlook, will be in charge of the combined publications.

Poets on Reverse

Alfred A. Knopf, the publisher, will have an English branch of his concern, known as Alfred A. Knopf, Ltd., with headquarters in London. The organization was effected by Mrs. Knopf, wife of the publisher, who is her husband's assistant in the business.

Success of Knopf and his wife in their publishing enterprises disproves the theory that poets don't make good business people. Both were poets before turning to the business end of the publishing industry.

The True Story Bunk

Literary aspirants who pour in their fiction for the True Stories page of the Daily News need a lot of endurance before they get through. Ninety per cent of this capsule fiction is ground out by the boys on the staff. Outside romancers usually wait five to 10 weeks for a decision on their stuff—generally takes the form of a fat envelope and thanks.

The Mirror is acting rather huffy, too, of late.

Trade Conference

A conference has been called by the Federal Trade Commission in New York Oct. 9 at the Waldorf-Astoria hotel, of publishers of periodicals, with this object in view: expressed in the commission's notification:

The purpose is to give all concerned an opportunity to partici-

pate in formulating some simple, workable, standard rules intended to complete the work already voluntarily and independently begun by the publishers to eliminate from this field of publicity all advertisements of a false and misleading nature. In other words, as experts in their line, men actively engaged in this field are asked to assist in the formation of rules designed to regulate this subject.

Neither this invitation nor attendance or representation at the conference should be taken to mean that those addressed or represented have knowingly permitted the use of such advertising in their publications, or have aided or abetted advertisers in deception of the public or unfair methods of competition. Quite the contrary is generally true, as these conferences are usually urged and brought to a successful termination by those in the industry who are obeying the law and who wish not only to protect the industry, but also the public, and the conference is in aid of the splendid work in this connection which many of the periodicals have themselves started.

Public Relations "Counsel"

Columbia University in its extension department is now offering a course in public relations and public relations. George Hastings, public relations counsel of the Astor Hotel, is the class instructor.

Dempsey's Trio Weekly

Jack Dempsey has a new contract with King Features for three articles weekly. They will deal with celebrities the ex-heavy champ has met. Others will be concerned with general sports news and physical exercises. Frank G. Menke, sports editor of International News Service, is Dempsey's ghost writer.

John Held is Con-stable

John Held, Jr., was elected constable of Weston, Conn. He beat his Republican opposition by a single vote for the board of relief of the town. Held goes after the dern speakers.

Barthelme, Allan Dinehart and Claiborne Foster, citizens of the village, were on the campaign committee which swept Held into office.

Merk's Idle Prize

That \$500 prize offered by the American Mercury to the journalist submitting the best article on journalism seems to have aroused little response to date.

The editors are threatening to divide the prize between the American Civil Liberties Union and the Association Opposed to the Prohibition Amendment in case none of the articles submitted by Oct. 15, when the contest closes, are deemed worthy of printing.

Famous Parody

"The Ballad of Yukon Juke," a parody on the verses of Robert W. Service, written by Edward E. Parmanour, Jr., one of the authors of "Ringside," will be published in book form by Coward & McCann. Rockwell Kent will illustrate.

Publicity Travesty

"Babe Evanson" is the title of a book burlesquing life in New York publicity departments which is going to the Century press. It is the work of Catherine Brody who contributes to the American Mercury and other such things.

Youngest Mag Editor

Girls are commencing to tell their age.

Like Natalie Messenger, who is 21, and says she's younger than Delight Evans. No dirty dig in that, just a matter of record as to the youngest magazine editor. Variety said it was Delight—Natalie says it's herself. She's on Secrets, too, a Rainer Reviews periodical.

Burns Mantle on Playwrights

As soon as he has completed his annual compilation, "Best Plays of 1927-8," Burns Mantle, dramatic critic of the New York Daily News, is to start work on a volume of short biographies of American playwrights. He may make that an annual, too, if it gets across, taking the seasonal new-playwrights as his subjects.

Chester Hope Rescued

Chester Hope, recently head of Universal Service and until this week organizing editor of Hearst's new News-News (Omaha), has been rescued from exile to become Jack Laiz's assistant on King Features Syndicate magazine staff.

JACK "Con" CONWAY, ordered to Bermuda for a four-weeks' rest because the island had no phone cable, died there Oct. 2, four days after he and his wife had landed.

It was a swift passing for the greatest natural writer of slang on the record. No one had the slightest suspicion Jack's ailment could be fatal. An eminent New York specialist had recommended Bermuda for a full recovery from a recurrent and painful but not prolonged nor aggravated chest convulsion. Before consulting the specialist Jack thought it was indigestion. The diagnosis after four days of X-rays and other methods gave a slight muscular dislocation in the wall of the heart, which a bed-rest would cure. If disregarded, it could become chronic and then serious, was the remainder of the report.

When Jack told the boys in the office of the expert opinion, he laughed it off and said to his wife:

"Arab, if this is a fluttering heart and it gets me, I am right to Baltimore and collect that \$42 Johns Hopkins gives up for a flutterer."

After reaching Hamilton, Jack wrote letters to home folks in his lively way, with no complaint. He reached Bermuda Friday morning. On Saturday night the pain came again, this time the most severe attack. It terrified his wife and Jack must then have realized. The next recurrence was the following Tuesday evening, when he went out.

Though the Conways actually did not know of his heart condition until about three weeks before death, that condition must have been slowly advancing for several years. Jack never remembered his father, who died of heart's disease when Jack was four. In reaching his diagnosis, the specialist informed Jack that turning so abruptly from a highly active life to a sedentary life years ago, and again his continued cigaret smoking, besides the poison gin so abundant in Hollywood, where Jack recently was for a year, along with the heavy quantity of coffee Jack drank—as many as 15 cups a day—all contributed to his heart affliction. His coffee and cigarets were shut off totally and immediately.

Recognition

The New York dailies were splendid to Jack Conway as a word coiner, slang creator, humorist and writer. That he but received general recognition at death may have been his misfortune in having employed his natural gift only upon a sheet such as *Variety*. Jack liked *Variety* and the *Variety* boys loved Jack; that may explain why he never worked on any other paper.

But as much as the *Variety* bunch recognized Jack's extraordinary gift in writing, a gift never approached as far as any *Variety* man knows by another slang user, the *Variety* boys always saw in Jack what they thought was the most remarkable boy and man in principle, and character to ever cross their horizon.

Jack Conway was a tall, handsome fellow, of athletic physique. He was welcomed in any company and easily mixed everywhere. Jack knew the underworld and the upper world, uptown and downtown; east and west side. He had mixed with the crooks and the dips of Harlem when a boy; he was looked upon by them as their friend; they followed him into *Variety*'s office for advice from time to time; he knew the inside and outside of Times Square and was probably the most popular newspaper man the Square has ever held; he had withstood and passed up any and all kinds of temptation, with Jack Conway dying at 40 without ever having been in a jam of any kind in his entire life.

A Magnificent Mother

There was great stock in Jack Conway but it was also the love and respect he held for his magnificent mother that always held him aloof from wrong.

Mrs. Anna V. Conway came to New York a widow, 35 years ago when her son was five years old. She became a school teacher in the Bronx, finally retiring on the age limit as a principal, to go with her boy to the coast. Mrs. Conway, who lost her only other child, a daughter, at 12, survives Jack, living in their home at 3464 Knox place, Bronx.

During those long years of the rearing of her son and her idol, with all of the fears and tribulations only a widow can go through with a boy who is in demand everywhere, the mother finally saw her son come through as a leading and literary light of the rather extensive family of Conway in the Albany-Troy vicinity, where Jack was born as John White Conway.

In August of last year while on the coast and shortly after reaching there, Jack and Bertha Brown were married. Miss Brown had been for some time and still is the secretary to the publisher of *Variety*.

While on the coast, where he did title writing for Paramount and other picture producers, Jack unknowingly was slowed up in his work by creeping affliction. At that time he thought and treated it as indigestion, when he should have been under the care of a heart specialist. With his wife in *Variety*'s office in New York, Jack decided to return, driving back in his car with his mother, and making the trip in 12 days.

Slang

In speaking of Jack as a user of slang in his reviews and stories in *Variety* always signed Con there is nothing to be told to any *Variety* reader other than the facility with which Jack wrote. His slang-gift was super, and it's doubtful if there will be another Jack Conway in that way for generations if ever. For besides although never credited, Jack's writings always have disclosed that he was a rare humorist.

As he grew up and mostly hanging around the uptown daily newspaper

Jack Conway

Conway be given a job.

Jack had been a street car conductor for a few days, in the times when a conductor was expected to split 80-20 with the company until the company found it out. When the company did, Jack went baseballing, playing semi-pro and finally with the Brooklyn Federals. These were mentioned by Johnny as Jack's qualifications for newspaper work, along with the added fact that he had been a vaudeville actor for one day at Proctor's 125th Street theatre. Johnny said it was one day but Jack said it was one performance, as a half of a two-man cross firing act.

The break sent Jack to work on *Variety* as an advertising solicitor. In about two months Jack complained, stating that when he solicited show people he would forget advertising talking shop, and thought he was a washout. After another month Jack said it was no use; he just couldn't on the ad thing but would like to try writing.

It has been the theory on *Variety* that no one of the staff could be worse than the other, Jack was sent out to review a vaudeville show. To give him the proper slant on what he had missed as an actor, Proctor's 23rd Street was the assignment. It was two-a-day vaudeville. His notice on the show went into the waste basket. Other notices went the same way. His knowledge was fine but his expression not.

No Preparation

Jack was asked to write his notices exactly as he saw the shows and thought, and from that came his first slang article which was printed. After that day Jack Conway never wrote a show notice on *Variety* that was not printed. His *Variety* work was only otherwise interrupted by the War. He enlisted in the Navy, assigned to the "Ohio" as doctor's assistant.

Jack would come into *Variety*'s office after seeing a Palace vaudeville bill, reach here about 11:15, turn in his copy by 11:45 and drive home. Overtime it was a slangy, critical review of acute perception that missed nothing on the program and would cause talk in Times Square if not elsewhere for the remainder of the week. He wrote his slang without pre-thought and wrote his notices in slang more quickly than the other boys wrote theirs in such English as any *Variety* reviewer does. Jack never asked to see a proof or rewrote any portion of a review, once he had turned it in.

About three years ago Hugh Kent, formerly managing editor of the New York Morning Telegraph, wrote a story on *Variety* for the American Mercury. In it Mr. Kent classed Jack as America's master of slang. It was the first national mention of Jack Conway in his proper sphere. Previously Christopher Morley, noted among the literati, had quoted Jack's reviews in his literary columns, and years before, Sam Blythe had referred to Conway.

Brilliance Plus

In slang Jack wrote with brilliance plus. His expression was emphatic, his style illuminating and entertaining. He never drew personal attention to a new slang phrase or coinage, letting his work speak only. There is no question that during Jack's 15 years with *Variety*, he contributed most liberally to the present vogue of slang, not through *Variety* which held him down, but through the writing thieves who stole from him.

In his critical work on *Variety* Jack was a specialist upon vaudeville, burlesque and musical comedy, besides being a sports writer on either fights or baseball. He had declined offers to go on the dailies. His name and his creation of forecasting winners of fights with the proper odds in *Variety* were stolen by the New York Mirror, which employed both for a long while, regardless of Jack or ethics. It was then a Hearst paper.

Kind Friends

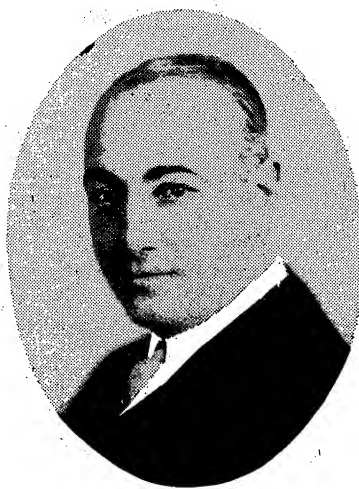
Charles MacArthur, the playwright and his bride, Helen Hayes, had been on the boat with the Conways. Though on their honeymoon, they took the bereaved young widow into their bungalow at Hamilton and gave her consolation. Mr. MacArthur handled all the sad details in Bermuda which such a tragic catastrophe occasions. The MacArthurs were of invaluable aid and solace.

The remains were returned to their native land on the steamer "Fort Victoria," arriving Monday morning. Mayor Walker, who was extremely fond of Jack, offered a municipal boat to meet the ship and bring the casket to New York City. Solemn mass services were held at St. Malachy's church on 49th street, in the immediate environs of his happy pursuits—Times Square—yesterday and the auto funeral cortege drove to Albany under official convoy of State troopers to be interred in the family plot.

Broadway in Tears

Broadway broke into honest tears. For Jack Conway was the apotheosis of Broadway's soul. He was its poet laureate, its interpreter, its biographer, its historian. Because he made Broadway laugh, he made Broadway cry. Because he loved Broadway, Broadway loved him. Because he belonged, Broadway let him take liberties with Broadway. Because he wrote as he thought, Broadway thought as he wrote. Because he was on the level, they respected him on the Square. And because he is no more, Broadway is disconsolate.

The *Variety* gang is in sackcloth and ashes. For of all Broadway, they knew him best; they worked side by side with him, they played side by side with him—and they bow their heads today—still at his side.



"CON"

Mayer's Attention to Talkers Carries Him to Auditions in N. Y.

Louis B. Mayer, producing head of Metro-Goldwyn-Mayer, in New York for a semi-annual lay off from the struggles of a Hollywood lot guardian, appears to be spending his time attending auditions at the Astor theatre.

Mr. Mayer stated he looked upon the audition attendance as necessary in view of the exactitude over candidates for talking pictures from the legit. He would not express an opinion upon prospects or mention the names of the legit reviewed.

During his visit east Mayer visited the Republican nominee, Herbert Hoover at the latter's Washington home. Messrs. Hoover and Mayer are strong personal friends and have been for years. Mayer is by preference a Republican. He may make another call upon Mr. Hoover before shortly returning west.

Asked if he considered dialog as staple as sound in the future picture business, Mr. Mayer emphatically replied in the affirmative. He spoke with an expression of confidence in the talking feature, predicting big things for it and for his M-G-M company as a producer of talkers.

Victor's Coast Sound Plant Ready Oct. 25

Victor Talking Machine Company's new Hollywood building for the matrix and pressing plant will be turned over to the company by the builders Oct. 25. It will be in practical operation by the end of the year.

The recording studios are still in process of construction.

The idea is for West coast producers to complete the musical synchronizations and ship everything from that point. This will ease the pressure on the eastern end, where Victor's Camden, N. J., home plant has been taxed abnormally. Camden will continue to service for eastern production.

As it is now, everything from Hollywood must be shipped east for handling in New York and Camden as to scoring and actual recording and synchronization.

3 Par. Directors Doing Sound and Silent Versions

Los Angeles, Oct. 9. For the first time since it began recording dialog Paramount is assigning directors to the vocal as well as the silent versions. This step is in accordance with the policy outlined at the beginning, that the added responsibility would gradually be imposed on directors.

The first order names three men. They are Roland V. Lee, "Wolf of Wall Street"; Richard Wallace, "Shop Worn Angel"; and Mul St. Clair, "The Canary Murder Case."

L. A. to N. Y.

Edwin Justus Mayer.
John G. Bachmann.
Ben Stoltz.
Howard Sheehan.
Marshall Neilan.
Herbert Wilcox.
Bernie Fineman.
Mr. and Mrs. B. P. Schulberg.
Elizabeth Meehan.
Paul Fefos.
Benjamin Stoltz.
Joe Pincus.
Jane Shore.
Abe Stern.
Zonia Karlov.

N. Y. to L. A.

Vivian Moses.
Hal Roach.
Marion Davies.
Frances Marion.
Pete Smith.
Joe Cohn.
John Gilbert.
H. B. Edgington.

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FOR HIRE**

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
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GANG'S FAN MAIL

Los Angeles, Oct. 9. As a result of the tour of Hal Roach's "Our Gang," the fan mail received for the kids at the studio has tripled. Half of the letters are from adults.

Warners Consolidating Departments for Speed

Warner Bros. will merge all Vitaphone departments with like sections in their producing company.

Where Warners maintained two sales departments both will now come under the Warner sales chief, Sam Morris, with Paul Swift, Vitaphone sales head, in charge of the talker department, but accountable on all sales to Morris.

The same is true of the other departments, including the publicity, which will give A. P. Waxman the right of way.

No one will be let out, it is learned, there being no duplication of efforts obvious at this time.

While practically no economy in budgets will be effected, it is figured that this move will expedite general interests and insure a greater solidarity which will produce a maximum speed.

It is said the same policy will hold true for all other interests the Warners gain full control of in the future. In such cases, as the present with Vitaphone, the final word in all departments will be up to the Warner man.

Fred Fleck Returns

Fred Fleck is back at Paramount's Astoria, L. I., studios as casting director.

Fleck was with Par several years ago, doing the main casting for the eastern made films. When the L. I. shop closed its film making, Fleck went to the west coast.

\$75 for Mrs. Nigh Enough For Director, Too

Los Angeles, Oct. 9. William Nigh, picture director, was limited to \$75 a week living expenses for himself pending settlement of his wife's divorce action.

Mrs. Nigh is receiving \$75 weekly and Judge Elias Rosenbaum said that if that was enough for her it was enough for him.

However, Nigh can spend up to \$600 a week for entertaining and other enterprises in the line of his duty as a director.

FREEDMAN'S BRIDGE SERIES

Los Angeles, Oct. 9. Samuel Freedman Productions has taken offices in Tee-Art studio. Freedman was formerly an official of the Fine Arts studio prior to its purchase by Tiffany Stah.

Company will make six feature pictures and a series of 12 auction bridge single reels, the latter in Technicolor. Milton C. Work is featured in the card subjects.

All of the product will be state righted with production to start Nov. 1.

No U. A. Radio

Washington, Oct. 9. United Artists was ruled in default last week when their attorney failed to appear for the scheduled hearing on an application for a point to point broadcasting station in California.

This automatically rules the picture company out.

Universal and Paramount both have applications pending with dates for hearings yet to be set.

VON BECHTOLSHHEIM HURT

Raron Von Bechtolsheim, executive in the local Ufa office, is suffering from injuries sustained in a recent auto accident in Bronxville. Ten stitches were taken.

Von Bechtolsheim was ordered to remain in a hospital pending determination of the extent of internal harm.

Shurlock's New Position; Cutting Useless Scenes

Los Angeles, Oct. 9. With the elevation of Geoffrey Shurlock, of the studio reading department, to scenario editor, Paramount has created a new position, despite its familiar title—in pictures.

It is Shurlock's duty to analyze all film scripts at the studio, just before final production plans are launched. He is to nose out soft spots and possibilities for the condensation of scenes and sequences. Although inevitably familiar with the stories to be filmed, the scripts come to him cold so that he has a fresh viewpoint, not colored by long story conferences or extensive mulling over scenes and development of plot.

Shurlock won the position after he had taken a 700-scene script of a picture now in production, picked a mushy spot in it and cut out 150 script scenes, greatly reducing the prospective overshooting, thereby saving the company many thousands of dollars. To a lesser degree, he had done the same thing on previous scripts.

32 SOUND SHORTS

Christie's Contract With Paramount—Studio Resumes Work

Los Angeles, Oct. 9.

Charles Christie is back from New York holding distribution contracts with Paramount for production, in addition to usual number of two-reel comedies, a series of 32 talking shorts. Most of the extra subjects will be based on one act plays. Some of the talking shorts also will be based on Negro stories of Octavius Roy Cohen.

The Christie studio resumed work yesterday on the fourth of eight subjects in "Confessions of a Chorus Girl," featuring Frances Lee.

James Pays \$25,000 for Exhibits Daily Review

Arthur James, publisher and editor of Motion Pictures Today, trade weekly, has purchased the Exhibitors Daily Review, for \$25,000. James printed under his signature the daily trade paper Monday his purchase along with the usual declaration of everything as the policy.

It is understood that Bill Wilkerson, who recently took over the operation of the Review for Wilkerson, its former owner, will continue under James, on a sizeable weekly drawing account against a piece of one-third of the net. Wilkerson gave the lifeless sheet something of a spurt in the short time of his handling.

James is said the have paid \$15,000 in cash and the remainder in notes to cover the consideration. He is asserted to have one or two of the same financial backers among picture men for the new venture who have financed his trade weekly.

The Daily Review was reported some weeks ago offered to the Film Daily, leading daily trade paper of the picture business, for \$2,500. Jack Alloato and Red Kunn of the Film Daily, agreed to buy at that figure, for the purpose of suspending the Review. When the price was jumped to \$3,500 on them the next January, they walked. Some months previously the Daily Film Daily group had refused to purchase the paper at any price.

James expects to be active on both of his sheets, contemplating a division of material between them that will avoid conflict in repetition.

Roach Not Using Special Stages for Sound Output

Los Angeles, Oct. 9. Hal Roach studios has joined the revolt against sound proofed stages for talking films. A faction out here contends sound proofing is not necessary.

Roach will utilize a structure now standing on its back lot which has hollow tile walls and, proven by test, is adaptable to sound production.

Robert McGowan, Roach director, is now in the east regarding sound equipment.

Sound Dedication.

Los Angeles, Oct. 9. William Fox is issuing fancy invitations for the dedication of the sound studio at Fox Hills, Oct. 28.

HAYS' EVENING CALL

A club atmosphere prevails in the reception room at the Hays headquarters. Some one stuck a card over a conspicuously placed bell button, reading: "Night Bell."

Labor Complaints

Los Angeles, Oct. 9. Zuck Jones Film Corp., named defendant in a complaint filed with the State Labor Commission by Loretta Fitzpatrick to collect \$369.55 said to be due 56 extras whom she represents as agent. Amounts range from \$2.50 to \$20 and represent work done last June.

Four complaints were filed against E. D. Horheimer, former motion picture producer, totalling \$22,75, for alleged work in the Hollywood Immortal Models ballyhoo at the recent Pacific Exposition at Long Beach. Complainants were Lee Conkright, posing, \$87.50; Merry Farrell, posing, \$38.50; Cecile Farrell, cashier, \$26.75; Mrs. Katherine Farrell, cashier, \$15.50.

Five complaints were filed against the College Inn by musicians. These were Ira F. McCulloch, \$39.97; W. T. McGee, \$38.97; B. M. Riley, \$22.84; Irving R. Pratt, \$22.84.

Complaint was made against the Broadway theatre (Sutkin and Cohen) by Marjorie Bishop, usher, for \$12.77 in wages.

Christies' Added Output Of Paramount Talkers

Refuting reports of downward revision of comedy output for Paramount, Christies make known it has closed with that distributor for a new series of talking comedy shorts in addition to the silent subjects regularly on its schedule.

New arrangement calls for 32 subjects for release during this season. In the group will be a collection of one-act plays. Another item will be the Roy Octavius Cohen series of colored life, enacted by negro players with sound.

Production will continue at the same time on the Christie program of silent shorts for Par, of which half have been completed.

Talker Held Up 3 Days; Equipment Went Wrong

Los Angeles, Oct. 9. Production on the dialog sequences of M-G-M's "Bellamy Trial" was held up three days when the sound recording equipment, just installed, refused to function.

M-G-M started recording the picture at the Paramount sound stage, but transferred to the home lot when its own equipment was installed.

Solo Femme Role

Los Angeles, Oct. 9. Diane Ellis, signed by Pathe to play only feminine part in "Leathernecks," featuring William Boyd, Alan Hale and Robert Armstrong. Nena Quartero was originally chosen for the part but it was later switched to Miss Ellis, by Ralph Block, the producer.

MUNI'S NAME CHANGE

Los Angeles, Oct. 9. Muni Weisenfreund will see his name in lights as Muni Wise. Fox studio officials say the first screen appearance of the player will be as a star.

This much was decided after they had seen and heard his first tests.

BETTY COMPTON'S COMMISS

Los Angeles, Oct. 9. Betty Compton has been sued for \$1,500 unpaid commissions by the Edward Small Co.

Case is on the calendar for Nov. 16.

McElwain Trails McMahon.

Los Angeles, Oct. 9. Don McElwain succeeds Henry McMahon as head of Pathe's Coast publisher-department.

McElwain was recently business manager for Zuck Jones.

Billie Dove's Glyn Story.

Los Angeles, Oct. 9. Billie Dove will be starred by First Nation in "Tar Man and the Moment" by Elmer Glyn.

George Fitzmaurice is to direct.

EASTMAN CUTS ORCHESTRA FROM 70 TO 28

Starts with Completion of Photophone Wiring—Lost \$200,000 Last Year

Buffalo, N. Y., Oct. 8. Eastman theatre, Rochester, according to information from a reliable source reaching here, will announce a new policy for the Rochester house at the time the Photophone wired equipment is installed about a month hence.

This includes the leaving of Victor Warner, co-director with Guy Fraser Harrison of the Eastman orchestra, and cutting of the orchestra from 70 to 28 pieces, it is understood. Rochester newspapers are either discreet or ignorant of the situation, since not a line has been printed.

Musicians affected are union men, comprising the "Rochester Philharmonic Orchestra, with certain additions. It is evident that the Philharmonic is not to be discontinued, as Eugene Goossens is back in Rochester to direct it and several concerts have been programmed.

Competition is reported as the sole reason for the move. Sound pictures at two other Rochester houses are getting the crowds, and that, coupled with internal dissension culminating recently in the resignation of Manager Eric T. Clarke at the Eastman, are believed to have forced a new policy.

George Eastman is understood to have lost some \$200,000 on the house last year, although it was operated tax free as an institution of public education. At that, those in the know see no reason why he should carry such a heavy expense unless the public turns out in good numbers, which has not been the case of late.

Trailers by Post Allowed To Enter Great Britain

Washington, Oct. 9.

Although the importation of commercial shipments of picture films into Great Britain by letter, printed paper, commercial paper, or sample post, has been prohibited, arrangements have been made and are now in operation permitting bona fide trailers (samples) of positives or negatives, intended for demonstration only, to be admitted by sample post.

Department of Commerce in advising the industry says each package must bear the full name and address of the addressee and must also be addressed "Care of Officer of Customs and Excise, Mount Pleasant Depot, General Post Office, London, W. C."

A statement must also be placed on the package to the effect the contents are bona fide samples, with description and footage. A white label bearing the word "Films" in plain black letters must also be affixed to each package.

A post office clearance fee of sixpence, collected on delivery, is assessed on each package.

M-G Grooming Asther

Los Angeles, Oct. 9. Nils Asther is being groomed by M-G-M to take the place of John Gilbert in future high blood pressure romances.

Asther will be co-starred with Greta Garbo in a series of pictures.

Sketch as Full Length

"The Rounder," the playlet in which J. C. Nugent wrote and appeared in for some time in vaude, has been sold to Metro-Goldwyn-Mayer.

It will be adapted into a full-length talker by Ralph Spence.

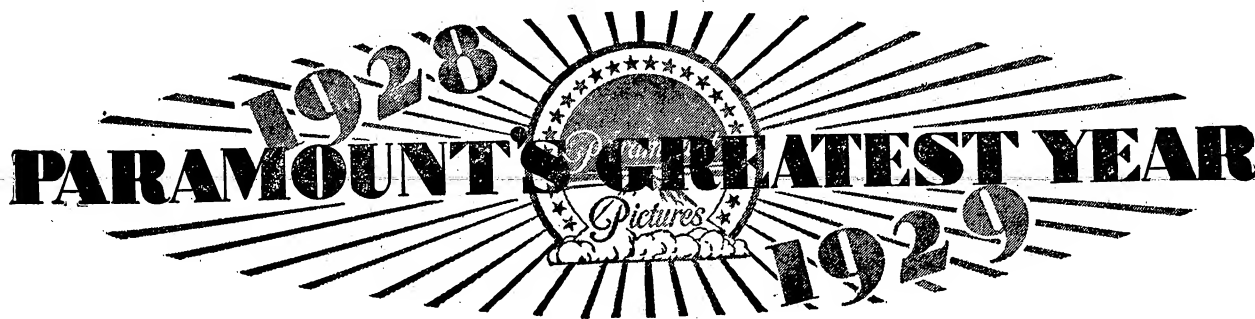
Wallace Macdonald Acting Again

Los Angeles, Oct. 9. Wallace Macdonald, recently directing short comedies and features, will be opposite Anna Q. Nilsson in a film for FBO.



pin another medal on him!

¶ Filmdom has very few authentic production geniuses. Erich von Stroheim belongs in the select company that you can count on the fingers of one hand. Producer of masterpieces that make money. ¶ In "The Wedding March" he has done it again! The two years since his "Merry Widow" he has devoted to the creation of this, the greatest of all von Stroheim pictures. Torrents of money, effort and box office value have been poured into "The Wedding March." ¶ Results show! Reports already received from pre-release openings brand it without question one of the mightiest money-makers of the year! Reviewers and the public rave about the dazzling spectacle of this flaming romance of old Vienna. The brilliant von Stroheim touches. The breath-taking scenes in Technicolor. The inspired acting of von Stroheim and beautiful Fay Wray. ¶ Erich von Stroheim, we pin another medal on you for "The Wedding March"! Silent or with its magnificent musical score and sound effects, it is your greatest achievement! Worthy to stand beside "Wings" and "The Patriot" and the other history-making productions that make this





NOT JUST BIG But The BIGGEST!!!

*This Ad is written while the Greatest
record-breaking feat of the picture
season is taking place*

**CAPITOL THEATRE, N. Y.
SMASHES EVERY RECORD
IN ITS NINE YEARS
EXISTENCE!**

*Why?
Because it's playing*

OUR DANCING DAUGHTERS

with exquisite
JOAN CRAWFORD
John Mack Brown—Nils Asther
Dorothy Sebastian—Anita Page
directed by HARRY BEAUMONT

The BIGGEST (Get that!) PICTURE HOUSE HIT OF THE DAY!

CHICAGO
*Sensational at
Oriental*

MEMPHIS
*At State
outstanding business*

COLUMBUS
*Ohio Theatre's
smash week*

DETROIT
*Broke records at Capitol,
Moved to Adams for a run!*

SAN FRANCISCO
*Broke Warfield record,
Broke State record
second week.
Moved to Boulevard third
big week*

LOUISVILLE
*Panicked them
at the State*

CLEVELAND
*Biggest business
in town at State*

SYRACUSE
*Greatest attendance
in months at State*

OMAHA
*Tremendous at
the Rialto*

BALTIMORE
*Stanley packed 'em in
breaking house record!*

MADISON, WIS.
*New Orpheum
crashes record*

ST. LOUIS
*State business
Phenomenal*

ATLANTA
*Records go blooie
at Capitol*

WASHINGTON
*Second rip-roaring week
at Columbia*

BOSTON
*Socks every record
at State*

METRO-GOLDWYN-MAYER'S

Whoopee Picture!

Pathé has the one that fulfills every

PATHE
Super
FEATURES

AMEDEE J. VAN BEUREN
presents

AESOPS
FILM
FABLES
in Sound

TOPICS
of the DAY
in Sound

Grantland Rice
SPORTLIGHTS
in Sound

Produced by
JOHN L. HAWKINSON

"THE RED MARK"
James Cruze Production
"TENTH AVENUE"
with Phyllis Haver, Victor Varconi,
Joseph Schildkraut
"MAN-MADE WOMEN"
starring Leatrice Joy
"THE COP"
starring William Boyd
"POWER"
starring William Boyd
"LOVE OVER NIGHT"
starring Rod La Rocque
"CRAIG'S WIFE"
with Irene Rich and Warner Baxter
"CAPTAIN SWAGGER"
starring Rod La Rocque with Sue Carol
"FORBIDDEN LOVE"
starring Lili Damita
"ANNAPOLIS"
with John Mack Brown and Jeannette Loff
"SHOW FOLKS"
with Eddie Quillan, Lina Basquette,
Robert Armstrong
"CELEBRITY"
with Lina Basquette, Robert Armstrong,
Clyde Cook
"MARKED MONEY"
with Junior Coghlan, George Duryea,
Tom Kennedy
"SAL OF SINGAPORE"
starring Phyllis Haver with Alan Hale
and Fred Kohler
"NED McCOBB'S DAUGHTER"
with Irene Rich. From Sidney Howard's
Theatre Guild Hit
"THE SPIELER"
with Alan Hale, Renee Adoree, Fred
Kohler, Clyde Cook
"THE OFFICE SCANDAL"
starring Phyllis Haver
"NOISY NEIGHBORS"
with Eddie Quillan and the world-
famous Quillan Family
"THE FLYING FOOL"
starring William Boyd
"LISTEN, BABY!"
from the Red Book Magazine Story by
Elsie Janis and Gene Markey
"THE LEATHERNECK"
starring William Boyd
"THE SHADY LADY"
starring Phyllis Haver, with Robert
Armstrong and Louis Wolheim
"THE GETAWAY"
with Jeannette Loff and Robert Armstrong
"HIGH VOLTAGE"
starring William Boyd
"SQUARE SHOULDERS"
with Junior Coghlan
"THE ELEVATOR GIRL"
with Jeannette Loff and Robert Armstrong
"GERALDINE"
with Marion Nixon and Eddie Quillan.
From Booth Tarkington's famous story

THE public demands variety, originality and super-excellence of production. The exhibitor demands a complete, diversified program to supply this crying need. With an array of product unprecedented in showmanship quality, in scope and in infinite variety Pathe presents the *one complete program that fulfills every demand of the box office.*

SEVEN BIG FEATURES, headed by "KING OF KINGS," are clicking to new box office records throughout the country. Eleven other features completed are all set to crash through to new records.

"KING OF KINGS," leading the victorious phalanx of Pathe, has shattered all existing records wherever played.

PATHE SHORT SUBJECTS, which form the essential unit of every well-balanced program are again setting the pace for the industry.

MACK SENNETT COMEDIES are out-Sennetting all previous Sennetts and are scoring box office bulls-eyes with deadly regularity.

THE SMITTY SERIES, with the notable personalities appearing—the first of which stars the one-and-only Jack Dempsey, and the second the inimitable Lloyd Hamilton—fill a niche all their own in any program.

These Two Super

CECIL B. DEMILLES
"KING of KINGS"
by Jeanie Macpherson
The World's Greatest Box-Office Attraction

Pathé
News



Pathé
Review



Grantland Rice
SPORTLIGHTS



MACK
SENNETT
Super Comedies



TOPICS
of the DAY



PATHE PRODUCT is attuned to meet the demands of advanced showmen of today for a COMPLETE PROGRAM—one that FULFILLS EVERY DEMAND OF THE BOX OFFICE.

complete program demand of the B.O.

PATHE REVIEW, Terry Ramsaye's screen cocktail; Grantland Rice's **SPORTLIGHTS**; the Van Beuren Enterprises' **AESOP'S FABLES** and **TOPICS OF THE DAY** are short subjects that add spice to the movie melange.

PATHE NEWS maintains its undisputed supremacy in the news reel field. "*First on the scene—first on the screen*", is the backbone of every program.

PATHE SERIALS and **WESTERNS** round out Pathe's Complete Showman's Program—diversified, comprehensive and quality-plus.

Sound Developments

PATHE is keeping pace with sound and dialogue developments. **ELEVEN FEATURES** and a considerable array of Short Subjects are being synchronized by the R.C.A. Photophone process. "**KING OF KINGS**" is the first big picture to be presented in synchronized version. "**THE GODLESS GIRL**" will have a full synchronization. "**CAPTAIN SWAGGER**" and "**ANNAPOLIS**" are synchronized with music and sound effects. **SEVEN OTHER FEATURES** are being synchronized with music and sound as well as dialogue.

PATHE SOUND NEWS is already a fact. **AESOP'S FABLES**, the first animated cartoon in sound, has already been released and **SPORTLIGHTS** are now in process of synchronization.

Productions in Sound

CECIL B. DEMILLE'S
Sensational Melodrama
"The Godless Girl"
by
Jeanie Macpherson

COMING IN SOUND

In addition to

"**THE KING OF KINGS**"
and
"**THE GODLESS GIRL**",

following is the sensational
array of super-feature

SOUND

pictures now scheduled on
the Pathe program—the
majority with dialogue and
talking sequences:

"**CAPTAIN SWAGGER**"

"**SHOW FOLKS**"

"**ANNAPOLIS**"

"**THE SPIELER**"

"**NED McCOBB'S**

DAUGHTER"

"**NOISY NEIGHBORS**"

"**THE LEATHERNECK**"

"**SQUARE SHOULDERS**"

and "**LISTEN, BABY!**"



**5 GREAT
PATHE
SERIALS**



**9 SPEEDY
PATHE
WESTERNS**

The World's Greatest News Reel
Now in SOUND

PATHE SOUND NEWS

**DAN THE
TAXIMAN**
COMEDIES



**THE
TIRED BUSINESS
MAN**
COMEDIES



**HANDY
ANDY**
COMEDIES



**Smitty
AND HIS PALS**
COMEDIES



**AESOP'S
FILM
FABLES**



Pathe  **Pictures**

U Hopes to Place Serials in 1st Runs; "Tarzan" Draws Kids to Indie Houses

Resurrection of serials from the grind grave and well-nigh obsolete class of a year ago, to national first runs is the plan of Universal. Raising the production ante from around \$65,000 for 10 episodes to over \$100,000 so that quality satisfactory to any house policy will be achieved, is a part of the intention. As a big lead toward revivifying the field Carl Laemmle is considering introducing at an early date the first talking serial.

Serials are now played in about 5,000 theatres in America, according to Fred McConnell, sales head for U short product.

So great has been the demand for "Tarzan," according to a batch of letters from exhibitors playing it and solicited by the home office to give their reaction, that the company is adding five more episodes to it.

Stick Stuff

Why serials are coming back for their whack, especially in indie exhib circles, is attributed by McConnell to big circuit competition making the youthful trade, formerly spurned to a large extent even with indies, a big bet.

Some of the answers from exhibitors to U's request are highly amusing. One bird in Shelby, N. C., says that he became a serial convert in order to dispose of a persistent salesman. Since then he adds: "Sold forever. Results amazing." Another exhib in Cleveland, Okla., says that 15 bucks worth of ice cream pies doubles his every time an episode comes to his house. Still another from Pauls Valley in the same state declares that he will be able to wire his house from serial pin money, alone, if the episodes get any better.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX



WINIFRED DUNN
(SCENARIO OF "SUBMARINE")
New Breaking Records at Embassy Theatre, at 32 Top Prices

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

LICHTIG AND ENGLANDER
TEN YEARS IN HOLLYWOOD
Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG. Hollywood 1068

I WISH TO THANK

FANCHON AND MARCO

For Their Kindness and Many Courtesies

Benny Rubin

Costly Paradox

Los Angeles, Oct. 9. Tests for recording sound and silent stages resulted in better results obtained from the regular stages than the new sound stage recently completed at a high cost.

Contention is that there is more freedom for audition in the open stages than there is in the sound-proof structures.

Claim 200 Wired Houses Between Denver and Coast

Los Angeles, Oct. 9. C. P. Swanson, manager for the western division of Electrical Research Products, Inc., handling sound installation between here and Denver, estimates there are now 200 theatres wired in his sector.

Offices of this company have been moved from film row to the Hollywood Professional Building.

SIDNEY'S ALONE

Los Angeles, Oct. 9. George Sidney will be the only American screen player to be taken to Germany to play in "The Five Frankfurters," directed by W. J. Craft for Universal.

Other members in the party to leave from here will be Jack Foley, assistant director, and Al Jones, cameraman.

Balance of cast will be recruited from European talent.

EXTRA GIRL'S ROLE

Los Angeles, Oct. 9. Universal has signed Fritzie Fern, an extra girl, to a term contract to act in stock. Her first role will be the hard-boiled chorus girl in "Broadway."

This makes the eighth person engaged by Universal this year. Four have made good and are still on the payroll.

MARIE PREVOST FREE

Los Angeles, Oct. 9. Marie Prevost, under contract for two years to DeMille and Pathé, is leaving.

For the first time in a number of years she is to freelance and is to be starred in "College Coquette," from a story by Howard J. Green.

Columbia will produce it, W. Christy Cabanne directing.

TECH BUREAU OPENS

Los Angeles, Oct. 9. Newly created Technical Bureau of the Producers' Association will devote the major part of its attention to problems of sound and to serving as an instrument of co-ordination between the producers and the electric engineers, declares J. A. Ball, bureau chief.

Ball opened his office Oct. 1.

F. N. RAISES ANTE

Los Angeles, Oct. 9. Al Rockett has raised the ante on rewards paid out to First National studio employees for suggesting main titles of pictures.

Old scale was \$25 to \$50. Now it's ranges are \$50 to \$100.

JUNE LAUGHLIN IN PICTURES

Chicago, Oct. 9. June Laughlin, wife of Jack Laughlin, B. & K. producer, will appear in Universal pictures and left for Hollywood.

Unknown Co. Wants Brin's 2 Milwaukee Houses

Milwaukee, Oct. 9. Evidence that one of the big producing companies, name undisclosed, is angling for an in here came out Saturday when arriving emissaries held a conference with L. K. Brin, independent owner of the Garden and Majestic, two of the best film spots in the downtown district.

The company it was learned is seeking to tie up the two theatres by buying and using them exclusively for its product.

The Brin theatres are now the only downtown independents, Fox having three houses here and Universal one.

The indies have been playing Warner, Metro and United Artists. When asked about the report that he was to sell, Brin said: "It will sell anything I have if I get my price."

The Garden, wired a year ago and for 11 months alone in the downtown sector of Milwaukee with sound, has been a consistent money maker, Majestic opened in September and out of the red since launching into straight pictures.

Cincy's Big Theatre-Hotel; Fox to Operate House

Cincinnati, Oct. 9.

Announcement has been made that a syndicate composed of eastern and Cincinnati capital will erect a 40 story theatre and office building here. The site has a frontage of 175 feet on the south side of Fifth street, and a depth of 402 feet. Fox, according to Harry L. Lynch, local attorney associated with the enterprise, will operate the theatre and United Hotels will be in charge of the hostelry. When work is to start has not been made known.

New theatre will be the first opposition in the downtown section to the Keith-Harris-Libson and Heidingsfeld interests.

Silent Sidewalks

Los Angeles, Oct. 9. M-G is tearing up all cement sidewalks around or near the new sound proof stages to eliminate the noise of people walking.

Asphalt walks sprinkled with oil three of four times daily will replace.

RUTH CHATTERTON JOINS PAR

Los Angeles, Oct. 9. Ruth Chatterton has been placed under a long term contract by Paramount.

Same company has also executed new arrangements with Wallace Beery, Dorothy Arzner and Charles Rogers.

NEW LOCATION

Los Angeles, Oct. 9. Paramount is sending its "Wolf Song" company on location to June Lake located at Mono, Cal., in the heart of the Sierr. It's the first time this particular location has been used by any picture company.

NO LEAD IN 50 TESTS

Los Angeles, Oct. 9. After 50 tests Anita Page and Bessie Love are still shy a leading man for "Broadway Melody" (M. G.). It's a sound picture and that's what's making it tough.

K. C. Publix Houses Under Friedl

Kansas City, Oct. 9. Newman and Royal theatres (Publix), have been placed under the jurisdiction of John J. Friedl, manager of the Texas de luxe theatres for that chain. C. C. Perry has been named managing director. The Royal, dark about a year, reopens Oct. 13 with the "Jazz Singer."

Glaser's First Talker

Los Angeles, Oct. 9. Benjamin Glaser is directing for Pathé the first talking sequences in "Show Folks."

Edna Quillian and Lina Basquette are front of the microphone.

Stern Brothers Resume

Los Angeles, Oct. 9. After a production lull of two months, Stern Brothers have started on a Century comedy, "The Newlyweds' Visit." Snookum, Derelys Perdue and Joe Young in the cast.

Planes Interfere

Los Angeles, Oct. 9. Due to too many airplanes being up during the day Pathé is working at night recording dialogue sequences in "Show Folks."

U. A. Changes as

Buckley Goes in

Los Angeles, Oct. 9. With Harry D. Buckley taking over the general management of United Artists Theatres, Dr. Hugo Reisenfeld, general musical and operating head of the circuit, has resigned to devote his entire time to synchronizing of pictures for the United Artists Company.

Bruce Fowler, one of the Harold B. Franklin case managers, installed by him when the theatre opened, also leaves the organization and will return to the West Coast circuit organization from whence he came.

His place will be taken by Harold Horn, former West Coast Theatre manager. Horn will also take over the publicity of the theatre, replacing Sam W. B. Cohn. Ed Olmstead for the time being will continue as head of the advertising department of the theatre.

House Advertises Sermon On Picture in Syracuse

Syracuse, N. Y., Oct. 9.

For the first time in this city a picture screen was used to advertise a local clergyman's Sunday sermon.

Learning that the Rev. Dr. Bernard C. Clouston, pastor of the First Baptist Church, one of the largest in the city, was planning to preach on "Four Sons" Sunday night, A. P. Kaufman, of the Empire, secured a photo of the cleric and incorporated it on a slide announcing the sermon.

Church reported an unusually large Sunday night attendance.

Vita Shorts to Come

Among the Vitaphone shorts scheduled for release during the next few weeks by Warners are records by Chaz Chase, comedian; Bell and Coates, singers with a West coast rep.; Florence Brady, in songs and impersonations; and a second record called "Character Studies"; Dora Maughan, English comedienne, two records, "The Bad, Bad Woman" and "Song Impressions"; while The Greenaders are on the list with their second record, "Melodious Moments."

Larry Ceballe's second Vita number is an undersea musical revue and Kitty Doner's second is billed as "A Famous Male Impersonator." Tex McLeod makes his first entry with a rope and chatter act.

Principal Picts. Sued

Los Angeles, Oct. 9. West Coast Theatres has filed suit against Principal Pictures Corp. for \$60,000 on two promissory notes.

The notes were executed in April, 1922, and due in August and December, 1926.

GOLDSTONE'S TONE FILM

Los Angeles, Oct. 9. Phil Goldstone, now in New York, has named his sound process Tone-film, which may be recorded either on film or wax. The producer plans to make musical shows for the screen.

Ferri Under Grainger

Roger Ferri has been relieved of his job as editor of the Fox Dynamo to concentrate on special exploitation work under Sales Chief Grainger. Tom Commiskey, in the publicity department, has been placed in charge of the house organ.

Woodhull's Hope on Cut And Dried Contract

For once Pete Woodhull feels certain a statement is going to get into the papers as it was handed out. It has to do with a meeting of the contract committee, and all the members, Pete avers, signed at the close of the session in the Hays office last week to keep still.

But a well-informed gentleman in the Hays office says the exhibitors' contract was washed, dried and ironed a long time ago in Chicago and that the New York meeting accomplished nothing because no one presented a suggestion.

On that score he said that there were a lot of pros and cons on financing certain exhib units, promoted primarily by "some of the salaried boys."

RCA in Syracuse

Syracuse, N. Y., Oct. 9.

First theatre here to be equipped with RCA Photophone will be a second run house, the Syracuse, operated by Syracuse Theatres, Inc., controlled by Frederick Ullman, Buffalo, and Frank Sardine, Syracuse.

While Keith's is to be wired for Photophone, plans for the local art palace are indefinite, according to J. J. Burns, local K.-O. representative.

First up-state house to have Photophone will be the Eastman, Rochester. A Schenectady theatre has the device for General Electric experimental purposes.

TURN'S BACK 14th ST.

After five years' operation, the New 14th Street theatre, by Sol Raives, president of T. O. C. C., has been turned back to its former owners, Schwartz & Blinderman.

Raives found the biz kept him in the red.

Charles Althoff

Always
Playing
Opposition
to Somebody



"Charles Althoff, the Yankee Fiddler, is the laugh-gew of the Orpheum show. This man Althoff is clever, etc., etc." S. F. "Examiner."

"VARIETY"

"As perfect a characterization as was ever portrayed on any stage."

Address Care Jerry Cargill, 1560 Broadway, N. Y.

CARLENA
DIAMOND
(DANCING HARLEQUIN SUPREME)
Fanchon and Marco's "RIVER" Idea
Now Loew's State, Los Angeles
Direction: Walter Moyers, of Wm. Morris Agency

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, \$17.50
Double, \$25.00
11-12 and H Sts.
in the heart of Theatre District

GALE QUADRUPLETS

JANE - JUNE - JOAN - JEAN

FEATURED IN
FANCHON AND MARCO'S "HAPPY IDEA"

THE ROMEROS

CARLOS and MALVINA

JOHN and JUDITH ALL ONE FAMILY Oscar and Alma
Our Fifth Year with Fanchon and Marco
Now with
FANCHON AND MARCO'S "ARTIST'S IDEA"



D.W. GRIFFITH

presents

**THE BATTLE
of the SEXES**

with
**Jean Hersholt
& Phyllis Haver**
*Belle Bennett
Don Alvarado
Sally O'Neil*

FROM THE STORY BY
DANIEL CARSON GOODMAN
ADAPTATION BY
GERRIT J. LLOYD

**The Battle
Forever Being Fought
But Never Won!**

A United Artists Picture

A HIT-

says Los Angeles

Los Angeles "Examiner":

"It's a picture the women will enjoy and the men will find worthy of discussion."

Los Angeles "Eve. Herald":

"New Griffith film is sure-fire entertainment. Give me a sentimental picture directed by D. W. Griffith and I'll enjoy myself all evening."

Los Angeles "Times":

"A picture that is different. It overshadows majority of screen efforts. It is a slice of life—a revelation of restraint."

"Hollywood":

"D. W. Griffith offers a splendid story, enacted by a strong cast. The story is a gripping one."

Los Angeles "Record":

"A realistic film, with principal characters doing some highly dramatic work."

ANOTHER OF THE BIG BUSINESS

United Artists Pictures for 1928-1929

Member of Motion Picture Producers and Distributors of America, Inc. W. H. Hays, President

Bristol



ASHER, SMALL AND ROGERS

announce to the trade:

After making a thorough examination of all synchronizing devices, we have come to the conclusion that Bristolphone is without doubt the most desirable. For human quality of dialogue, for proper volume and tonal effects, we believe it is the peer of all present devices. When you add to this its unique re-synchronizing feature which makes it possible, in case of accident, to immediately re-synchronize the picture, you have a system that achieves the peak of perfection.

For these reasons, it is a pleasure to announce that we have formed a corporation with Budd Rogers and Sam Sax of Gotham Productions, to distribute and service the Bristolphone machines and to produce features and short subjects synchronized with the Bristolphone disc system.

ASHER, SMALL AND ROGERS.

IN associating ourselves with Asher, Small and Rogers, we feel that we have reached a point of development in motion picture activities, commensurate with the great advent of sound on the screen. The enviable record of Asher, Small and Rogers, collectively and individually, as producers of outstanding productions such as "McFadden's Flat," "Cohens and Kellys," "The Gorilla," "Classified," "Ladies' Night in a Turkish Bath," "Shepherd of the Hills," and others, is a substantial part of the industry's box-office history.

Their interest in the distribution and servicing of the Bristolphone system is the finest endorsement that could be made for this device. The participation of this enterprising and successful firm of producers in the making of features and short subjects with sound and dialogue, is an assurance of results that will meet the most critical needs of the box-office. We see in this association, a most complimentary confirmation of all we had hoped for in Bristolphone.

GOTHAM PHOTOPLAYS CORP.

SAM SAX, Pres. BUDD ROGERS, Vice-Pres.

Bristolphone

Publix Will Withdraw Coast Houses from All West Coast Circuit Operation by Jan. 1

Los Angeles, Oct. 9. According to reports Publix will withdraw their two houses in Los Angeles and four houses in San Francisco under the operation of West Coast Theatres Circuit, Jan. 1. Also to be withdrawn from W. C. on the Portland and Seattle in the Northwest. This shifts the Fanchon-Marco units to the Broadway, Portland, and Fifth Avenue, Seattle.

West Coast took over the opera-

tion of the Los Angeles and San Francisco theatres on July 1, 1926. At that time these houses were not operating on a profitable weekly basis.

The houses in Los Angeles are the Metropolitan and Million Dollar; the latter is now closed. In San Francisco they are Granada, Imperial, California and St. Francis, also the Portola which has been closed. Imperial is now being operated under a lease by Bert Levy.

When West Coast took over operation of the houses they put Fanchon and Marco productions in the Metropolitan here and the Granada in San Francisco. Business in both houses immediately improved.

Then Publix stage shows came in. They were produced in the east and came west when the houses in Seattle and Portland opened.

Results with these unit shows were none too profitable with the Portland and Seattle houses dropping them Aug. 1, last.

It is understood West Coast wanted Publix to also withdraw the shows from San Francisco and Los Angeles, but Publix did not agree to it.

This is said to be one of the reasons for the ending of the contract.

In addition Publix will establish its own operating offices here with Ralph E. Crabbill, now Publix representative in this section, as general manager.

Marks Bros. Stock Going on Chi 'Change

Chicago, Oct. 9.

It is reported that Marks Bros. will shortly come out on the Chicago Stock Exchange. This move is hanging fire pending developments of a coincident announcement made by the Marks' that they intend erecting two more houses in town. One is reported for Wacker drive and State street, a block from B&K's Chicago theatre, and another on the south side.

Marks have two large houses on the north and northwest sides of the city—Granada and Marbro. Both of late have been showing good profits.

MORE CHICAGO WIRING

Chicago, Oct. 9.

More sound installation for local picture houses. The Senate, B & K, opened with sound policy this week, figuring to compete with the Marbro and two smaller houses, the Wilson on the west side and Metropolitan on the south side, wired last week. Wiring at the Harding and Northmore, B & K de luxe houses, will be completed this week.

RESUME SUNDAY CONCERTS

Washington, Oct. 9.

Fox is to again have Sunday afternoon concerts. This time they will lean to the popular with Meyer Davis as guest conductor for the first one.

Orchestras will be augmented from 36 to 50 pieces for the occasions.

The Trade Union Idea

Washington, Oct. 9.

Warner Brothers are to spend a cool million dollars in daily papers, beginning at once, to advertise their talking pictures. That ought to show the money involved in the big movie ventures.

When movie magnates start bearing down on the workers who make their pictures and on the musicians who provide the music required to make so many of them palatable, it will be remembered that Warner Brothers can peel off a million dollars just for daily newspaper advertising.

\$7,000 Weekly Drop With Stage Band Out

Chicago, Oct. 9.

Since discarding the stageband policy for straight pictures, the Sheridan has dropped from a \$10,000 average gross to around \$3,000.

Sheridan is one of the bankrupt Ascher houses, operated by the Chicago Title & Trust Company.

2d Minor Conviction

Harry A. Schulman, 25, theatrical manager, of 48 East 10th street, was convicted in Special Sessions of permitting a minor to perform in public without a permit. He was remanded to the Tombs without bail for investigation and sentence next Monday. This is the second time within the past year Schulman has been found guilty of the same offense. On the first occasion he was fined \$250. It is expected he will be given a jail term for the present violation.

According to Vincent Pisarra, superintendent of the Children's Society, Schulman for three years has been putting on juvenile shows in and about New York and claims to be the head of a stage children's association. Whenever he wishes to run a show with children as the main attraction, according to Pisarra he neglects to obtain the necessary license.

In the present case he was convicted of permitting Doris Lehman, eight years old, to sing and dance at a show Schulman put on at the Manhattan Opera House on May 27 last.

Loew's, Prov., Opens

Providence, Oct. 9.

A new theatre raised itself up to bow Saturday night. The usual gala opening this time, for the new Loew's State, with mobs fighting their way in. House is undoubtedly one of the most ornate in New England. "Excess Baggage" (M-G) and Van and Schenck on M-G. Movietone headed the bill. M. J. Cullen is house manager.

Some nifty publicity was put over with the Friday Providence News issuing a 16-page tabloid Loew Edition. Even the Journal and Bulletin, frigid to most publicity, came through with big art layouts.

Vita in Earle, Wash.

The Earle, Washington, is using Vitaphone product, having been equipped with W. E. apparatus, and it is the Academy, Hagerstown, Md., that is to install the Bristolphone device. Variety erroneously gave the impression the Earle had wired for the Independent system. Both houses are under the Julian Brylowski management.

U's "Pirate" Serial

Los Angeles, Oct. 9.

Universal starts another serial, "The Pirate of Panama," Oct. 8. Written by William McLeod Raine, with adaptation and continuity by George Morgan and Arthur Henry Gooden, Ray Taylor directs.

Rialto, Washington, Reopening

Washington, Oct. 9.

Universal's Rialto is set for reopening Saturday, Oct. 13. Been closed for past several months and is now to have a solid sound policy, opening with U's "Lonesome." J. G. Wood has been named manager.

Sounding "Love Song"

Los Angeles, Oct. 9.

United Artists has sent D. W. Griffith's "The Love Song" to the Lasky studio to be synchronized for music other than accompaniment, skits and songs.

There is strong possibility the accompaniment may be done here rather than in New York.

New Voter Society in L. A. Out for Labor Reforms

Los Angeles, Oct. 9.

Having completed organization, Federated Voters of the L. A. Amusement Organizations have begun definite action on two measures intended to improve operating conditions in the local amusement field.

One of these is the recommending of an ordinance making renewal of picture projectionists' licenses compulsory each year.

The other is designed to bring about the lifting of the present restrictions on overloading temporary power lines for brief periods. This has met the approval of the electrical engineers and is now being taken up with the city authorities.

Federated Voters of L. A. Amusement Organizations comprises the organized personnel of all local amusement enterprises. It is estimated that between 25,000 and 30,000 voters are influenced by this organization. While politics will not be its activities outside of the immediate purpose of the body, the organized workers may vote as a unit on any measure affecting the amusement world.

It is the avowed intention of the organization to work with the municipal authorities as completely as possible, rather than to buck them. Compulsory renewal of projectionists' licenses is a case in point. Under existing regulations, a man who secured his license seven years ago, operated for one week and has not since been in a projection booth, is still in good standing.

While the action on the overloading of temporary power lines has been undertaken primarily to improve operating conditions, if put through it will save thousands of dollars for the bosses of Federated Voters.

P. O. Paulson, I. A. T. S. E., 33, is president; T. H. Eckerson, M. P. Projectionists, 150, is secretary.

Cal. Exhibs on Zoning; Deplore Hays' Non-Interest

Los Angeles, Oct. 9.

The pet grievance of the independent exhibitors, zoning and clearance problem, came in for discussion at the meeting of the Southern California M. P. T. O., held at the Ambassador. Outcome was a prediction that if diplomatic methods are not productive, more drastic measures will be necessary.

Lack of co-operation on the part of the Hays organization was deplored.

NEW W. C. JOBS

San Francisco, Oct. 9.

New jobs for faithful retainers are being distributed by West Coast Theatres. Nick Turner, for several years manager of the Stockton house, becomes assistant to Archie Bowles, manager of northern California division.

Charlie Thall, Bowles' former assistant, will be stationed in Seattle as northwest division manager, and Phil Phillips becomes manager of the T. & D. Oakland, succeeding Bob Harvey. Latter moved across the bay to fill Frank Whitback's berth.

PATHE'S NEWS TRUCK

Pathe news has a sound news truck, built for it by RCA Photophone.

It's the first truck of its kind other than those of Fox's Movietone news.

TALKING TABS ON MOVIE TONE

Los Angeles, Oct. 9.

Fox is going to make what are to be known as "Movietone Tabbies," short review subjects with the talent provided by Fanchon & Marco. Fanchon is to assist in staging all of the Movietone Reviews and Dave Stamper is writing the music.

A series of kiddie Movietone pictures will also be turned out by Fox for the Yuletide season.

Marcelle Silvers is to direct these pictures. Fanchon will stage the numbers and train the kiddies.

Fiedelbaum in Home Office Arthur Fiedelbaum, formerly in charge of all South America (except Brazil), for M-G-M, has been transferred to the home foreign office in New York under Arthur Loew.

FOX
MOVIE TONE

WM. FOX
Presents

"4 DEVILS"

AT THE GAIETY, NEW YORK

"HERALD TRIBUNE"
(Richard Watts, Jr.)

"On the preliminary movietone bill Chic Sale appears in an effective and touching sketch about a Civil War veteran who knew Lincoln."

"AMERICAN"
(Regina Cannon)

"The feature film is supplemented by an amusing movietone drama that has its share of pathos, too, and in which Chic Sale is starred."

Chic Sale Movietone
Directed by Marcel Silver

FOX First and Foremost
Sound on Film

This Week at Oriental, Chicago

FRED

STANLEY

WALTERS AND RUSSELL
NOVELTY DANCERS

with

"SUNNY SPAIN"

A PUBLIX UNIT

GRACE

MARIE

ELINE

THIS WEEK WITH PAUL ASH
ORIENTAL, CHICAGO

IN "SUNNY SPAIN," A PUBLIX UNIT
NEXT WEEK (OCT. 13), PARADISE, CHICAGO

Direction WILLIAM MORRIS OFFICE

MAXINE DOYLE

FEATURED IN
FANCHON and MARCO'S "HAT IDEA"
with CHATLIP MURRAY

MASTER OF CEREMONIES
METROPOLITAN
LOS ANGELES



Direction of
WILLIAM PERLBERG
WM. MORRIS AGENCY

• Summer Attraction
Film Road Show

UNWED MOTHERS

Percentage

Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

TRADO TWINS

FINISH OUR TOUR

Capitol Theatre, Salt Lake
Nov. 19—"New York Bound"

MATING CALL

(Continued from page 15)

rate sympathetic role for Renee Adoree. Another is the presence of some pretty high powered sex sequences and a third, although value of this may be doubtful, is topical interest of Klan activity. Star part fits Meighan's casual style of hero and technical production is in the best mode, with evidences of careful preparation.

Flaw of the release on the audience interest side is the looseness of the story, a fault almost inseparable from pictures made from novels. Action does not build smoothly and there are faults in the development of character and incident, probably representing problems in translation from printed page to screen.

Picture will help Meighan in his comeback that began with "The Racket," but the picture really belongs to Miss Adoree. This young actress here reveals a talent for sympathetic comedy roles of the highest distinction. Her Catherine, immigrant girl, rushed into a marriage of convenience and gradually learning to love her husband, is a delicately shaded bit of acting. It takes on added daintiness in contrast to the boisterously played society vamp of Evelyn Brent.

High light is the passage where

Catherine slips out of her husband's farmhouse at night to take a solitary swim in the nearby brook where she is discovered by a natural there decides that she will be his wife in truth, instead of his farm assistant. Miss Adoree in a filmy chemise—and wet at that—being carried home from the brook, is sex appeal personified. It is a tribute to the fine and sincere playing of both the actress and Meighan that there was no giggling audience reaction to this situation and it was devoid of any taint of forced spiciness. This because it's a legitimate dramatic situation and is handled with taste and discretion.

Sequences having to do with Klan activities in a small American town are lacking in punch. Subject of the K. K. K. is pretty blah for dramatic purposes at this late date, anyhow.

Gist of story is that Leslie Hattor marries the town belle and then goes off over there. He is returning after peace to find that the girl's rich parents have had the marriage annulled and she has wed a rich townsman, leader of the Klan (called here "The Order"). She has become a hard, worldly woman, meantime, and is determined to throw herself into an affair with the returned soldier, even to the extent of forcing herself half undressed into his bedroom. Here the husband finds them, but nothing much comes of the scene except that the hero, disgusted at doll faced women, goes to Ellis Island for a real woman for his wife. Story interest then takes on speed as the immigrant girl, first insisting upon the position of servant, gradually answers the mating call. A mechanical sub-plot deals with a Klan leader who drives a girl to suicide and then turns suspicion upon the hero. It never creates much suspense, serving principally to furnish a background for the romance of the immigration girl and the heart-hungry farmer.

Rush.

TENTH AVENUE

William C. DeMille production and Pathe release. Directed by DeMille. Adapted from stage play by John McGowan and Lloyd Griscom. At Hippodrome, New York, week Oct. 7. Running time, 90 minutes.

Phyllis Haver Joseph Schildkraut

Gay Victor Varconi

Detective Robert Edeson

In film form the formula in the McGowan-Griscom play of the same title is followed closely, with only the realism of the stage lacking in the screen version. That absence

of personal warmth which braced the 80-80 story on the boards is the difference between the show, fairly successful, and the picture, which is fair.

In picturized "Tenth Avenue" the young woman keeper of a rooming house for thieves, both active and reformed, is made more angelic and given a sick mother. Phyllis Haver is not at home in the young landlady role. She found herself in "Chicago," and though both of the underworld, the moods are as different as day and night. Joseph Schildkraut is also an uneasy player in his backboneless Joe characterization. He looks and acts less like a dip than the detective.

Victor Varconi's smooth performance leads the cast. "Tenth Avenue" can play the vaudeville and please. It shouldn't be taken straight in class company.

Big.

THE NIGHT WATCH

(SOUND)

First National production and release. Directed by Alexander Korda under supervision of Ned Harin. Continually by LaJes Bros. Author not credited on screen. Starring Billie Dove with Donald Reed featured. At Strand, New York, week Oct. 8. Running time, 12 minutes.

On account of its sex angle and the appearance, drawing power and ability shown here by Billie Dove, the picture should do well in the first runs providing there is a suitable stage program to back it up. It is not strong enough to stand by itself, rating among the seconds for box office possibilities.

The opening is slow and clumsy under Alex Korda's direction and the picture drops over 30 minutes before going into stride.

The story is not convincing, with sequences leading up to the mystery boring and of the conventional type.

The courageous French captain who had just returned from a victory over the enemy is accused of killing a fellow officer. Gun and other circumstantial evidence seem to be conclusive evidence. It leads into a court room scene for a military trial with the wife getting up at the last minute to say "He did not kill that man—" etc.

From that point onward the action and picturization are handled neatly. A tale of the indiscretions

of a beautiful young wife is always appealing from several angles! According to this tale the young wife, Yvonne, remains on board ship against her husband's orders. She stays in the cabin of a former lover, expecting to surprise her husband, Captain Corlaix, later on in the evening.

War is declared and the ship sets out to sea. Brambours discovers the girl in D'Artelle's cabin and demands concessions in the way of a close relationship. The girl refuses and he threatens to tell her husband. Hubby won't listen and as she is called on deck D'Artelle enters the cabin and shoots the menace with the Captain's gun.

The court room scene is dull and unimpressive. Action on board ship registers. Picture is synchronized but has no dialog.

Mori.

Our Dancing Daughters

(SOUND)

Metro-Goldwyn-Mayer release of Cosmopolitan production featuring Joan Crawford. Directed by Harry Beaumont from Josephine Lovett's story running serially in Hearst dailies. Titled by Marion Ainslee and Ruth Cummings. At the Capitol, N.Y., week of Oct. 6. Running time, 86 minutes.

Booked in here for two weeks "Daughters" may be able to go three. The picture did around \$40,000 on the week end, had a big Monday matinee and that night at 3:30 they were five deep behind the last row with standees to the doors on one side of the lobby. As a program leader it's been doing heavy business around the country. After taking a look-in fact two looks—there's reasons.

This jazz epic follows the title, a pip b. o. name in itself, is sumptuously mounted, gets plenty of playing from three girls and is sufficiently physically teasing in undress to do the trick.

Add to that headwork in direction which doesn't show the younger generation doing impossible things, except in one instance, and a story that marries off the juvenile to the scheming flapper before he gets back to the frank and daring but honest heroine. They've got to kill off the unworthy young wife to make the clinch windup but despite that this is 86 minutes away from the lead title, the picture never loses a customer at this performance.

It's mainly because of Joan Crawford

and Anita Page who see-saw for cast honors although someone ought to tip the camera boys to stop shooting Anita in profile on closeups or mediums.

And after you wash this all up the story is running serially in the Hearst dailies with that string's customary plug for a Cosmopolitan picture. It's the unusual example of a film substantiating the ballyhoo.

Somewhere in the whole thing is a moral. Evidently that the modern girl is wild but dead on the level like old Sal.

The boyishly figured Miss Crawford has seldom looked better than in this one. She's both heavy and light on clothes and strictly for the camera either way. Other than the appearance thing there are numerous spots where she troups, and well.

Miss Page is given her major spot down next to closing in a lengthy drunk sequence to which she gives abundant authenticity and which ends in her death after a fall down a flight of stairs. Earlier much of her time is taken up arguing with her money chasing mother while displaying undies and much stocking. Beaumont evidently desiring to make sure that no one would leave this effort early.

Miss Sebastian is close behind as (Continued on page 26)

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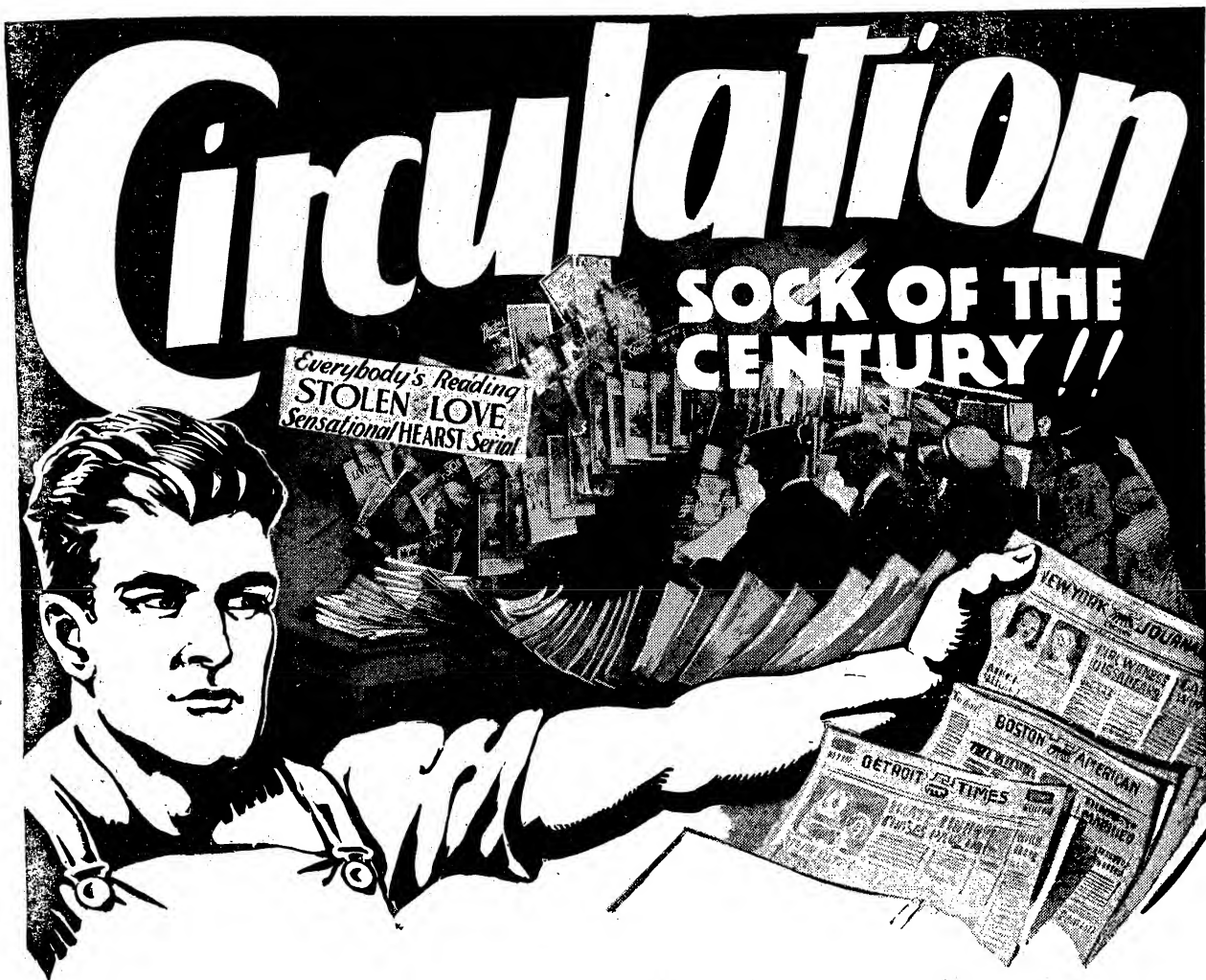
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Minn. Houses Raise Prices; No Loss in Biz

Minneapolis, Oct. 9. The cost of theatregoing is rising for the public here. Minnesota, 4,100 F. & R.-Publix house, has advanced its evening seats from 65c to 75c for the entire house. When the Strand reopened evening prices fixed at 65c as compared with 50c formerly, with the advent of M-G-M pictures, the Hennepin-Orpheum tilted its night lower floor to 60c, 10c jump. Sunday price at this house remains 75c. A 40c night price is in effect at the Granada, now uptown atmospheric house wired. It is 10c higher than any other uptown theatre ever has charged. The State boosted its ante from 50c to 60c some time ago. Raising prices has not affected business adversely as yet at any of the theatres involved.

Cooney's Drake Fair

Chicago, Oct. 9. Drake, newly opened by Cooney Brothers, is reported doing moderate business. Policy is straight pictures week days, with a Weinberg revue added Saturday, and vaude Sunday. This is the first step in the intended comeback of Cooney Brothers. They are the deposed heads of National Playhouses, Inc., bankrupt circuit of 10 houses.

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Inside Stuff—Pictures

Charles Beahan and Garret Fort, collaborators on the dramatic version of Jim Tully's "Jarnegan," are reported in an embarrassing position as the result of changes made in their script by Richard Bennett, the star.

Beahan and Fort are both employed by film companies, Beahan by Fox and Fort by Paramount. Especially odious is a line slamming a picture head which Bennett insists upon keeping in.

John Arnold, in charge of the photographic department of M-G's sound department, is experimenting on new devices for sound recording. Results of the work have brought about the perfection of many new improvements which will not be divulged until patents to the inventions are secured.

Blowing up of a 600 ton hull as a scene for Sam Goldwyn's "Rescue" was successfully accomplished on the coast. Some 2,000 holes were bored in the hull and into many of these dynamite sticks were inserted. Vessel was anchored just inside the inlet on the ocean side of the Catalina isthmus, so that the debris would drift inside and not out to sea. Dynamite was planted by A. S. St. John, explosive engineer, and Capt. William Collins so that what was left of the ship would go straight in the air. Sand to the amount of 400 tons carried down any undestroyed part. Bombproofs for the 12 motion picture and seven still cameras proved unnecessary. What was left of the stern sank in 10 seconds. No one was hurt.

Romola Nijinski, wife of Vasloff Nijinski, both former leading dancers of the Ballet Russe for Morris Gest, came to Hollywood and secured a contract to act in pictures for M-G-M. She was on the lot for some time before any one knew who she was and then was given small bits and atmosphere parts. The dancer tolerated this until assigned to play a small role in a Tim McCoy western. This touched her pride and she refused. Her contract expired shortly after and was not renewed.

Casting about for some new thought with which to publicize one of his clients, a film director, one of Hollywood's free lance publicists, broadcast a story to the effect that Hollywood was about to witness the formation of an organization of veteran screen directors who had served at least 10 years with megaphones. It was stated his client (Continued on page 44)

Picture Possibilities

"L'Invitation au Voyage"—Unfavorable
"L'INVITATION AU VOYAGE" (Civic Repertoire Theatre, 14th Street)—Impossible for pictures. All the action is mental. Dram story lacking conflict, youth, motion. *Fail.*

"The Command Performance"—Favorable
"THE COMMAND PERFORMANCE" (Comedy, Herman Shaulin, Klaw).
A Harold MacGrath tale of little European kingdoms calling for protean leading man. Treated satirically. *Good.*

"Chee-Chee"—Unfavorable
"CHEE-CHEE" (Fields—Operetta—Mansfield).
Indicate theme counts this entry out completely for flickers. *Abet.*

"Fast Life"—Unfavorable
"FAST LIFE" (Melodrama, A. H. Woods, Ambassador).
A somewhat confusing story climaxing in a near electrocution. Hardly an idea for pictures. *Abet.*

"The Would-Be Gentleman"—Unfavorable
"THE WOULD-BE GENTLEMAN" (Civic Repertoire, 14th St.).
Nothing here. Revival of mediæval Moliere farce, little story, character man lead neither extremely funny nor at all sympathetic; no drama; all indoor sets. And will not attract enough favorable attention to give it a stage-made value. *Fail.*

"Adventure"—Unfavorable
"ADVENTURE" (Comedy drama, Bernard Steele, Inc., Republic).
Could only be used as ordinary western. *Abet.*

"By Request"—Favorable
"BY REQUEST" (Comedy, George M. Cohan, Hudson).
Amusing story of youthful husband from Ohio who thinks he might take a fling in New York but can't go through with it. *Good.*

B. & K. Warners in Chi; 2d Run to Orpheum

Chicago, Oct. 9. With B&K grabbing off majority of the Warner program pictures, Warners' Orpheum, downtown, is on the short end of their own product.

With no releases available at present the Orpheum is showing a repeat of "When a Man Loves," second Vita picture made with John Barrymore, and will follow it with

second loop run of "Lights of New York." "Lights" ran for six weeks at McVickers, closing there but four weeks ago.

Next first run at the Orpheum will be "Land of the Silver Fox," dog picture with Rin Tin Tin, due to follow "Lights."

Federal Trade-Par Councils on Issues

Washington, Oct. 9. Federal Trade Commission has answered Paramount's petition for a narrowing of the issues in their court fight by leaving it entirely to its chief counsel.

Paramount wants to get the proceedings down to the principal question of block booking without the other issues. Commission's action in leaving it to counsel is looked upon here as rather indicative that the commission also wants to get a decision on the block booking proposition.

Case, before the commission for years, has now reached the New York State courts in an endeavor, on the part of the commission, to force Paramount to stop block booking.

WEST COAST NOTES

Brooks Benedict and Eleanor Leslie added "Clear the Decks," U.
J. F. Poland and Earl Snell assigned to write "His Lucky Day" as Reginald Denny's next picture for U.

Edward Sloman directing "The Play Goes On," original by Charles Kenyon, U.

Wilfred Noy, Joyce Marie Coad and Ethel Wales added Par's "Half an Hour."

Mitchell Lewis, Paul Weigel and Jimmy Aldine added Pathe's "Leathernecks."

Virginia Sale added "Cohens and Kellys," U.

John Davidson added "Kid Gloves," WB.

Blanche Le Clair assigned to her first big part as a team mate for Bessie Love in "Broadway Melody" for M-G.

Mitchell Lewis added to "Leathernecks," Pathe.

Randolph Lewis titling "The Tiger Shadow" serial, Pathe.

Lewis Stone added to "Heat" for M-G.

Rebe Daniels will work continuously at the Par studios until Jan. 1 at which time she leaves for Europe on a long vacation.

Warners will do "The Gamblers," an old Charles Klein play.

Hal Mohr, cameraman, signed to new two-year contract by U.

Maude Turner Gordon in "Tarnish" at Hollywood Music Box, added to "Kid Gloves," WB.

Frank Leigh added to "Love on the Desert," (FBO).

Natalie Kingston added to "Pirate of Panama," U.

Helene Costello and Gaston Glass for "Broken Barriers," Excellent.

George Archibald replaced Eddie Cline in directing "Squads Right," T-S.

Maurice Pivar, supervising film editor at U, signed a new five-year contract.

George Melford and company of 45 players left for Yuma, Ariz., to film scenes for "Love in the Desert," FBO.

Fox has bought a one act vaude story, "The Valiant."

Joyce Coad, child screen actress, in "Half an Hour," (Par, replaced by Nanel Price.

Starting Oct. 22 under Frank Matison, Trinity Pictures will make "Night Club Nora" with Alberta Vaughn. Nov. 4 "The China Slaver" goes into work.

Paul Guertzman, William Marion, Brandon Hurst added "Wolf of Wall Street" (Par).

Herman J. Mankiewicz titling "Avalanche" (Par).

Eddie Cline assigned to direct "Squads Right" for T. S. George Stone and Eddie Gribben featured.

Pathe has started adding sound dialog to "The Splicer" at its own recording plant in Culver City. Hal Conklin and Tay Garnett wrote the dialog.

Complete cast "Badges" (Fox): Helen Twelvetrees, Charles Eaton,

Joe Brown, Arnold Lucy, Henry Sedley, Carmel Myers, Earle Foxe, Clifford Dempsey, Stepin Fetchit, Baby Mack, Boss Flowers, Dorothy McGowan, Lew Seiler directing.

Emmett King added to "The Shopworn Angel" (Par).

George Y. Harvey and Tim Adare added to "The Canary Murder Case" (Par).

"Society Circus" one-reeler in the "Horace in Hollywood" series with Arthur Lake, completed at U.

"Two Gun Morgan," short western comedy, finished by Walter Fabian (U).

Broderick O'Farrell added to "Gold Braid," M-T.

Houston Branch is adapting and George Dromgold and Peggy Pryor are writing continuity for "Square Shoulders." Pathe will star Junior Coughlan.

Warner Richmond signed by Columbia for "Apache."

Complete cast "Our Daily Bread" (Fox): Charles Farrell, Mary Duncan, David Torrence, Edith Yorke. (Continued on page 62)

Must Explain

Chicago, Oct. 9. Officials of the Gregory-Bernasek Theatre Corp., in receivership, have been ordered by Judge Fitch to appear in court and explain the whereabouts of various securities unaccounted for.

Attorneys for the receivers, Chicago Title and Trust Co., declare that \$597,667.95 in cash and \$550,000 in stock is missing.

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"JOHANNESBURG PRESS" said: "Handlers and Millis opened and never was such laughter heard inside of the Empire Theatre."

Direction MAX HART

Our Dancing Daughters

(Continued from page 22)

the wronged girl with the fiery husband. She especially registers in scenes opposite Asther and has a couple of spots with Miss Crawford which aren't hard to watch. Both Asther and Johnny Mack Brown are strictly the types the latter, perhaps, lacking fire but getting across because right now he isn't too much the actor. Kathryn Williams fits as the angling mother.

Allowing that the New York censors didn't touch "Daughters," the showing at the Stanley, Philadelphia, wasn't much different. The Penn scissor brigade drew the line on the cleavage of Miss Crawford's undergarments on duty, the peeling off of her skirt while Charles-toning for her crowd (the exaggerated instance) and a rather heavy love scene along the shore line. Otherwise both runs are about parallel on footage with the main difference in synchronization.

The Stanley used the records alternately for about two reels and then switched to its big pit crew, which made it pretty bad because the theatre musicians made a bum out of the canned score. And the musical arrangement is spotty. Theme song isn't bad but when they dip back into "All Alone" and "Broken Hearted" in following Miss Crawford's love affair it's harking back to the shooting galleries and the "Buy the piano."

At the Capitol the picture is running solid on recorded score, the disk switch being noticeable on titles and because of the difference in amplification as the change is made—louder on one machine than the other. Why sound effects must

include knocks on doors, horses' hoofs and even the tap of a ping-pong ball on a table is beyond the pale.

The public isn't that sound crazy and the Stanley's combination of pit and record is quite apt to make the Quakers start wondering why synchronized scores are necessary in the big houses which boast of good orchestras. The Capitol has been smart enough to lay off its musicians for this hour and a half. It's better that way than half and half although it's about time somebody started using their head in where and where not to use these minor effects.

"Dancing Daughters" is a picture. *Sid.*

SHIRAZ

(INDIAN MADE.)

London, Sept. 25.
Produced by British Instructional Films Ltd. Directed by Franz Osten. Story by Niranjan Pal. Photography by H. Harris and Ernst Schumacher. U. Release, Pro. Patra. Films Ltd. Running time, 84 minutes. Preview at London Hippodrome, Sept. 21.
Himansu Rai Shiraz Charu Roy
Shah Jahan Seeta Devi
Selima (Mumtaz Mahal) Binakshi Rama Rau

Some three years ago the German firm, Emelka, sent a director, Franz Osten, to India to make a picture of "The Light of Asia." They were sold this idea by Niranjan Pal and Himansu Rai, and claimed to have spent a great deal of money on the film. The result contained not a little beauty and some imagination, but amateurish in technique and acting, and failed signally. Then the same two Indians put up the idea of using the Taj Mahal story for screen purposes. After many refusals to deal, finally sold the idea to British Instructional. Its active head, Bruce Woolf, has a penchant for educational subjects. There was a release and partial finance from Germany as a consideration, and local assistance was obtained from the Maharajah of Jaipur for the making of the film. It has been hailed here by the press as a thing of great beauty, and in some respects scenically it is. But it has also been praised as a great picture, which it is not. Direction is lacking in almost every sense of drama; opportunities, locations, immense masses of people and strings of elephants, soldiery, camels, and other normalities of India are used without any conception of how to handle them for effect. Many of the Italian directors of a decade ago could give Osten a score of points in these matters.

There is a crowd stated to contain 60,000 present at an execution. All the use made of it is for a few mid and long shots. The situation is one in which Shiraz is to die by the Death of the Elephant's Foot the huge crowd is watching the approach of the elephant to tread out the life of the condemned man. Here is an obvious chance to create suspense which every Hollywood director has used time and again. Nothing of the kind is done. Shots of the elephant approaching long-shots of the whole scene, and close-ups of

the man on the ground, the one dramatic note being struck by a shot of the elephant's foot about to descend on the man.

The absence of studio work and the non-use of lights are claimed as an asset, but in many cases the photography would have been much improved even if they had used reflectors. As it is, there are many cases in which it is flat and thin. Tinting and editing, too, are bad to the point of atrociousness in some cases, a foot-soldier being made to talk to a fellow trooper about "within these precincts," and (inexcusable in an Indian film) the list of players is alluded to as the "Caste."

As a semi-amateur effort made by people working under natural conditions the film is not without interest. As an essay in native production it has some merit. But it has reduced a rather sublime legend of the building of the Taj Mahal to something rather petty and personal, and its directors have failed signally to put anything into the picture beyond what the beauty of locations and buildings could give them.

Ruthlessly cut, it will attract some attention at theatres. But, however much one would like to see it happen, especially as its producers are so sincere in their belief that it is a masterpiece, it will fail as a general release. As a piece of entertainment merchandise it offers no possibilities from any angle. *Frat.*

DOG LAW

FBO production and release, starring Ranger. Directed by Jerome Storm from story by S. Taylor. Robert DeGrasse, cameraman. In cast: Robert Sweeney, Jules Cowles, Walter Mily and Mary Esberg. At Loew's New York one day, Oct. 8, on double bill. Running time, about 60 mins.

"Dog Law" is okay for the kids and passable in the grinds. It's a typical quickie.

There's practically a story within a story. Grange has his love affair, and brings together his collegiate master and a maid of the log rolling country. One villain shoots another and the lad is blamed. By help of the dog and girl he is saved, and all that.

Dog is good. Dulls his teeth cutting ropes and takes a ko twice from a brute on a stick. A puppy scene is cute, but the rest is third rate stuff, which drags.

LOVE'S OPTION

(BRITISH MADE.)

London, Sept. 27.
Produced by Welsh-Pearson-Elder Co. U. K. Release. Paramount for Quota purposes. Story by W. Douglas Newton and George Pearson. Directed by George Pearson. Photographed by George Pocknell. Censors' Certificate "U." Running time, 70 minutes. Pre-viewed at Plaza, Sept. 25.
John Dacre Pat Ahern
Lucian Wake Henry Vibart
His Niece Dorothy Boyd
Kelly Scotch Kelly

If American houses are seeking allis when they have to tell the Board of Trade they have not been able to book their requisite percentage on the Quota, some are going the right way about it. This film makes a promising start, jibs after the first two reels, and finally goes all to pieces.

The story is trite, not to say tripe. Wicked old man wants to gyp hero out of the copper market. Employs toughs to dynamite South American mine, and they to abduct attorney who is prospecting in Spain on an option. Niece, whose money the wicked old uncle is embezzling to carry out his various schemes, believes hero is the bad one, till she learns otherwise from some cables which he drops in a fight after having stolen them from the old uncle's house. Finally she assists the hero to get his option made valid at the last moment, after a hectic fight with a gang of Spanish toughs hired by uncle, one of whom incidentally tries to rape her.

Some pretty Spanish shots compensate for directional and story defects, but one hacienda does not make a movie. Dorothy Boyd lacks

experience, and Pat Ahern has not the face for a hero of this type. He should be cast for saturnine roles. Some comedy of the hoke vaude type is supplied by Scotch Kelly, sometime vaudevillean, with all the familiar tricks, gestures and falls.

May fill a gap for Par's Quota here but if they release it in America they'll have to let it out on parole. *Frat.*

The Lost Expedition

(GERMAN MADE.)

Ufa production, released by Bill Distributing Co. Edited and titled by R. Fiesler. No other credits listed. At 53th St. Playhouse, New York, week Oct. 6. Running time, about 60 minutes.

This one billed as the re-creation of a great polar tragedy is short on entertainment value but will probably please the intelligentsia in the sure-seaters because of its fine snow country photography. Slim story concerns the hardships encountered by those who invade the Arctic waste in the name of science. Film may be similar in theme to recent Fox release "Lost in the Arctic."

Joe Fiesler's films written in the first person plural have the effect of making one feel he is a member of the party that has set out from one of the northern European countries to rescue a lost expedition. The rescuers are divided in two groups, those who go by boat and those traveling over the snow country with dog teams, with Robin Boy in the Arctic as the destination. The latter party encounters all the tough breaks and is finally reduced to one man and one dog.

Dog finally assists in the rescue of the man, who is himself a would-be rescuer. Rescuing party then returns home when it is learned that scientists they have been searching for in vain are safe.

Some fine shots of Eskimo home life, with a guide named Milak, figuring. Other outstanding photography includes the breaking up of an icy mountain and the rescue of men and dog teams that have taken a header into deep crevices.

Just a lengthy educational suitable strictly for the so-called art film houses.

HEART TROUBLE

First National production and release, Harry Langdon, star. Story by Arthur Ripley. Gordon Bradford, titles. In cast: Doris Dawson, Lionel Belmore, Madge Hunt. At Loew's New York one day, Oct. 2, on double bill. Running time, 55 minutes.

Probably because it is his last for First National, "Harry Langdon's Heart Trouble" comes into Manhattan unsung. Yet it is one of the best of the few he has made during the past two years. It can stand up without a supporting feature for a short run in any house.

The comic does less of the emoting he gave way to in his last two. He abandons to a great extent his ambition to be the complex of a tragedienne and a comedian. "Heart Trouble" is more compact and the story is more actionful.

That he is directing himself is less obvious. A novel angle on conscription

during the war, with a small-town locale and with Langdon in one of his regular moron roles, is used. Pitting to get into the army after pestering a recruiting colonel, Harry, through a coincidence, saves that officer's life and blows up an enemy ammunition depot.

Doris Dawson shapes up physically as a comely leading lady, more in sex appeal than a lot of the penches Harry has picked in the past. The gags are not so numerous, but the ones used are good.

Charge of Gauchos

Julian Adjuria production (Independent), released through FBO. Story by producer, Albert Kelley, director, Titling by Garrett Graham. In cast: Francis X. Bushman, Jacqueline Logan. At Loew's New York, one day, Sept. 25, on one-half double bill. Running time, about 65 minutes.

Julian Adjuria a year ago landed in Hollywood with a bank roll. From Argentina he came, freed to make a picture on Belgrano, his country's emancipator. After a long time his work was completed and he returned, sad but the wiser. This picture, minus its pep em up title, reflects his experiences. It's okay for any theatre as a filler or a substitute when the can man is late with the regular. Otherwise, cold. "Charges of the Gauchos" is most amateurish. Even an old-timer like Francis X. Bushman seems to have been forced into over-acting by the brilliant artificiality of the sets and atmosphere. The whole thing impresses like Mexican rookies lined up with West Point seniors.

The producer wrote the story, which may or may not have been the cause for this mess. It gets to the screen in the most hokoy form.

JOHN GRIFFIN

TENOR

Playing a Special 10-Week Engagement in the
WILLIAM FOX
De Luxe Motion Picture
Theatres

THIS WEEK
FOX, Philadelphia

Direction:
A. K. BENDIX
Columbia Theatre Building,
NEW YORK CITY

FANCHON & MARCO IDEAS

The Original of Their Type,
the Most Consistent of Their
Kind. And Sure-Fire at the
Box Office

HARMONY

Means "HARMONY"

THIS WEEK WITH PAUL ASH AT ORIENTAL, CHICAGO

In "SUNNY SPAIN"—A PUBLIX UNIT

Thanks to PAUL ASH, MAX TURNER and SAM BRAMSON

Direction: WILLIAM MORRIS OFFICE

How do you do it—

KEN MAYNARD

*Always Different—
Always Something New—
Yet — always the BEST!*

Patrons never tire of Maynard.

They come out from his twentieth picture raving just as hard as they did about his first . . . Because—

Every Maynard picture shows NEW riding, roping, action stunts—endless in variety—incredible in their daring—and each one better than the last!

You can play Maynard time after time with full assurance that your public will never go stale on him—that you're getting absolute top profits for action-romance features—and that you'll get more with each succeeding Maynard show . . . No wonder 11,000 showmen and their patrons swear he Beats the Best of former favorites!



THE BOY HIMSELF
Ken Maynard



—HIS WHITE WONDER
HORSE—Tarzan



—AND HIS GIRL
Gladys McConnell

You get this triple box-office threat in
Ken's latest and greatest—Ready Now—

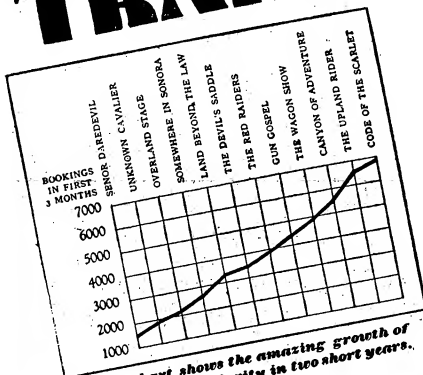
THE GLORIOUS TRAIL

Directed by
Albert Rogell

Supervised by
Harry J. Brown

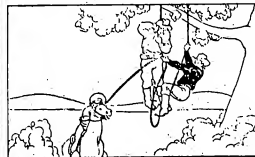
Presented by
Charles R. Rogers

Story by
Marion Jackson



This chart shows the amazing growth of
Maynard's popularity in two short years.

FOR INSTANCE —
Here are some of the never-before-attempted thrill-stunts you'll find in the
"GLORIOUS TRAIL"



From his perch on a high tree-limb Ken ropes a rider speeding under him—then lowers himself with the villain as counterbalance in time to lasso a second pursuer with the other end of the rope and leave them both dangling in mid-air.



At full gallop, Ken leaps from Tarzan to the tongue of a Tarzan-covered wagon, risking death beneath two dozen thundering hoofs to stop the six-horse team.



A member of the outlaw gang leaps astride Tarzan as Maynard passes his ambush. At Ken's signal Tarzan bucks the enemy off his back, freeing Maynard from the strangle hold.



Ken ropes his lasso to the top of a telegraph pole, taps the wire to signal for help, then slides down the rope to his saddle as the enemy appears.



With one crack of a bull-whip Ken ties up the pistol hand of an outlaw who has the drop on him.



Standing astride two horses Ken drives a six-horse team at break-neck speed.

[All drawings made direct from stills for better reproduction.]



Whether your theatre is wired or not—

FIRST NATIONAL PICTURES

are a SOUND investment!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays President

FOX talkers talk MONEY!

WILLIAM FOX *presents*

EDNA FERBER'S Story

MOTHER KNOWS BEST

MADGE BELLAMY LOUISE DRESSER
BARRY NORTON

JOHN BLYSTONE *Production*

Dialogue written by EUGENE WALTER

*Theatre and Stage Embellishments by
CHARLES JUDELS and DAVE STAMPER*

Now in fourth capacity week at Globe Theatre, New York. Smashed all records at Palace Theatre, Montreal. Did \$1500 more on week than previous record, held by STREET ANGEL. Played to more money and bigger attendance than any picture in Canada at anytime.

Doing sensational business at Carhay Circle, Los Angeles, at \$2 top. The talk of the city, both press and public. Opens at Globe Theatre, Kansas City, next Friday.

Soaring to Records Everywhere!

THE AIR CIRCUS

LOUISE DRESSER DAVID ROLLINS
SUE CAROL ARTHUR LAKE

Directed by

HOWARD HAWKS and LEW SEILER

Dialogue staged by CHARLES JUDELS

READ THIS WIRE!

AIR CIRCUS opened Strand, Schenectady, to unprecedented business. Smashed to smithereens record of What Price Glory, previous top for this house. Absolutely sensational. If this is criterion can you imagine how we anticipate bookings of STREET ANGEL, MOTHER KNOWS BEST, FOUR SONS, MOTHER MACHREE, RED DANCE, FAZIL, SUNRISE, RIVER PIRATE, PLASTERED IN PARIS, WIN THAT GIRL?

W. M. Shirley, President and
General Manager, Farash Theatre Co., Inc.

These talkers produced on Movietone film will be followed with 6 other all-talking features now in production at Movietone City for release before Christmas.

If in California October 28, you are invited to attend the formal dedicatory exercises of this new 40-acre Fox Movietone Studio, miracle development of our rapidly changing industry, of which Fox is the acknowledged leader.



KEITH'S FUTURE AND VAUDE

POLICIES AND ACTS ARE SPECULATIVE

With RCA Purchase Matter of Act Supply for Radio and Talking Shorts Comes In, Besides Home Talkers—Possibility of All-Sound in Majority of Keith's Under Photophone Operation Intensely Important on Vaudeville Subject

WHO'LL RUN KEITH'S?

For another transfer of the Keith Circuit to occur within four months since the momentous turn when Jos. P. Kennedy and J. J. Murdoch secured the operating control of Keith's is dumbfounding the vaudeville world. The major trade circuit of all time going to RCA Photophones, the talking picture subsidiary of the powerful Radio Corporation of America, seems destined to the vaudevillians to supplant vaude acts in the Keith houses in the main, sooner or later, with talking shorts, and with sounded or dialog pictures for the silent films the Keith houses are now mostly playing.

Keith's has around 125 theatres from coast to coast under its direct operation and is booking about 125 others. All of these with few exceptions play vaude acts. Keith's now display weekly a considerable lessening in the number of acts it weekly employs as compared with this time last season. For the remainder of the season, until next April, it is pretty well booked with turns.

Under RCA control, that company with its broadcasting system and the National Concert Bureau, its artists agency for radio, it could call upon the Keith acts for radio entertainment as an exclusive source, and in the same way utilize Keith's for Photophones' exclusive talking shorts. Home talkers is another Photophone project, it is said, distinct from Television.

A matter of some concern to the vaude people is the possible operator of Keith's under the new ownership. From reports, the former Albee group, along with the Orpheum-merged stockholders are happy to dispose of their Keith or Orpheum common at 40, the reported agreed upon price by Jos. P. Kennedy with RCA for the buy.

In the Keith office the past few days it has been claimed that the old Albee direction will return with the Kennedy-Murdoch operation ceasing. This seemed predicated upon the closeness of Lehman Brothers, the bankers, in the RCA deal. Other bankers are associated.

Outside the Keith office that report is contradicted, also that the Lehman firm is the head of the deal's banking syndicate.

Conditions
There remains the question as well whether David Saranoff, who is reported the wheel's hub in the deal, will consult with the bankers or with showmen, including Albee and his group, or Kennedy and his immediate associates, Murdoch and Pat Casey, as to the best selection of executives for the future of Keith's, whether it continues as a vaude, vaudefilm, or all sound chain. Saranoff and Walker will outline the reorganization, if any, of the Keith forces from reports. Walker is the banker, heading the former Kennedy banking group.

Kennedy and Murdoch will retire from the Keith's arena upon the sale of their holdings and the Keith-Orpheum crowd likewise. It is said, leaving Keith's with hardly an executive capable of operating the circuit as a whole. On the other side it is said that if the Albee control returns through the RCA purchase, the former Albee staff, many of whom were let out

by the Kennedy-Murdoch direction, might return intact. This in turn would force out many appointments made by the K-M, with employment contracts figuring on both sides.

Another unanswered report is of the possibility of John Ford, K-M appointee, continuing as executive manager of Keith's.

If the Keith houses go majorly sound, it will lose the Loew's, Fox and Pantages the leading vaudeville circuits with the last vestige of any two-a-day disappearing. Hope is held by independent vaude managers in that event that they will be enabled to re-establish their vaudeville business and possibly play two-a-day vaude with pictures in the absence of opposition locally in the smaller towns.

\$5,000 Phone Bill

Nothing could be learned up to yesterday of what portends in the Keith office other than the confirmation of the impending purchase by RCA. That was confirmed by the Kennedy office and the bankers through announcements with the preliminary closure expected daily.

Murdoch and Casey are on the water, due here Friday on the "Mauretania." They remained abroad. Kennedy, who had been with them on the other side, returned home. None of the trio had any intention to sell Keith's when the reports first cropped up. At that time Murdoch and Casey were in Rome and Kennedy in London. It is said Kennedy spent \$5,000 in phoning to New York to block that deal until he arrived, at which he was successful.

Frankenstein, After 30 Yrs. Let Out by L. A. Orpheum

Los Angeles, Oct. 9.

A. F. Frankenstein, after 30 years and six months as leader of the Orpheum's orchestra here, has received two weeks' notice and finishes this week.

Frankenstein is the latest of the old Orpheum house crew to get the axe.

Remedy for Palace, Chi

Chicago, Oct. 9.

Responsibility for continued poor business at the local Palace, Keith two-a-day, is laid strictly on the bills.

Only method conceived possible to put the house on its feet is exclusive booking of acts, keeping them out of the State-Lake for at least three months. State-Lake is a Keith's pop right on the tall of the Palace with priced vaudefilm stand, and doubling acts.

Tom Maloy's Side Line

Chicago, Oct. 9.

Tom Maloy, business manager of the Chicago Operators' Union, has gone into the electric sign maintenance business as a side line. Maloy has bought into the White Way Electric Sign Service Co., Inc. doing business almost exclusively with the theatres in town.

BURT AND BURCHILL

Chicago, Oct. 9.

Report that Glen Burt would sever partnership with Tom Burchill in their Keith-franchised agency here to join Harry Rogers Enterprises in New York was premature. Burt has called off the contemplated arrangement and will remain with Burchill.

Burt and Burchill formerly were bookers with Keith Western and WVMA.

DENIES DISSOLVE REPORT

Metropolitan Booking Offices, independent vaude booking agency in Boston, denies that it will disband or undergo reorganization. Report agency here of the departure of Joe grew out of the departure of Joe Sullivan, former Keith agent, as general manager and one or two others.

Excepting Sullivan, the original list of officers remains.



MISS PATRICOLA
Headlining Entire Loew Circuit
Exclusive management
Johnny Collins
160 West 46th St., N. Y.

Act Enjoined from Playing for Keith's

Although William Morris' arrangement with Mitchell and Durant does savor of a booking rather than an employment contract, still Justice Callahan believes that Morris and the Morris Agency, by virtue of their obligation to play the vaudeville team \$10,800, net, whether they worked or not, indicates a managerial arrangement.

The Supreme Court, Justice has decided to give Morris an injunction restraining Mitchell and Durant from working for Keith's as against the Public Itinerary which Morris has them signed for, and at the same time dismisses the defense of a violation of the Employment Agency Law.

Facts arise from the acrobatic comedy team being brought from the West Coast by Morris and guaranteed \$600 a week, or \$450 weekly net (less 10 per cent commission) for 30 weeks for a period of two years. With a year and eight months to go, Mitchell and Durant balked at Morris' Public route because of the allegedly strenuous four shows a day. The team went with Keith's for \$150.

A V. M. E. A. ruling decided for Morris, but the suggestion was that the Morris Agency permit Mitchell and Durant to play out the contracted six weeks else the theatres might be held legally responsible on a play-or-pay contract. After the expiration of the six weeks, the act continued for Keith's, hence Morris' suit, brought through Jerome Witzin.

Mitchell and Durant, through Goldsmith, Goldblatt & Hanover, raised the point that they are not unique and extraordinary and submitted a list of acts they believe could readily replace them.

Justice Callahan opines that "the services appear sufficiently unique to justify the intervention of a court of equity."

3rd Postponement

Chancery Court suit brought in Newark by Walter Reade against the Keith-Albee circuit, asking that a receiver be appointed for the Trenton-New Brunswick Theatres company, was postponed for the third time yesterday by Vice-Chancellor Backus on application of Robert McCarter, attorney for the K-C interests.

Five Jersey vaudefilm houses are involved in the case. Barring another adjournment the case comes up next Tuesday, Oct. 16.

FLOOR SINGER IN TALKER

Walter O'Keefe is slated to star in a five-reel talker for M-G-M. The picture company got the idea from O'Keefe's recording voice on Victor records. After a load of the nite club m. c. at the Club Barney in Greenwich Village, the picture company negotiated.

Bickel on Fox Lot

George Bickel left Saturday for the Fox Movietone lot.

Increased Day's Average Grosses By Keith's N. Y. Sunday Openings

DIVORCE MILL IN CHI KEEPS GRINDING

Chicago, Oct. 9.

Maybe just a slight misunderstanding. After each had accused the other of adultery in a suit for divorce and crossbill, Violet Golden, dancer, and Maurice Golden, producer, have become officially reconciled. Last week in court Mrs. Golden withdrew her crossbill and the suit was dismissed on motion of Phil R. Davis, attorney for the husband. Mrs. Golden previously had notified Attorney Ben Ehrlich that she wanted to go back to Maurice.

Otherwise that divorce business went on as usual. Leo Lewin, of the Levin Berli Chicago office, was granted a divorce from Eva Lewin on grounds of desertion. The case was unusual in that Lewin claimed his wife deserted him on the day of their marriage, in January, 1922. Explanation for the desertion as offered by Lewin's attorney, Phil Davis, is that Eva on second thought decided that she didn't want to act as mother to Lewin's three children by his previous wife.

Davis also secured a divorce for Fay Drake of the Murray Phillips casting agency from James Drake on grounds of desertion in 1926, four years after their marriage. A home in New Jersey was decreed to the wife.

Socks

Helen Herlock, vaudeville dancer, is seeking freedom from James Herlock, auto salesman, on cruelty charges through Attorney Davis. She claims hubby had an annoying habit of squeezing and pinching her in a manner not at all friendly. The Herlocks were married January, 1925, and separated last September.

Ruth McBride, reader in the Century Play Co. office, gave Victor McBride, insurance agent, plenty of legal air with the assistance of Attorney Davis. Divorce was granted on cruelty grounds, with liquor and the customary jaw socks included. Marriage in June, 1920, and Separation October, 1927.

Catherine Wada, of vaudeville, secured a divorce from Tom Wada with the charge that he deserted her three weeks after their marriage in December, 1925. Represented by Davis.

Roller skating marathon being held at the Armory on Michigan Ave. is claimed to have broken open the home life of Percy V. Holder, who fled out for divorce against Mrs. Estelle Holder during her 36th day of hoofin' on wheels.

Percy himself dropped out of the contest after one week, and tried to make his wife do likewise. When she refused he fled the suit.

\$20,000 Wkly. Saved

Chicago, Oct. 9.

By relinquishing operation of the Diversey, Tower and Riviera, Keith's has stopped a loss of around \$20,000 weekly on the three houses.

Keith was operating the houses on a rental basis, with split of profit if any. The Riviera and Tower were returned to B. & K., and the Diversey to Jones, Linick and Schaefer.

LITA CHAPLIN'S TURN

Los Angeles, Oct. 9.

Lita Grey Chaplin, divorced wife of Charles Chaplin, made her stage debut Oct. 5 in a combo bill and vaude house in Los Angeles as the tryout of a "vaude turn."

She had a singing act in which she warbles four numbers.

Conway Tearle Coming

Conway Tearle will venture into vaude through the Harry Weber office. The film player opens Oct. 20 on Orpheum time.

Keith and Proctor New York theatres opening the week's new shows last Sunday for the first time increased the average gross for the day.

Increases were more noticeable at the Sunday matinees than the evening shows. A marked instance and at night was the Riverside (Keith's) where there were standees. The Riverside also had a marked matinee improvement.

Other houses were reported well satisfied, both as against the average grosses of the past and immediate grosses of previous Sundays.

The Palace, straight vaudeville, only house playing that policy in Greater New York, held its best Sunday attendance for months.

Sunday matinees receive the particular attention of the vaudeville people, also the Monday's gross. Monday's matinee at the Palace was exceptional for that house evincing it had lost none of its regulars, or if so through the Sunday's start they had been replaced. The Sunday mat crowd at the Palace looked mixed. Many regulars appeared to be in the audience with others the usual Broadway fall-ins.

Variety reviewers catching the Sunday opening shows reported holdouts in the evening, particularly Proctor's 56th street. They also reported a better than expected and accustomed business for the matinees.

Skimping Advertising.

The Keith advertising did not greatly stress the important change in the opening to Sunday. A top or underline was the most in the Keith and Proctor advertising box. It was carried for two weeks. A picture circuit might have devoted full page copy to such a radical move.

Plans were favorably reported upon by the Variety reviewers. Also mentioned the Paramount picture, "Docks of New York," with Bancroft as important in the houses where it played.

Brooklyn Keith houses were likewise well reported. The Albee is said to have shown an increase in its usual large Sunday's total gross, despite the strong competition now in downtown Brooklyn.

Tom Gorman is given the credit for pushing through the Sunday opening despite the opposition in the Keith offices. He is also said to have supervised the complete programs for all of the New York houses for that day, excepting possibly and probably the Proctor theatres.

Rooneys Deny Betrothal Stories on Young Pat

Mr. and Mrs. Pat Rooney deny the stories printed in the dailies linking the names of Pat Rooney, 3d, and Mary Bailey, chorus girl. Pat is 19. The tabs carried art on the yarn.

GOLDENS DROP DIVORCE

Maurice Martin Golden, son of Myer Golden, himself a vaude producer, has reconciled with his wife, Violet Morley, vaude dancer.

Golden aired a divorce plaint against his wife last summer and the danseuse countered for a separation and alimony.

1550 BROADWAY, NEW YORK

XXX

William Morris
CALL BOARD

Among Talking Picture
Contracts Closed

MAURICE CHEVALIER

CHICAGO: 1111 BUTLER BLDG.

PAINTS BY CHAPMAN'S EYES

BROADWAY BOWS AT LAST RITES FOR "CON," COINER OF SLANG

Hardboiled Broadway, the fictional street of back-slappers and fair-weather friends, dropped its mask of sophistication yesterday (Tuesday) and turned out en masse to pay a final tribute to one of its own, John "White" Conway, staff member of Variety who passed away at Hamilton, Bermuda, Tuesday evening, Oct. 2.

The Sanctuary of St. Malachy's, the Actors' Church, was crowded to overflowing as the plain casket, draped with an American flag, was carried down the aisle and placed at rest before the altar.

Grippers, racketeers, dips, newspaper men, show people—the entire heterogeneous mass that composes the personnel of the Big Street, knelt with bowed heads and brimming eyes as Father Joseph McKenna intoned the solemn Latin litany of the dead. The Rev. Father Edward Leonard, beloved pastor of the Actors' Church, was present during the services.

Breaking with grief, Bertha Brown Conway, widowed while still a bride, rested on the arm of Marty McGrath, "Con's" brother-in-law, as

she walked slowly and unsteadily through the sympathetic crowd. Mrs. Anna Conway, widowed mother, controlled herself bravely throughout.

Just as Con would have wished it, Sime Silverman, Jack Pulaski, Walter Winchell, Johnny O'Connor, Sid Mercer and Arthur "Bugs" Baer, all life long pals, acted as honorary pall bearers. Copy boys of Variety, among whom Con had been a favorite, served as ushers. Tom Waller, movie reviewer of the staff, sang the opening Ave Maria solo and, at the close of the mass, rendered the final requiem, Abide With Me.

Following the simple services, a somber, silent throng, composed of notables of show business, stood bareheaded before the little brown church for a last fond look at the flag draped casket that held the mortal remains of the Variety "slangist" ere the doors of the hearse were closed and the funeral cortege, headed by an open car heaped with flowers and an honorary guard of State Troopers started its long trip to the St. Agnes cemetery just outside of Troy, N. Y., where the interment took place.

The stunning suddenness of

Con's death came as a shock to Broadway. The picture of health, Con, accompanied by his wife, left for Bermuda on Sept. 26, suffering with "a stomach trouble," for a rest. The couple, while en route, became acquainted with Charlie MacArthur, co-author of "Front Page," and his bride, Helen Hayes, of "Coquette."

Docking at Bermuda on Sept. 28, the Conways went to the Elbow Beach Hotel. On Saturday night, Sept. 29, Con had his first serious heart attack, but pulled through and until the evening of Oct. 2 he rested at ease and seemed to be getting on in fine shape.

While discussing fights and fighters with another guest of the hotel, on the wide hotel porch, Con felt another attack coming on. He removed his wrist watch and, asking that he be left alone, stepped from the porch and began to wander around the hotel grounds.

The man with whom he had been talking, fearful for Con's safety, summoned Mrs. Conway. Together they followed in the direction taken by the stricken man. A search of the hotel grounds proved fruitless, and Mrs. Conway, rushing upstairs, found him stretched out on the floor of the hallway, dead.

Owing to the impossibility of catching a New York steamer until the following Friday, the body was hermetically sealed in a casket and held at Bermuda awaiting the arrival of the Ft. Victoria. Upon the arrival of the Ft. Victoria last Monday, the body was placed in state

at the McGrath home at 31 Moshulu Parkway, the Bronx.

Among those who attended the services were: Harry Hirschfeld, Jimmie Gillespie, Major Donovan, Walter Wanger, Walter Howey, Dr. Carlton Simon, James Timoney, Freddie Block, C. S. "Tink" Humphrey, Charlie Foy, Jack Miley, Mark Luescher, Tammany Young, Charles MacArthur, Phil Dunning and Fred McCloy. The N. V. A. Post of the American Legion, of which Con was a member, was represented, as was the Catholic Authors' and Writers' League, the Jewish Theatrical Guild and the Friars Club. "Sully" Sullivan, for years known to Broadway as "Sully the Barber," was also present.

Coast Services

Los Angeles, Oct. 9

A solemn requiem mass was sung here at the Church of the Good Shepherd in Beverly Hills at 7 o'clock this morning, corresponding in time to the New York funeral services for Jack Conway.

Services were under the auspices of the Catholic Writers' Guild, of which Conway was a member. Services were conducted by Rev. Father Michael Mullins, chaplain of the Guild, and over 100 friends of the dead writer were in attendance at the abnormally early hour.

Jack Conway made a host of friends during his stay of a year or more in Los Angeles. News of his sudden passing came as a grievous shock. On every hand are remembrances of him.

Tom Geraghty has written a tribute to his departed friend, couched in the picturesque language Conway used as his medium.

High Mass in Chicago.

Chicago, Oct. 9.

A special high requiem mass was given today for Jack Conway at St. Vincent's Church. A special mass will be said for him throughout this diocese.

A week from today, Oct. 16, special services will be held at St. Vincent's with theatrical and newspaper people attending.

Father Hugh J. O'Connor will issue the announcements through the publicity department.

Murdock-Casey In

John J. Murdock and Pat Casey are on the incoming "Mauretania," due to dock Friday.

While abroad and since Joseph P. Kennedy returned to New York about two weeks ago, they have been in constant phone communication with him.

Nothing has been done by Mr. Kennedy in the recent negotiations for the sale of stock control in Keith's not approved of by Murdock. Though Kennedy holds Murdock's power of attorney and is authorized to act for him without consultation, it is said Kennedy has kept Murdock steadily advised.

Much speculation is about as to the future of Murdock and Pat Casey if R. C. A. Photophone through purchase orders an entire reorganization of Keith's. Not a thing is known on that subject.

Wade Booth's Debts

Wade Booth (vaude) is playing a repeat on the bankruptcy circuit. Debts total \$13,410; no assets.

The actor gives his address at 1476 Broadway (Longacre building).

Apple Chasers as Actors

After contracting with Jimmy O'Neil to write a vaudeville act for Andy Cohen and Shanty Hogan, the Jewish-Irish pair of New York Giants, Bugs Baer proposed having Cohen walk out with a long beard and Hogan with red shrubbery and a clay pipe. The baseballers declined, stating they wanted to work straight.

If following Baer's suggestion Cohen and Hogan would be the first ball players to adopt eccentric character makeup when entering vaudeville.

They open—straight for Loew next week.

O'Neil's second baseball two-act, Rabbit Maranville and Jim Bottomley of St. Louis, has apparently fallen through since the poor showing of the Cardinal team in the series against the Yanks.

WHILE AT LOEW'S STATE, NEW YORK, THE "GRAPHIC" SAID:



MARINA and MONA
A POSITIVE SENSATION

DANCING ROUND THE WORLD

VLASTA

MASLOVA

LONDON Coliseum and Entire Stoll Circuit (Re-engaged)

PARIS Gaumont Palace, 3 Months (Re-engaged)

OSTEND

NICE

LA BAULE

DEAUVILLE

CANNES

Re-engaged

BERLIN Next

EUROPEAN ADDRESS:

REEVES & LAMPORT, 42 Cranbourn Street, W. E., London

UNIVERSAL STUDIO

Has Signed as

ACTOR AND DIRECTOR

BENNY RUBIN

FOR TALKING MOTION PICTURES

CURRENT RELEASE MERVYN LEROY'S "RITZY ROSIE"

FOUR SINGLE ACTS THAT I HAVE DONE FOR SALE OR ON ROYALTY BASIS

Address: 166 Willesman Drive, Beverly Hills, Cal.

Congested Books on Keith's Western Blockading Bookings Over Chain

The lack of co-ordination practically amounting to turmoil that reigns in the Keith agency at present is indicated by bookings made during the unsettled condition.

Acts have been booked into theatres throughout the West from September to May too late, bookers discovered. Some of the houses booked were not to open with vaude. Orpheum, Omaha, and Orpheum, St. Louis, were booked solid in this way. Acts booked have to be placed and Keith bookers are in a panic.

Keith agents feel the same way. Only spots are reported left, which are for headline turns.

Markus Booking 65

Fully Markus has added five stands, making his booking list 65 houses.

Markus' newest include the Embassy, Orange, N. J., five acts split week; Montclair, Montclair, N. J., five acts split week; Savoy, Asbury Park, N. J., four acts split week; Palace, South Norwalk, Conn., five acts last half, and Warburton, Brooklyn, five acts split week.

JUDGMENTS

Louis N. Jaffe Art Theatre Corp. and ano.; E. 3d St. Supply Co.; \$537.

Anton F. Scibilia; N. Y. Tel. Co.; \$225.

Ben Ali Haggis; R. Freres; \$3,418.

Edward Ray Goetz; U. S. A.; \$1,033.

Michael Glynn; R. Siegel; \$531.

Loew's Amateurs

Loew's neighborhood theatres are again getting ready to stage amateur shows with local boys and girls.

NON-SALARY RITZ

Chicago, Oct. 9. Following discontinuance of the American as the W. V. M. A.'s local showing house, the Ritz is being used as the tryout site with eight acts every Wednesday.

Acts are being asked to play the day without salary.

FLO LEWIS TO AUSTRALIA

San Francisco, Oct. 9. Flo Lewis, vaude single, has been signed for Australia by J. C. Williamson. Mrs. Lewis sails from this port Nov. 3.

New Team Sailing.

Bert Weeks, formerly of Weeks and Lorraine, has hooked in with Billy Watkins.

Team starts a 14 weeks' booking in London Feb. 11.

Rah! Rah! Whoopee!

Ithaca, N. Y., Oct. 9. A disturbance, laid at the door of Cornell students, in the Strand Theatre, when disapproval of one of the acts brought protests from the players and from the management, William A. Dillon, has resulted in a new Saturday night policy for that theatre.

Mr. Dillon today said:

"The second performance of the Saturday evening show at the Strand Theatre will be reserved for Cornell students. This weekly whoopee will be a free play for all students. This new provision is contingent on the good behavior of students. All other nights anything within reason and anything good natured will be permitted."

First Sunday Confiction

First booking conflict between the circuits as a result of the new Keith Sunday opening plan bobbed up this week. George P. Murphy, billed to play Loew's Hillside, Jamaica, the last half of next week is also slated to open a Keith route at Lynn, Mass., Oct. 21.

Murphy must obtain a release from one of the other circuits or have his Keith time set back. Loew's office ruled yesterday (Tuesday) that the comedian must fulfill his Hillside contract.

ACOUSTICS FOR SHOWING

It is reported Loew's Commodore may discontinue as a "showing" house for Loew acts, due to unfavorable acoustics.

Complaints are frequently filed by acts and agents, the claim being proper reception is almost impossible in certain sections of the orchestra.

BIRTHS

Mr. and Mrs. Charles Casnave, in Lying-In Hospital, New York, Oct. 3, son. Father is president of the Associated Theatres Corp.

Mr. and Mrs. Eddie Murray, son, in London, Sept. 21. Mother is professionally Marilyn Kruse of the Albertina Rasch girls. Father is of the Four Eton boys.

Ball Players' Showing.

Just one date, a try out, has been assigned Andy Cohen and "Shanty" Hogan, second baseman and catcher of the Giants, by the Loew office.

The ball players will show at Loew's Commodore Oct. 15-17.

Rose as Sound M. C.

Harry Rose will be the first on and off in a variety sound picture program. Rose has signed with Fox for a Movietone record with an option. Formerly a headline single in vaudeville, Rose has m. c'd in picture houses for the past two years.

PROCTOR'S MAY ALSO BE SOLD TO RCA

It is reported that with the sale of Keith's to Radio Corporation of America for RCA Phonophone, the Proctor chain of 12 theatres may shortly follow.

Proctor's is booked by Keith's, but of late has displayed outward independence of its booking connection. Latest report is that F. F. Proctor intends to book his own houses, with L. R. Samuels, former Keith booker, under consideration.

Last week when Phonophone secured a contract to wire 15 Keith theatres, it was given an order to wire 11 of the Proctor houses.

Other recent reports of negotiations for the Proctor circuit have not appeared to hold much substance. With a possibility of Keith's going generally sound under its new ownership, Mr. Proctor might be induced to sell at this time to be relieved of the expected forthcoming vaudeville problem.

Keith Chi Agents Either West or East

Chicago, Oct. 9.

Reports of agents planning to establish new York offices while maintaining western connections have been met by Ben Piazza, general booking manager for the Keith Western offices, with announcement that hereafter no Chicago agent will be permitted to retain his local franchise if opening an eastern office.

Piazza has ruled that the agents must choose between eastern and western locations.

ILL AND INJURED

Dave Dublin, Chicago district manager, Educational, slowly recovering from an operation.

Jimmie Maisel, banjoist, playing with Eddie Peabody, was stricken last week in Vancouver, and underwent operation for ulcers of the stomach. Critically ill, but seems improving.

Sam Bennett, at Saranac Lake, is reported leaving there this week, expecting to return to vaudeville.

Mose Gumble, the big music man from the Hilton building, enters the Lenox Hill hospital this morning for a minor operation which will lay him up for about 10 days.

DIVORCES

Edna Adams Clark, Edna May on screen, granted divorce from Hyatt Edson Clark in Superior court, Los Angeles. She charged that Clark starved her out. They were married Dec. 3, 1925 and separated Jan. 6, 1926.

SUES ACT FOR \$183

Chicago, Oct. 9. Lew Goldberg, agent, has filed claim against Darling and Clark for \$183 commission.

Act was contracted by the Association to play 10 weeks in 14, but played only eight and a half. Goldberg contends that they stopped commission after five weeks.

Herschel Stuart, Poli's Gen. Mgr., Taken from West Coast by Fox

Los Angeles, Oct. 9.

Clown Recognition

Grock, the French clown, has received an honorary degree of Doctor of Philosophy from the University of Budapest, Hungary.

In Russia the Soviet government just placed the clown Duroff, now 67, on a pension of \$75 a month with a villa to live in, rent free.

Jr. Orpheums Pay More For Pictures: Grosses Up

Chicago, Oct. 9.

Several Junior Orpheum houses have started their season under the new regime to excellent business, with better pictures considered responsible in each case.

Mainstreet, Kansas City, reached a new house record with \$27,000 brought in by "Little Time". Henneple, Minneapolis, formerly doing from \$12,000 to \$14,000, is now averaging around \$18,000. In Chicago the State-Lake has climbed to \$22,000 after sticking to around \$18,000 for almost two years.

Where previously these houses boasted of their maximum rental of \$30 for a picture, with \$200 not uncommon, at present they are putting out from \$150 to \$6,000 for films on the week. It seems to have justified their cost.

Barton Again Hollers

Cincinnati, Oct. 9.

James Barton duplicated his recent action at the Palace, Chicago, by refusing to go on at the Albee here Sunday until granted his own way with the marquee signs.

Theatre arranged the lights to read "William Haines in 'Excess Baggage,'" and "James Barton and Other Keith Acts." Barton disliked the picture's equality and squawked for vaudeville billing exclusively, on both ends of the canopy.

Darton, topping a five-act bill, held closing position at the first show Sunday. He suffered the humiliation of walkouts and took only one bow. He then filed his complaint about billing and spotting, and as a result occupied the next to closing spot.

HYDES' PRODUCTIONS

Alex Hyde is producing vaudeville flash acts with his brother, Victor Hyde, which another of the Hyde tribe, John, of the William Morris agency is booking. "Parisiana" is a 12-people flash featuring Wally Crisnam and Norma Maxine. "Collegiana," a band act, has Vania featured. Janette Moore heads another flash with the Beverly Twins, Jesse Goldberg and Gionelli featured.

New Pan Agency Franchise
Pasha and Hantoot in addition to forming a new vaude agency have been granted franchise privileges on the Pantages New York booking floor.

Herschel Stuart, division manager for the Seattle territory of West Coast Theatres circuit, has been appointed general manager of the Poli circuit and is now on his way to New Haven to take charge.

Stuart was chosen for the post by Harold B. Franklin, head of the West Coast, who was requested to recommend an operating head for the circuit by the Fox New York office.

Stuart has been in the theatrical business for over 30 years, operating circuits from New York and in the mid west and has been associated with Franklin for eight years. He came to the coast when Franklin took over West Coast.

Charles Thall, assistant to Arch M. Howles, head of the Northern California division of West Coast, succeeds Stuart.

Two towns in the territory handled by Stuart have been turned over to the Portland division headed by Richard Spier. They are Astoria and Pendleton, Ore.

Palace's Guest Directors

With the withdrawal of Benny Roberts as musical conductor at the Palace, New York, this week, Milton Schwartzwald, general musical director of the Keith Circuit, will personally conduct the Palace musicians next week.

For the subsequent week the Keith director from the Palace, Chicago, will be guest conductor for the week.

The guest director thing will be continued indefinitely.

BURCHILL NOW ALONE

Chicago, Oct. 9.

Glen Burt-Tommy Burchill agency has disbanded. Burchill retains his franchise on the K-O floor and will continue in the business by himself.



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K.A.-O. Circuit
Personal Rep.: FRANK EVANS

HOME AGAIN

DAINTY MARIE

(MARIE MEEKER)

With My New Five People Comedy Act—19 Minutes of Riotous Laughter
THIS WEEK—PALACE, CHICAGO

"IN A REDUCING STUDIO"

Direction SIMON AGENCY

MISS JUBAL EARLY

EXCLUSIVE MATERIAL BY WM. K. WELLS
PLAYING KEITH-ALBEE-ORPHEUM CIRCUIT

SEASON'S SMAS

JUST A NIGHT FOR

SWEEPING TH

By YOUNG and LEW

GREATEST LYRIC BALLAD WRITTEN IN YEARS

I Can't Make Her Happy

(That Old Girl Of Mine)

By LEW POLLACK
and SIDNEY CLARE

Slow Fox Tempo

Vamp

VOICE

You don't see me with my old girl an-y more
I could be so hap-py if I want-ed to

You won't see me with my old girl an-y more
I would be so hap-py if I want-ed to

We can't get a-long
Tho' I am to blame

Guess I must be wrong
Real-ly it's a shame.

I've said this a mil-lion times be-fore:
I should lose the one who's been so true:

CHORUS (Legato)

I can't make her hap-py But I'd love some-one to make her hap-py That old girl of mine

I just don't de-serve her But there must be some-one I don't ap-pre-ci-ate her But there's some-one who'd ap-pre-ci-ate her That old girl of mine

You know that she's re-fined she's i-deal

just the kind Loves a fam-i-ly I'm the sort who's a sport Wan-na be oh! so real Sweet as she can be I would give all to live If she'd be

wild and free So I can't make her hap-py But I'd love some-one to make her hap-py That old meant for me But I can't make her hap-py But I'd love some-one to make her hap-py That old

girl of mine. girl of mine.

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HIGH-CLASS W

AN

By SIDNEY CLARE

ALL OF T

HARRY WOOD'S

GREAT NOVELT

UP IN THE SKY

By CHAS. TOBIAS

BEAUTIFUL M

JO-A

By JOE WARD, ABNER

AND NOT FORGETTING

THAT'S MY W

By BUD GREEN and SAMMY STEPT

ARTHUR PIANTADOSI

Prof. Manager

SHAPIRO BERNSTEIN

LOUIS BERNSTEIN
BROADWAY and FORTY-SEV

HING SONG HITS

E COUNTRY

OR MEDITATION

and LEW POLLACK

WALTZ BALLAD

ITA

LEW POLLACK

HE TIME

BEST EFFORT

WALTZ SONG

WITH YOU

AL SHERMAN

LODY BALLAD

NNE

LEW POLLACK

GREAT COMEDY SONG

DON'T BE LIKE THAT

By ARCHIE GOTTLER,
CHARLES TOBIAS
and MACEO PINKARD

Moderato

VAMP VOICE

(3rd person version) At last I've got you near.
A girl next door to me

So I can tell you dear Your fun-ny dis-po-si-tion
Is keep-ing com-pan-y But some-how they don't know what

Al-most drives me wild I know that you can be So nice and
love is all a-bout The walls are ver-y thin I can't help

sweet to me You treat me just as tho' I'm a child
list-nin' in They quar-rel and the fel-low will shout

Each time I wan-na pet And think that I'm all set You play so
I've got a brand new car And when you're in my car You say "Don't

hard to get go to far DON'T BE LIKE THAT I wan-na lit-tle kiss
It's always been my fate

Just one you'll nev-er miss But you don't wan-na kiss
When things are go-ing great You say "It's get-ting late DON'T BE LIKE

THAT I don't know why But you love to tease me If you'll just try
I wish I knew If you real-ly love me Thethings you do

You will find it ea-sy to please me We're in a qui-et place
Make me think you don't think much of me We'd make a love-ly pair

I say "Aw let's em-brace You laugh right in my face DON'T BE LIKE THAT, THAT.
If you would on-ly care But you're a frig-id-are

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N. President
TH STREET, NEW YORK CITY

GEORGE PIANTADOSI
General Manager

Performers Object to 3; Back to 2 at Columbia

Burlesque is back to two-a-day at the Columbia, New York, after a half week with three shows daily. Performers squawked on the extra show without extra compensation.

The grand policy continues with three acts on three times daily, bridging the gap vacant through burlesque going two-a-day.

The present schedule at the Columbia has feature pictures and shorts from 11:30 a. m. until 2 p. m. with a 15-minute intermission and the burlesque following and winding up at 4:30. The three act bill and pictures repeat winding up at 6:30, with house cleared and closed until 7:30 when the burlesque is given with the vaude acts and pictures following.

Three scales of prices for the combo. Morning session has a 65c tariff, with afternoon show \$1 and night show getting the usual \$1.55 tick. The pop prices have built up patronage for the early show with intake reported better than matinee attendance at the house previously.

Last Minute Reprieve

San Diego, Oct. 9.
City Council closed the Liberty theatre here upon proof that an immoral performance had been staged by the stock burlesque company. Action carried with it revocation of theatre's license.

Upon appeal for leniency, however, action was deferred upon the promise of the management that it would conduct a show such as the council would approve and would promptly delete any material to which an official made objection.

Original drastic action was taken upon recommendation of Chief of Police Joe Dorn, who pronounced the current performance as indecent and not conducive to good morals.

House is being watched closely.

HOTEL MAN CLOSES TROUPE

Davenport, Ia., Oct. 9.
R. A. Burnstein, manager of the Montrose Hotel, brought the career of "Babes in Toyland," musical stock which opened 10 days ago at the Liberty here, to a close when he started attachment proceedings which forced Joe Barela and Benny Rustello, proprietors, to give up their venture.

Fearing the actors might blow out, Burnstein called the police but no charges were filed. John Bargholtz, janitor, attached the last night's receipts to secure his claim of \$40.57 for service.

PHILLY STOCK'S NEW LINEUP

Personnel of the stock troupe at the Gayety, Philadelphia, underwent general reorganization this week with practically a new cast.

Present lineup includes Mickey Markwood, Leon DeVoe, Harry Fields, Howard Harrison, Tilly Ward, Mickey McDermott, Marie DeVaux, Belle White and Dot Engle. DeVoe is staging the books and Miss Ward the numbers.

DROPS THIRD SHOW

Majestic, Albany, N. Y., playing Mutual wheel shows on a three-a-day policy with pictures, is now two-a-day.

Solly Fields at Columbia

Solly Fields will succeed Jimmy Stanton as number stager at the Columbia, New York, next week.

Minskys-Weinstock Take Over H. & S.'s Apollo

Deal was closed this week whereby the Minsky Bros. and Joe Weinstock took over the lease of Hurtig & Seamon's 125th street house, the Apollo. Minsky-Weinstock interests now control the house outright, with Joe Hurtig and Harry Seamon relinquishing all interests as to policy and leasehold.

Apollo will continue its two-in-one burlesque entertainment of its own stock troupe, working half of the show, with the Mutual shows supplying the other half.

Billy Minsky continues as managing director.

Burlesque Changes

Sonny Delmar out of "Bowery Burlesquers" (Mutual) with Evelyn Ramsay in.

Roy Butler in; Ray Read out, "Burlesque Review" (Mutual). Alice Richey has been replaced by Charlotte Rae with this Co.

Flo Rich in; Marjorie Connors out, "Girls of the U. S. A." (Mutual).

Margie Bartell and Larry Clark closed with "Record Breakers" (Mutual) last week and opened with the stock burlesque at Akron, O., this week.

COLUMBIA'S ALTOPHONE

Some time next week the Columbia, New York, will demonstrate a new non-synchronous apparatus called the Altophone.

This is a musical reproducer that for its Columbia presentment will use four big horns. Its main purpose is understood to heavily amplify an orchestra selection on a disk.

CANTON OFF WHEEL

The Lyceum, Canton O., is being dropped from the Mutual Circuit this week.

Shows booked for Canton will pick up the time at Akron, full week.

Halliwel off Poli Circuit

Waterbury, Conn., Oct. 8.
Richard Halliwel has resigned as manager of the Palace, Fox-Poli. He is succeeded by Arthur Sheldon of the Fox New York offices. Halliwel has been manager of the house for 10 years.

Lucille La Verne will have her own theatre on Broadway this season when she returns with a revival of "Sun Up." The Princess theatre will be changed to the Lucille La Verne theatre, opening Oct. 22.

Burlesque Routes

Weeks of Oct. 8 and 15
Bare Facts—Hyperion, New Haven; 15, Lyric, Bridgeport.
Best Show In Town—Colonial, Utica; 15, Gayety, Montreal.
Bohemians—Majestic, Albany; 15, Colonial, Utica.
Bowery Burlesquers—Grand, Hartford; 15, Hyperion, New Haven.
Burlesque Review—Columbia, Cleveland; 15, L. O.
Chicken Trust—8-9, Geneva; 10-11, Oswego; 12-14, Schenectady; 15, Majestic, Albany.
Dainty Dolls—Gayety, Louisville; 15, Mutual, Indianapolis.
Dimpled Daughters—Empire, Providence; 15, Gayety, Boston.
Dixon's Big Review—Lyceum, Columbus; 15, Lyric, Dayton.
Flapper Follies—Gayety, Wilkes-Barre; 15, Lyric, Allentown; 16-17, (Continued on page 57)

LAFFIN THRU (MUTUAL)

When asked for a program for this week's show at the Columbia, Jerome Rosenberg, the manager, said, "We don't need 'em, we did \$17,860 last week, no kiddin', breaking the house record for the second week in succession and we'll beat that this week."

Despite a book of rules is necessary in order to get an idea of the policy in effect at the Columbia from day to day it looks like burlesque is safe for Broadway as long as mugs carrying opera glasses keep buying seats up front. Several that come under that classification were in the house Monday night.

All in all, Sol Manheim's "Laffin Thru," featuring "Peaches," is a show that will please burlesque regulars anywhere along "the wheel," especially in those spots where the star is allowed to strut her stuff to the limit. Joe Van and Al Falica head the comedy bits and blackouts, most of the latter showing signs of some originality. Don Parker does straight nicely, while Frankie Clark, Althea Conn and Karyn Silver are up to the usual average leading numbers.

The comedy bit in the first half, which has a wop comic planted in the box interrupting Parker, got applause following a slow opening, despite the use of the threadbare gag about Mrs. Hoover visiting the White House for an inspection.

"Peaches," singing "Shake the Body," also scored, despite she was working under a handicap, her hip waving restraint being not unlike a fighter with a wallop pulling his punches.

Each of the house runaway leaders step out in each half for a fling backed up by a chorus of 16, mostly fair lookers with voices. Erin Jackson and Connie St. Clair grabbing at least a half dozen encores on each appearance. Both these girls handle numbers in finished style and seem to be winning a following for the house.

Miss Jackson's baseball number in the last half is an outstander, she singing that good old-timer, "Take Me Out to the Ball Game," and throwing cotton snowballs at the boys.

Joe Van doing a red nose boob comic shows to advantage in several blackouts, as does "Peaches," working under a handicap, draped in radium shawl in the last half and singing "Bless, You Sister." Another spot in the show is a night club scene finale, which has most of the cast working in a jazz orchestra.

Comedy holds "Laffin Thru" up, settings and costuming being inferior to most of the shows that have appeared at the Columbia this season.

JOB AS PRIZE

Chicago, Oct. 9.
Frank H. Benham, manager of the Empress, burlesque, is staging "perfect form contests" Monday nights. Winners will be offered jobs on the Mutual wheel.

Columbia's 'Evidence' Sign On Cooch or Gags

Any gal doing a cooch or gyrating herself into such a physical state that the cops step in and make a pinch or any comic pulling any raw stuff that enmeshes him in the jail house will have to stay in the coop and face consequences as far as the Columbia New York operators are concerned.

An official notice to this effect has been posted backstage with the house declaring it will not countenance nor stand for any cooch, bumping, indecent exposure or grinding or indecent dialog on the Columbia's stage.

Furthermore, that if any performers or chorines pull any such stuff and legal difficulties arise the Columbia management will neither bail any of them out, nor assist in any way with the necessary legal defense.

It is coincidental, perhaps, that this warning went up on the morning following the indictment of Mae West and her "Pleasure Man" company. Its purpose may have been for future "evidence" in case of a pinch at the Columbia.

Runway Still at Star

Harold Raymond, manager, Star, Brooklyn, N. Y., denies the runway had been banished from that theatre.



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BROOKLYN EASTERN DISTRICT PLAYING FIRST CLASS BROADWAY LEGITIMATE ATTRACTIONS
PROPOSALS FROM RESPONSIBLE PERSONS ONLY WILL BE CONSIDERED
ADDRESS: MANAGER, SHUBERT THEATRE **PHONE BUSHWICK 7400**

Can't be
WRONG!

[illegible]

PARAMOUNT

(WIRED)
(NEW YORK)

New York, Oct. 6. Some novel and sprightly dance ensemble ideas are the outstanding items in Frank Cambria's unit presentation tagged "Bouquet of Frolic," a well knit, fast working entertainment running 25 minutes to high average. Stage is set as Black tricks out in smocks and tam headgear for atmosphere, and the m. c. announcing the specialties in language of the studio and art gallery.

At back is huge gilt frame suggesting newly hung paintings and most of the people make their entrance for ensembles when the curtain over the frame is drawn, disclosing them posed.

Band is playing lively air at opening, with ensemble carting in Latin quarter number. All off and orchestra goes into new pop number. Nino Pucile in solo of prolog from "Pasciagli" in one of those formal bits and horn ringer, who staged "Blue Law Blues." Introduced by Black as a cartoon, picture frame has half-finished sketch with two men in comic get up as reformers singing the number. They come down front and are joined by the 12 Gamby-Hale girls in bizarre, futuristic costume with poke hats, horn ring goggles and tight pants, for a dandy bit of dancing grotesquerie.

Girls do steps in a sort of two-high, one set, one down, the foot work and another, mounted on their shoulders, supplying absurd gestures. For the finish all girls look their feet into a mirror catch and go through laughable postures, such as leaning far forward to point at waving fingers, or swaying far to the side in satiric-drummer postures. All in all, a line moving together in a wavy motion taking off on the precision dance vogue.

Stage band into Black's own composition, "Jones," agreeable interlude with tenor solo to band's excellent accompaniment. Bell and Bell, comic duo of English comic, have talking and singing here, famous as talk and "funny panto, good for first-rate laughing returns. Gags are well worn, but the clowning is fresh and amusing. One does a bit of a man with nervous hands that is a scream. Dandy dance twosome is nice finish.

Gamby-Hale Girls back for another ensemble, all in white ballet costume and carrying white fans for the usual ballet. Here go through cloud-like white of costume and billowing fans.

Bryant, Rains and Young, another adagio bit for the finale, being joined by the male cast and two very small girls for the leaps, bonds and poses. Using two girls instead of one makes it a little more complicated, but does a lot of much. Finale of the dance leads to Oriental tableau in picture frame for the climax flash.

For second week of Mrs. Jesse Crawford's return, couple use medley of sentimental numbers under title of "For Old Times' Sake," starting with "Auld Lang Syne" for appropriate old-time reel was at Paramount and bearing heavily on athletics. Best was lively views of fast play in the second polo game between U. S. and Canada.

Lightning scrimmages in slow motion with a break for the cameraman when ball comes rolling right through the net and into the foot of the tripod in a spirited bit of riding.

Fox Movietone short, "The Matinee Picnic," low comedy, had a fine singing. Feature is "The Fighting Call." Rush.

UNITED ARTISTS

(WIRED)
(LOS ANGELES)

Los Angeles, Oct. 4. After threatening for some time, United Artists theatre entered the stage presentation ranks with the showing of the play "The House of Revenger." Heretofore, this house has offered some brief stage numbers a la Roxy of former years, but this marked the first time it has gone in for any lavishment of prodig.

The stage offering, an atmospheric prolog calling in a Gypsy's Camp," ran for 15 minutes of fast moving, colorful and wholly pleasing entertainment that scored instantly. It marked the maiden effort of Bruce Fowler, head manager, and his stage director. He wins plenty of credit for the result. Fowler handled the entire affair, conceived the idea, chose the cast and stage.

The show opened with a six-minute overture by the orchestra, under direction of William Prior. Called "Mississippi-Mardi-Gras," introduced "Deep River," sung via record of a female soloist, and followed by male quartet back stage with orchestra in pit. Novel and interesting. Encored with "Angela Mia" four minutes.

Price Dunlevy followed with 30 seconds of organ flash for Movietone news, which ran eight minutes, showing only five items, bit too much of each.

Next was a seven-minute Vitaphone talking short, Dickinson and

Mattigny, about on a par with other Vita shorts; fair deuce spot turn. An Oswald cartoon comedy on the screen followed for five minutes, after which the curtains parted on the stage revealing the Ten Angarskiy Russian Singers in gipsy ring in came. Ted Newman opened singing "Gipsy Love Song" followed by Alla Moskova and her partner in adagio and gipsy dance. Marjorie Moore dancing violin and orchestra playing "Tip toe whirl flash big. Chorus sang "Charas," Russian number, while two females and male did Russian hooping down stage.

Followed by Armida, Gus Edwards' Spanish find, who panicked with a Spanish song, accented version of "He's My Boy Friend" and a Spanish dance that left the mob yelling. Girl has loads of personality and pep.

In a tough spot, Nadia came on for a fast gipsy, 15 minutes and a crowd showed. As she wound up down center, Newman sang "Revenge," picture's theme song, to her, and orchestra picked it up to close on pleasing picture. Entire act is excellently staged and keyed perfectly to picture that follows. Should be real help to draw.

ORIENTAL

(WIRED)
(SUNNY SPAIN)—Unit
(CHICAGO)

Chicago, Oct. 6. Production for "Sunny Spain" unit was so jumbled during the first show that the following show was reviewed in an effort to judge it fairly. The second was a better show, affording plain indication that the unit is suffering from overproduction.

This is Paul Ash's second unit, but the first produced for him by Jack Laughlin. The latter went too far to achieve effect, filling the stage with so much other stuff his efforts were blocked by themselves. The show, in fact, for instance, in seeing the ballet girls come out during another act, lash themselves to posing stands with belts, and then sit there, for some reason, so they may be lifted to midair and smile. The act lineup is good, and made to appear even better through the assistance of Ash. He is a much tamer m. c. when he left here several months ago. Less hair, fewer wiggles and less pep; but the personality remains.

Center stage the acts were Boyd Senter and Elise Sisters. Senter is a pioneer picture house performer, a jazz clarinet who puts torrid artistry into his blues. He was used to the stage here.

Elise Sisters from vaude have carried their standard comedy act intact to picture houses. Not character bits but their own range of comedy. One for George Washington to a guy and his girl in a Bowers speaky. The turn has speed, intimacy, and plenty of laughs, rating it sure stuff for the palace.

Gogo DeLys, who sings her stuff to the m. c., was assisted by Ash at the piano and probably appreciated. One for certain spot. Second act was Walters and Russell, novelty hoofers, starting with an upside down tap routine and closing with the performance which they credit to Bill Robinson. The boys are a welcome departure from the regular hoofing team.

Harm and Nee, third, are a male juvenile duo, one carrying both on youth and voices. Introduced by Ash as new to show business (sag) they got extra applause on that idea. Paul Smith, stage singer, appeared twice for band choruses. Two ballet routines, Spanish to fit the unit idea, opened and closed the show.

Organ solo by Preston Sellers was fair in community singing results. "Women They Talk About," (W. B.) feature, and Paramount News completed. Strong matinee business. Bing.

STRAND

(WIRED)
(NEW YORK)

New York, Oct. 6. With two talking shorts, "Sharp Tools," a one-act play, and Eddie Penbody, running approximately 30 minutes, Movietone newsreel, and an act of 10 minutes of screen sound, and a fairly reliable feature picture starring Billie Dove, the house has a program that can stand up against the others on the street for its share of the business.

Neither of the talking shorts is surefire, but each gets over on novelty. One of the shorts in the Movietone newsreel, showing a trick dog performance, imitating a baby crying and counting with barks, scored for laughs.

The feature picture, "The Night of the Hunter," may be counted on for some additional interest. Miss Dove gets over strong with the fem fans and has a kind of sympathetic role to play as the innocent beauty over whom men are killed. Flashes some silent newsreel was brief and preceded by a short prologue by the Strand orchestra conducted by Alois Reiser.

CAPITOL

(WIRED)
(NEW YORK)

New York, Oct. 8. Capitol is into its first all-around program, even down to the "Our Gang" short trailing the bill, and is demonstrating its showmanship wrinkles in having the orchestra play during those Movietone newsreel clips which are minus conversation.

"Dancing Daughters" (G. G. Cosmo) is the film leader, a pantomime undersea ballet comprises the stage end and business is terrific. Monday night at 7, standing downstairs, loges, front all gone and the balcony half. Just 145 minutes and later the standees were five deep on the lower floor, with the lobby used on stairs to the street. The house has inaugurated midnight shows.

A nine-minute seance with the evoked too much enthusiasm, and thence into the newsreel, another nine minutes, starting off with two silent M-G clips. Fox Movietone newsreel, which is running twice weekly issues with four clips, the best of which was the international polo with a Paris shot of the unemployed along the Seine River novel and interesting. Al Smith was seen leaving some town, but a few feet on a trained dog lacked strength. It's likely that with two reels to turn out a week whatever punch is in the library will now be split up. Tacked on to this was the Van and Schenk episode (Talking Stars) three reels.

The current ballet, "Under the Sea," is practically an exact replica of that done in "Delmar's Revels" last year. Walters, Ellis and Nall are the name adagio trio here, and do very well with it. Set is exceptional with 32 girls and four extras hanging from the flies. Action takes place in a pool of water, which play water and fish effects, the latter particularly good in actually mimicking the weaving movement of a fish when the water is produced end and get a neat hand at the opening, and deservedly. Dance three some turn in some nice work building up to a backward fall of the girl from a perch into the arms of a handler. Slight theme is of pearl divers rescuing the pearl from an octopus. Did 12 minutes.

After this is a longwinded leader, 36 minutes, and then the "Gang" for 19 minutes. Lengthy show but okay, and booked in for two weeks. According to the first three days wouldn't be surprising if it held three.

STATE

(WIRED)
(BOSTON)

Boston, Oct. 8. This house has finally been wired and is making a belated spurge on Movietone with great response. While the City Sleeps, M-G and sound, has been a heavy draw without sound, but the combination brought out the velvet ropes for both the first and second shows Monday night.

Talking newsreel, the place has a real hand and the general impression at present is that this Locw house has come into its own. Feature acts were Bert and Rose, who got in with difficulty, and Sally Rand and her dancing boys. A good act that just misses being excellent. State retains its 16 men in the pit using the orchestra for overture and the trailers.

Birge Peterson, organist, is now among the missing, being replaced by Elsie L. Jones, who is pounding out the slides and the older numbers for singing purposes to fair success. Libby.

LOEW'S STATE

(WIRED)
(LOS ANGELES)

Los Angeles, Oct. 5. Fanchon and Marco's new "Frivols" idea had some makings, but delivery didn't click loudly. Act started with a flash then sargard away through a couple of endless scenes that introduced the act, but that introduced plenty of entertainment up to the standard the F. and M. presentations have been offering lately. Orchestral rendition from the balcony of the band, which opened "Frivols" with Al Lyons, m. c., giving further evidence of his musical versatility by turning over the baton to another member of the band, and duetting with Nell Castagnoli, clarinetist, who played from an upper box, in the "I Have Sighed To Rest" number.

Curtain went up on flash scene, tip-toe dancer from Rich Trio in foreground and the Volera Boys, Russian, in background. In two quartets in balcony box effect suspended against black velvet eye. Girl stepped as boys sang barcarolle from "Hoffman" 16 girls coming on with currently popular double faced costume, rear view white evening gowns, front gold oriental dance rags, holding dummy doll dance "Joe Man." Hy Gettel at the organ, an overture, and sound newsreel, round out a long bill. Scrin with desert scene brought

out Jack Cavanaugh and his femme partner in a hair-cracking and hair swinging turn that hit, but likewise too long. As Cavanaugh went off, the octet came on in white chaps singing cowboy ditty. Scrim came up to show line in cowboy regalia, each twirling lariat. To close, Cavanaugh came back with long rope and gathered entire chorus in a circle of his loop. Too much of this, too.

Scrim again, with Al Lyons' Four Horsemen on for couple of fast numbers, marred a little by Castagnoli's misplacement of act at comedy. As they offed, Robert Stickey, still dancer, did some altitude hoofing that wowed as the most favored turn of the night.

Scrim upped to show Impressionistic gipsy forest scene and octette in gipsy costume singing Herbert's "Gipsy Love Song." Line girls on in exotic gipsy high for a few minutes, step number that, like most of other turns used up too much time. As they closed Rich trio came on for some fast acrobatic dancing to windup with Cavanaugh's back for shut.

Show needs lot of tightening up and more pep. "M. Gangster," Movietone news and topics short on screen. J. Wesley Lord at console.

GRANADA

(WIRED)
(CHICAGO)

Chicago, Oct. 9. Raymond Hitchcock made his debut in Chicago picture house. His opening (Saturday) was not marked by any stand-out lines out front, but business was satisfactory. If Hitchcock feels in a sort of how he went over on his first performance he can hang the blame on the m. c. on the stage, Charlie Taylor, who is a sort of a walk out without a word of announcement. Haley pulled one of the worst send-offs ever accorded a performer. He finally informed the audience that here was Mr. Hitchcock. After such a handicap it was surprising to see Hitchcock go right out and score, anyway. Hitchcock had to work with Haley all the way through. Latter did not make a single effort to help. With a smart m. c., Hitchcock would have done great. His first act, a sort of a needs quick-witted feeding, and Haley has neither the wit nor the quickness. Marks Bros. should give that a thought when they think of the two grand per they are paying him.

Idea of the presentation, labeled "Jewel Box," was good, but with so many things in the way, the scheme was lost. Some talented acts in the layout, too. Introductory number brought out Betty Taylor, who has both looks and vocal ability, who delivered the theme song in nice style. Miss Taylor was formerly of the girl team of the Jules and Joe's at the Palace and Lake. She is okay as a single.

Slow, draggy ballad by the band was out of place where a hot, snappy number would have served better. The Jules and Joe's, a syncopated dancers, were a last-minute booking, and came through with a creditable routine of steps. Near Grand finale is the familiar vaude turn, with two male wop plants, scored with legitimate singing, but got little on the comedy. The Jules and Joe's, who also the piano bits. They mean nothing. Otherwise okay. Hit honors went to Bernhoff and Eulalie, adagio pair, announced as a high tech party of the Roxy theatre. Neatly presented act.

Norma Ballard, featured house organist, delivered a recital of the console while the Movietone newsreel was entertaining, and brought out cheers for Al Smith. Picture was "Scarlet Lady" (Col.). Loop.

STANLEY

(WIRED)
(JERSEY CITY)

Jersey City, Oct. 8. Collectively the best batch of talent that's ever been tossed in here is being shown at the Stanley this week. The sure fire importation proved to be the Three Vernons, two youths and a moll, who adagio. Al Blasco is the m. c., claiming he can't sing, but he can dance, and why they don't let him is somebody's business. Gil Wray, the nice mustached tenor who also sings baritone, has three ballads and a duet. Bert Gilbert, long legged funny guy, has a dinking song which is big and he clowns through part of the show with Blasco. Some of the comedy is out of place. Setting is one of those arena like affairs and the big finale is a chariot scene with no sense of speed illusion whatsoever. A pair of nazz boys on a treadmill but don't get anywhere.

The 16 Leonidoff Girls, billed as direct from the Roxy, uncorked some sad rolics. Some are much better. Nellie Nelson, a singer, while sweet looking, isn't as easy on the ear.

"The River Pirate," with Movietone, screened for a talking short was "Joe Man." Hy Gettel at the organ, an overture, and sound newsreel, round out a long bill. Firs.

THE COLONY

(NEW YORK)

New York, Oct. 3. Caught several days after Universal's reopening of the Colony with a talker program, the house up at Broadway and 53d street impresses as having a chance for a duplication of the Mark Strand's box-office success in putting itself across with sound pictures. "Somehow the Colony never did click, the conclusion having been that it was just a bit too far up town to reap the benefits anything really does on Broadway from the constantly shifting attendance.

Now, with its new policy, although "Lonesome," its first talker, is by no means "the talking wonder picture," as the billing so extravagantly heralds, to a 75c grind the Colony seems to be getting some trade. The feature is a brilliant musical, but it has an expensive stage attraction, Ben Bernie and his orchestra, in support.

Rehearsing it out is the Universal-released International news reel and a U. Mated cartoon.

Bernie's presentation for the opening night runs 30 minutes with Wynne, steppeuse; Ray Covert, tenor; Jerry Bergen, drummer, doubling in a hoke violin virtuoso long-hair bit; and Dorothy Morris, in a bit as Zelma O'Neal, in studios animation, introduced as specialists to supplement Bernie's comedy and music.

Some of Ben's chatter has been standard with the maestro and somewhat of a trade-mark such as the familiar "debutante" and the colloquial "period." Probably overly familiar to a reviewer, Bernie has carried some of his gags through a season at the Roosevelt. In an act, Bernie is punning the now as a test of Joe's cut-rate emporium's popularity, and it looks like Gray's bargain basement ticket library elected; that all seemed to get the best of it.

Another specialty contrib was Ukelele Robertson, who encored with a clown dance a la Will Mahoney's routine with the uncontrollable sideways falls. Bernie enhanced the bit with a barrage of pillow talk, and a few more, and designated Frank Funda as the "pillow picker-upper."

Otherwise the soloists are average and uninspiring. The dimwit Ben suggested something, but for the rest they are sufficient unto the limited purpose thereof. Abel.

BRANFORD

(NEWARK)

Newark, Oct. 7. Beautiful show, "In a Persian Garden," but a little too box office. Novel opening with a lattice-traced curtain outlined in an Arabian pattern gradually illuminated while "Song of India" by Wynne and Covert. Curtain rises on a lot of color, with lights well used. Beneath a dark blue combo border are placed on three levels the Bobe and the Bobe, a quartet of four, and on the upper level eight singers. Well done, but placed so that the voices are not as strong as needed.

Curtain is down, before which Charlie Nelson clowns. Back to full stage, Walter Donahue, said to be Jack's brother, danced brilliantly. The 12 girls in the Bobe and the Bobe, who sing, also the piano bits. They mean nothing. Otherwise okay. Hit honors went to Bernhoff and Eulalie, adagio pair, announced as a high tech party of the Roxy theatre. Neatly presented act.

Norma Ballard, featured house organist, delivered a recital of the console while the Movietone newsreel was entertaining, and brought out cheers for Al Smith. Picture was "Scarlet Lady" (Col.). Loop.

Houses Opening

Orpheum, Kingston, N. Y., opens Oct. 15. Five acts, split week. Rockland, New York, opens Oct. 15. Five acts, split week.

Five houses in upper Midland formerly playing straight pictures have signed with the Sun-Diamond office of Chicago to play vaude, starting Oct. 15. They are Deft theatres in Marquette, Escanabe and Iron River, and the Calumet and Ishpeming.

Water Route's theatre at South-ampton, Long Island, pictures, is expected to be ready by May. Scats 1,400.

After numerous polices, Palace, Staten Island, N. Y., is a picture house. It was formerly a Keith vaude house.

Apollo theatre, Lorain, O., was reopened with a straight film policy.

SOPHIE TUCKER
"Last of the Red Hot Mamas"
22 Mins. Two (Special)
Palace (St. V.)

The wov numbers open Sophie Tucker's brand new turn snapped into shape since her return from London. The first gives her the billing she is now using, "The Last of the Red Hot Mamas" and is packed with punch lines. It is in narrative form as a running comment on her trip overseas, her return joy at being back topping the Palace, and her theory that a woman should be President. She suggests herself as the only red hot mama that hasn't cooled off.

The second number building up from "Red Hot" is ultra-topical and right off the oven. It is a comedy idea about Sophie's "Pleasure Man" who keeps house and washes the dishes for her. Soph takes her "Pleasure Man" to the movies. She is stuck on John Gilbert and so is he.

Couple of not-so-forte numbers follow but Sophie's personality transcends the lack of sock. Some smart talk is interwoven kidding song pluggers and the present mania of publishers to get theme songs for moving pictures. One crack is about being a song pluggers with a sack of oats taking Tom Mix's horse out for a plug.

Dramatic bit jumps to Sophie's apartment as she illustrates what she rehearsed her present act. Young married dame from upstairs comes to visit. Tells of dinner date with sleeky Greek Romeo. Soph ballads about "Forgetting Vows" Wife weeps and goes off seeking reconciliation with her own husband.

Back for several more numbers, some familiar. Included in "Tail Dark and Handsome." Some time since Sophie Tucker has been in vaudeville on this side. Prior to going abroad she was taking the cash and passing up fancy dressing rooms for the picture houses. Vaudeville needs her dynamic personality.

She receives at all times invaluable support from Ted Shapiro, her super-accompanist who cross-fires with her on some of the lyrics.

—Land.

EARL MOUNTAIN AND CO. (3)
"Wot a Man?" (Skit)
17 Mins.; Three (Special)
125th St. (V-P)

At the start two women and a man work up a melodramatic entrance for Earl Mountain who plays a traveling salesman. The two women act as "assistants" living next door to the jail where a big romantic type of male does the sheriff.

There's a reward for a criminal and the girls have been posted to hang on to their man if he happens along; same man wearing a Panama and carrying a black suit case. Then Mountain appears.

Several songs and kidding, with a robbery reported by police, and the sheriff finally discovering the thief is the glib, flippant salesman.

Bey of gags here that were pretty old; nothing extra to any of the vocal fling nor is the comedy well sustained.

Sketch could stand cutting and some of the bewiskered stuff go out.

Did fairly well at the 125th Street.

Mark.

MORTON AND GREEN
Songs, Talk and Dances
20 Mins.; Two (Special)
5th Avenue (V-P)

Some years ago the team of Kramer and Morton was standardized in vaude by virtue of hoke clowning and dancing under burnt cork. The George Morton of this act formerly teamed with Kramer. His current feminine sidekick is Roslyn Green. She sings, dances and proves a pretty good side-wheeler.

Morton clowning considerably and even pulls some of his old fast stepping to show he still knows his shoes. There is a fling for a bit of script with George applying for a job of male assistant in the flower shop owned and operated by Miss Green. Morton goes in for more vocal hokum than of yore, and at this house got away capitolly.

Mark.

CHEW HING TROUPE (5)
Chinese Acrobats
8 Mins.; Full (Special)
Palace (St. V.)

The breath-taker. Feats are of a contortionist nature but starting where most of the accidental joint-benders leave off.

Literally these Chinese tie themselves into knots.

Fast moving. Modestly lauded. Can play anywhere.

Land.

NINA AND ANTONIO DeMARCO
and Co. (2)
Dance Revue
20 Mins. Full (Special)
Palace (St. V.)

These De-Marco turn is pretentiously mounted, the setting, lighting a gem of design and construction. Two pianos are centered back stage under large paneled windows. Lights play on keyboards and pianos are operated by man in full dress and woman in evening gown.

The several dancing numbers of the DeMarcos are epitome of class and grace, executed with rhythmic sureness and long practiced precision. They dress with appropriate sartorial elegance.

An element of faking is injected by the two pianos. The male pianist discards plenty while making more flourishes than Paderewski and Schumann combined. The girl sings unnecessarily with a thin and nerve-rasping falsetto.

The male pianist thumps the pedal persistently and noisily and does finger exercises even while the girl is trying to sing. The idea of a class piano duo for background is good but the idea is not being developed properly as is.

Land.

THREE RADIO CHUMS
Songs
12 Mins.; One
5th Avenue (V-P)

The word radio is taken as an indication this trio sings over, on or through the air. But rep or no rep, the three men whom over some entertaining close harmony and the voices sound good enough to indicate the boys have been singing together some time.

Topical numbers with some comedy. In the neighborhoods they can step right out. Could also register in picture houses.

Mark.

VIOLET SINGER (2)
Songs
14 Mins.; One
81st Street (V-P)

Miss Singer should have a bright future if she'll only forget Fannie Brice. She can establish herself as a singular personality and a much needed and welcome singing comedienne.

Material is credited to Ballard Macdonald and Harry Conn. Two numbers are pips. A third is the lesser of the trio and should be sandwiched in between instead of closing as at present. That's the nurse and baby carriage son, clever in lyric, but inclined to be smutty. Others are a telephone girl, opening, and "How I Broke My Contract." Later is a general girl accompanies at the piano without soloing.

Miss Singer peddles her lyrics.

Big.

THREE ROSS GIRLS
Songs
11 Mins.; One
125th St. (V-P)

Back in 1922 or thereabouts there were two Ross Girls and this triple combo may be that duo with the third added.

The former Ross gals used ukas and went in strong for the Hawaiian atmosphere. No ukas here and no costume changes. The girls dress alike, going in for sweet gowns which make them look like real sisters.

No solos; the girls staying on for their song routine and attempting nothing tricky or eccentric. Voices not bad and in fairly good harmony. Numbers topical for last season's crop.

The girls could arrange a stronger song program. "My Man," which they seem to feature could be replaced by one with the Ross trio trying for some modernistic harmony runs.

However pleasing act; the girls look nice and they sing satisfactorily.

Mark.

YULE AND DEAN
Talk, Songs and Dances
15 Mins.; One
125th St. (V-P)

The male has been in vaude some time, with other partners, but it is doubtful if he ever got the results that he is getting with his present feminine half, Miss Dean. She takes care of the comedy gagging and having a pleasing way puts over her work most effectively.

The man has made a distinct change from any of his former acts retaining the acrobatic bit which he does to applause as the woman sings and plays her own accompaniment with a guitar.

Some of the patter exchange is a little ancient, but most of it is new and funny.

A successful comedy duo. Ind very well here.

Mark.

HARRY LANGDON (2)
Comedy skit
15 Mins. Full stage
Warfield, San Francisco

Harry Langdon's return to the stage, this time as a special Fanchon & Marco feature for a limited tour of West Coast theatres. The screen comic is supported by a limited tour of West Coast theatres. The screen comic is supported by an ungrammatical gal who plays a silent bit. Skit is not a part of the regular Fanchon and Marco stage show. It is preceded by announcement and trailer showing scenes of some of Langdon's screen comedy.

Set is an elaborate interior. Langdon, as a goof, delivers a note to the sweetheart of one Jack. Business of forgetting object of call, for laughs. When gal gets note from her admirer, she essays to vamp Harry and there is a red-hot kiss scene.

"Jack" phones he is on his way over. Business of Langdon trying to get away, but stopped by the gal. She wraps her arms about him as he looks around on door. The expected "Jack" turns out to be Langdon's "wife."

Hilarious hokum, with the screen actor at home in his talking role. A sure-fire skit. As arranged, act would fit picture or vaude house.

Edwards.

DIXON, HOIER AND CO. (4)
"The Wall Street Girl" (Skit)
19 Mins.; One and Full (Special)
125th St. (V-P)

The main figure is Tom Hoier who has hopped around in vaude for some time, doing a single but in later years using a sketch.

It is a pretentious effort, farcical in construction but putting comedy above everything else. It succeeds admirably, although the fun making slows up to permit some song numbers excellently done. A rather effective duo was by Hoier and the girl playing the daughter of the rich man; the latter in love with Hoier who essays a phony Wall Street broker.

A phone gal and stenog are well handled and form an important phase of the skit. Considerable gagging and nifties. Sentimental twist at the finish.

As vaude needs laughgetters this one should get plenty of work.

Mark.

"BROADWAY REVELS" (6)
Flash 15 Mins.; Full (Special)
5th Ave. (V-P)

If produced under the late \$1,000 maximum rule for intermediate flashes, this one looks it. If not, plenty under anyway.

With a three-piece musical combo—woman pianist, woman cellist and man violinist—and a girl vocal accompanist, "Revels" digs deeper into the music side than the average. Otherwise an adagio team in two numbers, the feminine half having a solo to herself in between. The girl in that solo does a cute little toe number and seems considerably more proficient alone than with her partner. He just catches a fair intermede flash lacking a lot but needing nothing more than work and polish.

Big.

"PIRATE QUEEN"
Songs and Dances
14 Mins.; One and Full
American (V-P)

For a time this act with a girl and six men seemed destined to be kidded off the stage here, yet they went right on singing and finally commanded attention.

It's one of those dream affairs, the girl asleep in a chair and dreaming of pirates. Six pup up for some songs and dancing, the girl doing the latter, featuring a toe routine and some high kicks, particularly with the right foot. She also sings, going after the high notes backed up by the masculine vocal array.

One change by the men, pirate outfits being displaced by sailor suits. One number follows another with the sextette doing yeoman service on the warbling.

Act probably carries special scenery and would look better downstairs.

The troupe work well together and deserves credit. Girl was game to carry on when the audience appeared hostile.

Mark.

BROWN-AND-LAHART
Roller Skaters
5 Mins.; Full
5th Avenue (V-P)

Nothing like nor fancy here, young man and woman going in for whirling stunts with the girl taking the risks. The miss is a kid with some degree of personality. Flashy roller stuff and okay.

Mark.

HOPPI INDIANS (6)
Native Dances
25 Mins.; Full (Special)
86th St. (V-P)

An out and out freak novelty with its chief salient probably exploited by the ballets that might be devised.

This small group of Indians feature a snake dance, a religious rite which has given the Hoppi tribe the sub-title, "Snake Dancers." It is explained by a mistress (white) of ceremonies that the Hopis are not snake worshippers.

Some time ago the Hopis, whose reservation is in the vicinity of Phoenix, Ariz., were accused of snake worship, the accusers applying to the government to halt the custom. To prove their innocence a group of tribesmen journeyed to Washington where they entertained Congress, besides presenting to that body their defense. All this is explained by the woman lecturer. A screen trailer shown previous to the act proper records that pilgrimage.

The feature snake dance number is extremely weird and might go against the grain in some instances, particularly shocking women. One of the Hopis places each snake, one by one, in his mouth.

There are four dances, three leading up to the feature, besides the woman's talk and her one unnecessary ballad. The dances accompanied by Chief something-or-other's hot, tom-tomming.

One of the company plays the lobby between shows, selling beads, moccasins, etc. This is likely optional and may be declared out in some theatres.

Not a bad novelty, thrilling for the kids, but questionable in the entertainment department.

Big.

THE DI GATANOS (3)
Dancing
12 Mins.; Full
81st Street (V-P)

When dancing of unknown quality can close a show and hold a vaudeville audience unanimously to their chairs, it must be good dancing.

The man-woman team of the Di Gatanos finish with a rough house apache that eclipses anything like it. With the apache now in every other flash act, it's a good one that can stop a show.

The single woman member of the trio dances alone and as well.

If the girl can stand the punishment long enough, she should be a model for feminine stage apaches for a long time to come. She's not so tiny, either, and the way her partner handles her is amazing.

Big.

ALBERTINA RASCH DANCERS
(10)
Revue
18 Mins.; Full (Special)
Palace (St. V.)

Rather disconnected and formless is this latest of the ensemble acts produced by Albertina Rasch. It falls far short of the standards of grace and beauty maintained by Previous Rasch productions.

The most peculiar inclusion is that of Arcady Boytler, male mimic, who does first an imitation in pantomime of an old maid upon arising in the morning, and later appears as a monkey in a remarkable makeup and characterization. But it is not in such an act as this that Mr. Boytler belongs.

There are no outstanding moments in the dancing although the ballet work is of a "meritorious" quality and the girls good looking. The talking by the girls is poor and particularly when out of breath from a just completed number.

In general this act lacks the superlative touch expected from Albertina Rasch. It has been inexpensively mounted and shows it.

Land.

MARCUS AND POE
Comedy Duo
16 Mins.; One
American (V-P)

To make sure the audience knew that the male member of this team was Jack Marcus the female half repeated his name several times at the opening. Jack is one of those comedians who kids around and does a full every now and then to hoke things up. Woman is rather dynamic on the cross-fire but a lot of it went for naught here. In fact several boys in the front row got Jack's coat so much he lay and told one of the lads to come up on the stage and act.

This act could be pruned. When they finally exited Marcus swung his hand in apparent derision or disgust or what ever you? Maybe he's right but it's not good showmanship to let 'em know that you know.

Mark.

TAMPA & CO. (6)
Magic
32 Mins.; Full (Special)
Hippodrome (V-P)

Howard Thurston presents this non-mystifying magical act. All tricks are relished from previous Thurston productions. One or two are probably still used by the latter.

All in need high powered showmanship to cover and salesmanship is the missing link in the acts. It's simply a series of tricks that must rely on their own qualities.

As performing here, granting the turn may be brand new. Tampa would not fool a kindergarten. He failed to cover up with convincing chatter and when he did talk it didn't mean a thing. The floating woman, perhaps the outstanding feat in any Thurston repertoire, was tipped by bad lighting without Tampa knowing it. To further lessen the effect, Tampa failed to pass the hoop under and over the body. Three girls and two stoges assist. Two boys and a man emerging from the audience did not convince.

For an opening the stoges turn the leaves of a large book, on the cover of which is "Great Magicians, Past and Present." Three pages held pictures of Herrmann, Kellar and Howard Thurston, with Thurston the only one of the trio now living. Only having Tampa step out from the back page in person could have been funnier—and that's what happened.

Big.

HORSKY AND STOKES (3)
Sketch
16 Mins.; Full
86th St. (V-P)

The kind of sketch that passed out with nickel beer, free lunch and Jess Willard. Also the kind of sketch that helped this kind of sketch pass out.

Leona Horsky plays a semi-comic mother in Dutch. Otherwise nothing notable. Even a glaring lack of comedy in the script fails to accentuate the few intended-to-be funny lines. "That's the Williams-Bruce—it goes to Brooklyn," followed by "Duss it shay there," is a sample and got the biggest laugh.

An unbilled blonde and Stokes, as the son opposite Miss Horsky's immigrant mother character, are in support.

Big.

JOHNNY JOHNSON'S PENNSYLVANIANS (13)
Dance Orchestra
18 Mins.; Full (Special)
Riverside (V-P)

Recording outfit has been at the Hotel Pennsylvania, New York, with the appearance here its initial dip in vaudeville. Aggregation sizes up nicely with Lisbeth and Clifford, mixed dance team, added. Act went over big in the closing spot on this six-act bill Sunday.

Johnson is a personable chap and his 10 boys are clean-cut and accomplished musicians. All working in tuxedos. Band's routine embraces six instruments, each well handled. Dancers alternate between selections with dance routines, especially their acrobatic double and tango. Class item anywhere.

Edith.

JOAN PAGET and Co. (6)
Music and Dancing
20 Mins.; Full (Special)
Academy (V-P)

More dancing and less attempt at novelty would make a better act of this. Misceant in this company and at a disadvantage the two boy musicians are hardly more than fillers.

Until the finale nothing but dancing counts.

Miss Paget features herself in a whirling toe number, the best in the act and probably the reason for the act being built. Another girl dancer and two men, also dancing round out the support.

A dance flash that doesn't dance enough and therefore no more than intermediate, if that.

Big.

COLA SANTO ORCHESTRA (19)
Band and Specialties
19 Mins.; Full (Special)
Hippodrome (V-P)

Four years ago this act would have rated headline. Today it isn't even good entertainment.

Act with a salary list of 19 should be or possess something. The Cola Santo orchestra lacks much. In the first place, stage hands reached the peak long ago. In the second place this one isn't a good stage band and in the third place the orchestra with it no specially act worthy of comment or capable of exhibiting away the music. If just last year, Band of 17, including the non-playing conductor, includes four trumpet, four reeds and two trombones. Without the bass been there

Among the Women

By The Skirt

At the Palace

Sophie Tucker, back from overseas, wowed them to the Palace Sunday afternoon. Sophie looked extremely well in a sapphire blue chiffon ensemble. The coat made with sleeves of a full elbow design carried no trimming. The dress was prettily embroidered in silver.

A back drop was the knockout. On an orange cloth was a woman's head against a black fur collar. Arms resting on presumably the railing of a box had diamond bracelets from elbow to wrist. A necklace also was of precious stones. The swelled effect was cleverly carried out in an embroidery of some material that shown like the real thing.

The Chew Hing Troupe were elaborate mandarin coats and huge headresses made mostly of fruit. Peter Higgins was neatly dressed in a blue double breasted sack suit. Mr. Higgins has the voice and appearance of one who would do well as a juvenile in musical comedy. Albertina Rasch girls were in white chiffon and net ballet dresses and white wigs. Solo work was done by several of the girls, one in apricot and silver, and one in a gypsy costume. Very nice was a gold gauze costume. Fringe edged the skirt which was sprinkled with spangles. Petals of peach taffeta made up another dress. A tap routine was done in the inevitable black velvet pants and white blouse. The eight girls finished in blue ballet dresses. The girl of the De-Marcos is wearing an unpretentious lot of clothes. The concentration seems to have been in the stage setting. The stage represented a huge stone paved hall of some medieval castle. With the stairs and hangings and the two grand pianos, most slightly.

Sarah, of the Jack McCallan act, looked nice in a short green dress made with three ruffles. Her tights were of the kind known as fish net. Thank goodness there were tights. If girls only realized how much better the legs looked encased in good looking stockings, and this isn't a boost for Nat Lewis. Fleishy flesh that flops looks sloppy. And how few girls have firm skin. Sarah's other costume was of black lace, also short and made over white. The tights to this costume were also fish net.

Jean Bedini is introducing his daughter. His eyes gleam when he does so, and well they may, for a darn pretty girl is little Miss Bedini. As her father's assistant, she wears a long grey satin pants with white blouse and a black tie. On her head is a black beret. In the afterpiece she did her taps in velvet pants of a violet hue.

"New Moon" Hit

Schwab and Mandel have a hit in "The New Moon" at the Imperial. Billed as a "Romantic Musical Comedy," it comes nearer to the comic opera of the good old days.

Costumed in the period of the 17th Century, Charles Le Maire has put forth his best efforts with the result the chorus are entrancing in their hoops and huge headresses. Evelyn Herbert is a prima donna deluxe. She is always lovely. Her first hooped costume was white with a decoration of small pink roses with garlands of lace laid on in tiny ruffles. In a white wig and costume of white and silver Miss Herbert never looked lovelier. A gold bodice laced with red ribbons and a skirt of many shades of blue chiffon were a soubrette costume. A night gown of white satin had inserts of ecru lace.

Robert Halliday, always the romantic lover, has a dangerous rival in William O'Neal, who owns a voice far above musical comedy. Gus Shy is repeating his former comedy success. Marie Callahan is a cutie miss and as the maid wears several shepherdess frocks of taffeta. Esther Howard has developed into a neat comedienne and looks well in her short hooped dresses.

A wedding costume as worn by the huge female chorus was picturesque with the high poke bonnets carrying long dotted lace veils. The dresses had the full white satin skirts shirred at the hips.

The music, although at times familiar, is catchy enough to keep New York whistling.

S. R. O. All Week

Thursday night the man before the box office at the Winter Garden announced to the crowds that swarmed the lobby, "Standing room only the rest of week." Al Jolson has repeated his "Jazz Singer" success in "The Singing Fool." It will also appeal to a larger field of people. Vitaphone was invented for Al Jolson. That his voice will never be stilled is a blessing for future generations. Mr. Jolson could well be called the King of Vitaphone.

The story of Sunny Boy is ideal for Mr. Jolson and wet eyes were general.

There is something in Al Jolson's throat that gets you and plenty. His scenes with David Lee, the new baby wonder, were perfections of screen craft.

Betty Bronson and Josephine Dunn are the women concerned. Miss Dunn was coldly beautiful and all right until the voice was heard. Women are not going to be so successful in the speakers.

As a cabaret singer, Miss Dunn showed a black velvet frock cut very short and decollete. It had a sprinkling of brilliants. An evening wrap had a collar of white fox. Underneath was a gown heavily crystallized. A going away dress had a huge collar of ermine. A neat street dress carried out a three-flounce effect. An elaborate night gown was of white and black lace.

Betty Bronson seemed too prettily innocent for a cabaret cigar girl. Her black satin dress was correct, and a beige outfit consisting of a cliff-top frock and satin coat fox trimmed worn with a small hat was modishly smart.

Latest in Furniture

Joan Crawford, with the big eyes and lovely figure, is well chosen for the lead in the picture, "Dancing Daughters," this week at the Capitol. As a frivolous and high stepping young miss this young woman has a nice wardrobe. The frocks, mostly evening, are made up of models, some tight fitting and some bouffant. The tight fitting ones are all trimmed in crystal, some embroidered and some with fringe. An evening wrap was odd in a square effect and futuristic in design made up of lines of black and silver.

The settings were of the latest design of furniture known as Dynamique. So attractive is it one wants to ditch the whole flat and refurbish. A party scene let loose more balloons than one had an idea existed.

Telling 'Em Off

The femme reviewers rumped on Evelyn Brent this week for looking wan and haggard in "The Matinee Call." It's a man's picture, with Tommy Meighan heroing and weak romantic appeal. Neither Evelyn nor Renee Adoree, the brace of leading women, stands out as a character to get the girls. Adoree is negative. The Evelyn Brent role is unpleasant. And Evelyn is certainly one star who'd better stick to hats. She looks immense in close bonnets, even those monotonous all-

feather caps she has been affecting. Most women look better without hats. Le Brent can keep the girls envying as long as she keeps hers on.

About "Mother"

"Mother Machree" at the Roxy may be all right for the mothers and fathers, but for the young women, it's a congenital mother-hater. Not their own mothers. The mothers of their men. That rivalry is deep and it's going to keep the girls from losing their mascara over "Mother Machree." Father and son love, and mother and daughter love are a bit. But winding up a picture with a

Womenfolks

By Molly Gray

A Medieval Foot

Velma Banky and Ronald Colman make such an ideal pair it's a pity they had to be parted. "Two Lovers" couldn't have a more lovely sixteenth century backdrop to carry its velvets and brocades and plumed hats, and our modern athletic girls wouldn't have such a dainty foot to hold before a log fire. Miss Banky must have kept hers unspoiled for just such a moment.

Dixie Lamont is the girl in "Wolf Fangs," the last word in westerns. When it took the operator five minutes to repair a break the audience kept quiet, probably hoping against hope it couldn't be done. A splendid dog in it. But what can a dog do?

Most of the 20 cents admission at the Acme should have gone for "Domestic Troubles" on tonnage alone. Looked like a Lane Bryant production. Louise Fazenda and Betty Byrne both appeared to be in the 200-pound class. Louise as the vamp trying to hide herself under long silk fringe, though being more successful with a black velvet coat, white fox scarf and cuffs; Betty dwarfing the Statue of Liberty in mannish attire and in a sheer crepe negligee and striped wool socks. But it was a comedy, so everything was in order.

These Foreigners

Pellicot Maltin and Rina de Liguoro are the opposing feminine forces in "The Mystic Mirror" (55th St. set). Heroine, a pretty peasant in spite of a positive abuse of a fine head of hair; cried through cellars and corridors, wept against walls and masculine shoulders, to some good film effect anyway.

The lady who was known as "Madge" wore a trench coat for an auto trip, and the rest of the party something similar topped with auto goggles and what could have been Arab head-dresses, about the fashion vintage of the first car. Her pajama outfit of metallic cloth had a train, no less. Her puppy purse has gone to our fashion pound ages. But she was fine-looking and clever, as the Germans always make their lady villains, while the heroine is almost insipid.

Margaret Livingston came "Through the Breakers" to the South Sea Isles in a wisp of lingerie and a perfectly dry, undisturbed marcel wave. South Sea Islands must have prohibition, too. She was stunning in black lace and tulle that reached the floor on the sides and was just within the law as to bodice, as were several others including a beaded one with skirt of many tabs that darkened at the tips. She made her second

sweet mothers, son and daughter-in-law clinch is just a gag to the girls. And the sweeter the mother the more deadly the implied poison.

If "Mother Machree" misuses as a smash it's because young women can't herolise the only rival they can't come to grips with.

Femmes Go Mad

The femmes five deep pulling each other's hair to get into the Capitol this week means a female picture. "Our Dancing Daughters" is exactly one million dollars to the girls. The clothes alone, including stockings, shoe buckles and step-ins, could have the women yelling. And the psychology of a heroine who seems wild but doesn't mean any harm is just so much marshmallow whip for the matinee trade. They'd all like to be that way.

Okaying Billie

Billie Dove is one screen beauty the girls can stand. She's so beautiful she's beyond being a competitor. And in "The Night Watch" this week at the Strand, Billie does her first acting. Her clothes are interesting and her character is gauged to hit the girl trade—a loyal wife who has to spend all her time fighting off men. The girls like that "innocent compromise" stuff, too. Those "why I only went into his room to see if you were there" allbits are right up the girls' street. Her innocence is heroically proved to the suspicious husband. And that's just dandy. "The Night Watch" may be a little too sophisticated and Pola Negri for the country flaps, but the town girls should eat it with a spoon.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items: each has been rewritten from a daily paper.

LOS ANGELES

Natalie M. Palaske, former vaude actress, granted divorce by Judge Charles McCoy in Los Angeles from Stanley H. Palaske, Non-support charges.

Vivian J. Bailey, Hollywood dancer, filed suit for \$50,000 damages against Benjamin F. Bailey, father of her former husband, Lyle W. Bailey, whom she divorced, charging alienation of affections. Young Bailey is a lariat expert.

James Colin Campbell, film director, recently deceased, left one dol-

waywater in a soft crepe frock with large cherries pulling down one shoulder.

Screen Star Trio

Johanna Ralston, Lila Lee and Mae Busch answered to roll call for "Black Butterflies," a story so sermonized a collection could have been taken up after it. Several of Miss Ralston's gowns, a black crepe and a light color silk, were clinging and ankle length an dshe hasn't yet the dignity to carry that style. A white georgette with wide band of heavy lace finishing the hip length cape that followed the surplice holding of the bodice to the point where it crossed was much more becoming.

Both Lila Lee's costumes were black, one of crepe with small tucks in the swathing girle and front of the skirt, the other of satin with silver fox scarf and smart hat. Mae Busch appeared in beads and in bed finally as the horrible example.

Dresses Up Cowgirl

According to "Guardians of the Wild" Uncle Sam "guarantees," I, and p. of. to horses on the forest preserve." Heroine was more fortunate than most Miss Westerns. She had her eastern moments in white lace over shorter satin and in figured transparent velvet coat and good looking felt hat. Yet her riding outfit was most becoming, split skirt, high laced shoes, white blouse and colored silk scarf. Ethelene Clair is attractive, bare knees, too.

Comedy Modes

Violet Singer, as she appeared at the 81st Street, proved herself a real comedienne and an agreeable trouper. Costumes were built for comedy except her opening one of velvet brocade coat, light green and collarless, cuffs and border of chin-chilla. Dress under it was pink and appliqued the figure in a darker shade, hem and bolero of net, frock or coat evidence she has not been idle anyway.

The Rallostons disguise their trappings with bands which is something in their favor, girl's costumes adding, one of white patterned in green heads the prettiest.

The Diganatos tickle the men with the rough handling the girl gets in the apache number but the women in the audience could annihilate the man. Indignation and amusement on all sides, a good record for any team. Tom Warren could easily have done several more songs. He makes up his eyes, at least it seems so, and he doesn't need it.

Talk and Clothes Vie

The Strand screen talks continuously this week, beginning with the Newsreel which had a very interesting conversation from the rehearsal of "Americana" which should equal radio for advertising purposes. Ethel Grey Terry in "Sharp Tools" can deliver her lines dramatically but her voice is blurred. Her black velvet gown with its rows of narrow bead fringe was no help to her appearance.

No one on the screen cries quite so beautifully as Billie Dove and in "The Night Watch" she rivals Niagara Falls. As usual she is a vision of loveliness, helped by Max Ree's lace gown, fitted to below the hips and very full from there to ankles. Her ermine coat semi-trimmed, collarless and cuffs in rich white fox. Another duo of white foxes set off a stunning little hat and black satin frock with touches of white at the neck and soft frill at the wrist and part way up the tight sleeve. The court martial should have simply dissolved just looking at her, but French Jury evidently can be wrong.

lar to each of his two sons, Doniface and Collin, Jr., 25. The balance of the estate goes to widow. Estate consists of property valued at \$200,000 and household goods, \$2,500.

Carol Dempster and Maris Fahlin, both of Los Angeles, were named defendants in \$11,070 damage suit filed at San Luis Obispo as result of an auto accident last July. Action brought by W. J. Stone of Paso Robles, Cal., who charges actress and her companion were responsible for mishap in which he claims he suffered severe injuries.

H. P. Curtis, film extra, who was driving the auto that struck Arnold Kent and the latter's companion, Margery Coe, secretary to Ruth Chatterton, causing Kent's death and slightly injuring the girl, was given final exoneration when the county jury heard the case and declared the accident unavoidable. Curtis had previously been given a clean slate by the police.

Walter C. Trask, local booking agent, filed suit in small claims court for \$50 against Nick and Honora, dance team. Trask alleged he secured a cafe engagement here for the team, but that after working two days they quit to go to New York. The \$50, he states, is his commission.

Carl Laemmle, film producer, purchased the corner of Wilshire boulevard and Leducos avenue, Beverly Hills, for \$100,000. A modern office building is to be erected.

Oliver Morosco, theatrical producer, was named defendant in a suit to collect \$182 asserted to be due as wages to Dave Fred and Charles N. Campbell. According to complaint Fred was engaged as publicity man and Campbell as a watchman.

Leell Kingsley Vedder, art director for Harold Lloyd, was picked up by a motorcycle cop early on Oct. 1, walking about in his pajamas in front of the Colehurst apartments, Hollywood. Vedder was sound asleep.

The officer awoke the somnambulist who discovered he had locked himself out. He and the cop had to wake the apartment manager before he could get back.

SAN FRANCISCO

Rube Wolf, band leader and m.c. at the Loew's Grandfield, swore to a complaint charging Harry Stewart, former Folsom convict, with being one of two men who held him up at the point of gun the night of Aug. 1 and relieved him of money and valuables. The latter were later returned to Wolf, following intervention of an ad offering a reward. Wolf recommended Stewart as one of the stickups.

Florence Oakley, stage actress, denied here that she and her husband, Lewis Stone, screen actor, have separated or that a divorce is contemplated.

First drama tea held in these parts will be staged Oct. 15 with Curran D. Swint, drama editor of the News, presiding. Prominent stage stars will be guests.

Mayes Oyster house, long prominent with show folk, has gone into bankruptcy. Stephen Millich, former newspaper artist, was the last to make an attempt to swing the cafe.

Alfred G. Wilkes, former manager of the old Wilkes theatre and brother of Tom Wilkes, has filed a voluntary petition in bankruptcy in federal court. He listed assets of \$2,358 and liabilities of \$303,879.

More than 300 creditors were listed, chief among them being Adolph Ramish, to whom is owed \$44,255; Max F. McMahon of Santa Barbara, \$50,000, and Clarence Barry, \$35,000.

Two masked robbers held up the circulation department of the Examiner (Hearst) and got away with about \$600.

RESIGNS WALKOUT SHOW GIRL

Baltimore, Oct. 9. The "top salaried show girl" has again been signed by Ziegfeld. She started her career in this town when the late Rudy Valentino selected her as the winner of a beauty contest at a suburban party.

Her name is Mildred Adams and she's the girl who overcame walk-out of the "Rio Rita" chorus last season in demand of a 100 per cent salary increase, and got it.

ON THE SQUARE

Matching For Wine

One of the class bars which opened last week is already doing a big business catering to a ritzy crowd and figuring on running until padlock proceedings on last summer's pinch get underway.

The take until that time comes, at the present rate, will be more than sufficient to cover the cost of the prohibition litigation. Matching patrons for bottles of champagne is one of the gigs that the two proprietors work to the limit, they being extremely fortunate in that respect or else—

Anyway, they could afford to lose six quarts to sell one.

Two Sets of Lyrics

At one of the ritzy bar hideaways between the main stem and the avenue, the colored entertainer who works the tables has a flock of songs of his own composition. Each has two versions, one lowdown, the other cleaned up. The blue lyrics are reserved for the late hangers-on.

Orgy Lunch

One of the eating joints right off the main stem makes a specialty of a buck and a half luncheon that's a gastronomical knockout. Food is served from a buffet table, and menus dispensed with. It consists of 10 hot dishes, half a dozen cold entrees and a like number of salads and usual deserts and drinks. Just a Roman orgy luncheon.

Spees as Chin Fakers

Ticket specs who figured a clean-up on the Yankee-St. Louis world's series tickets, took it in the chin. Only the first of the New York games was capacity, the second game having fewer fans by more than 12,000. Blocks of tickets calling for three games were available for \$22, or 75 cents premium over the actual box office price.

The ticket market appears to have been actually broken by Tyson & Co., which agency offered single tickets at 25 cents premium on the morning of the initial battle. This move chased the street specs to cover, with something of a panic among that mob on 42nd street west of Broadway.

Meet the Girls

A recently organized club, sponsored by a small time act producer and consisting mainly of chorus girls, theatre managers and vaude agents, has been holding its meetings in the hotel rooms of various of the male members of the organization. Organizer of the club is now planning to take in all corners at \$25 a head with an additional weekly tax of \$2, the opportunity of meeting the girls being held out as the convincer.

The girls have been gathered into the organization free of all assessments, the organizer selling them on the idea of the advantages to be gained by meeting important Broadway producers whom he claims are in back of his club.

Tickets For Chiselers

The taxi chiselers suffered brutally along the Main Stem with a flock of summonses issued for stationary parking for any length of time during and after theatre hours. The crusade is on against blocking traffic on Broadway and a plain clothes' staff attracted periodic attention issuing tickets, along with the uniformed patrolmen, to any and all public conveyances.

The cabmen precipitated this through parking in waiting line as early as 11:15, while theatre motor traffic was still at its height. As cars didn't mind the line-up in front of the chop suey joints and picture houses at 11:40, but the clattering of the Square's traffic right after the theatres let out was too much and the drive to teach the boys a lesson followed.

Maloney's Usher Experience

Andrew J. Maloney, who at the age of 43, has been elected president of the powerful Philadelphia and Reading Coal and Iron Corp., got part of his experience as usher and handy boy around a theatre. At 16, he quit work as a breaker boy in the mines and secured a position in a

(Continued on page 47)

3 Women and 1 Man Nabbed in Opium Joint

Four people were arrested in a raid on the fourth floor of a sumptuously furnished apartment at 132 West 72nd street by a squad of detectives led by Sergeant Fred L. Wilson of Captain Henry Scherb's squad from headquarters.

The women were scantily attired when the raid took place, said Wilson. The prisoners were taken to the West 68th street station and later spent a few hours in the West 30th street station until in West Side Court before Magistrate Henry Goodman on the charge of being in possession of an opium layout.

All pleaded not guilty through their attorney, Frank McCoy, 306 West 54th street. McCoy waived examination and the three women were held in \$500 bail for trial in Special Sessions.

No Bail for Schwartz

The male prisoner, Moe Schwartz, 28, salesman, of 370 Bedford avenue, Brooklyn, was held without bail because of having a criminal record. His lemon sheet showed that he had done four to 10 years in Sing Sing for a robbery committed in Brooklyn.

The women gave their names as Jean Carney, 22, actress, Hotel (Continued on page 47)

Movietone's Booth in Sq On Presidential Nominees

Fox's Movietone is in for a Times Square plug on the presidential campaigns. Work is nearing completion on a steel booth elevated over 10 feet above the pavement in the middle of Broadway, off 46th street.

Talking pictures of the campaigners will be projected upon another steel structure about 40 feet away holding the screen. The Hays' edict on newsreels assures all showings until Election Day of a non-partisan aspect. Projection will start as soon as wiring is completed.

MILT GROSS' RETURN

Los Angeles, Oct. 9. Milt Gross, having had his fill of the picture business, packed up his bags and left for New York, where he will resume his more familiar vocation of writing dialog for publishers.

HAZEL FARWELL ROBBED

Dancer Beaten by Thugs on Brooklyn Street

Hazel Farwell, dancer, in "A Night on Broadway" flash act, is confined to the Cumberland Street Hospital, Brooklyn, N. Y., as result of injuries suffered when beaten up and robbed Friday morning by two unknown men at Flatbush avenue and Nevins street, Brooklyn.

Miss Farwell, 22, and living at the Piccadilly Hotel, New York, had been visiting friends in Brooklyn, according to police reports. She was about to hail a taxi when the two unidentified thugs dragged her into a hallway, stripping her of jewelry and \$58 in cash. After the robbery, according to the actress, the thugs attempted criminal assault, but were frightened by her outcries.

BARBER SHOP BOOK

Detectives of Deputy Chief Inspector Bolan's staff arrested Charles Jacobs, 48, a waiter, of 512 Bedford avenue, Brooklyn, in a barber shop at 206 West 49th on the charge of accepting bets on horses.

According to the sleuths they had Jacobs under observation for some time. They said they saw Jacobs accept alleged bets from several persons and relay them to Jersey City, Magistrate Henry M. R. Goodman, in West Side Court, freed Jacobs because of lack of evidence.

Mysterious Arrest and High Bail for 'Fox' Policy

"Your Honor, the arrest of my client is just a convenient one. The police state that he is wanted in Philadelphia as a fugitive. The charge is absurd. The Philadelphia police want my client to appear as a witness in the graft expose there and take this means of having him taken there," said Joseph Wolfman, attorney of 321 West 54th street, when "Fox" Policy, address refused, was arraigned before Magistrate Weil on the charge of being a fugitive.

Wolfman was bitter in his denunciation of the New York detectives. He stated that the arrest of "Fox" was just a subterfuge. Magistrate Weil, on the motion of Assistant District Attorney Max Bolt, fixed bail at \$35,000.

It was then that Wolfman explained to the court the purpose of Policy's arrest. Wolfman told the court that his client would be unable to raise any such bail as fixed and urged the magistrate to set no bail. Wolfman is going before a Supreme Court judge for bail reduction. Policy will have a further hearing this week.

Policy was arrested at 47th street and Broadway by Lieut. Joe Daly of Headquarters. The sleuth was asked by reporters to shed further light on Policy's arrest and replied: "Nothing to say," replied the detective.

NEW YORK THEATRES

EMPIRE Thea. B'way, 40th St. Eves. 8:30. Matinees Wed. & Sat. **HEAVY TRAFFIC**

with **MARY BOLAND**
REGINALD MASON **FRANK CONROY**
Moves to Henry Miller's Thea., Monday, Oct. 15

The David Belasco presents **Last week**
BACHELOR FATHER
By Edward Galt Carpenter
with **JUNE WALKER, C. AUBREY SMITH, GEORGE F. MARKS**
BELASCO Thea., W. 44th St. Eves. 8:30. Mats. Thurs. & Sat. 2:30

EARL CARROLL Th. 60 St. & 7th Ave. Mats. Thurs. & Sat. 2:30
W. C. FIELDS In America's Greatest Revue
EARL CARROLL VANITIES
with **RAY DOOLEY-JOE FRISCO**
DOROTHY KNAPP and 56 BEAUTIES
VINCENT LOPEZ (Himself) & **HIA HANDS**

CHARLES DILLINGHAM Presents
The High Road
A New Comedy by Frederick Lonsdale
FULTON 46th St. [Mts Wed.-Sat. 2:20 W. of B'way] Nights 8:20

MARTIN BECK Th. 45 St. & 8th Ave. Eves. 8:40. Mats Wed. & Sat. 2:30
"THIS LADIES AND GENTLEMEN, IS A PLAY"—St. John Irvine, World.

Nite Hostess
By Philip Dunning.
Staged by Winchell Smith.

"A CLEAN HIT"—Winchell, Graphic
EVA THE 5th
with **CLAIBORNE FOSTER**
"GOOD FUN"—N. Y. Times.

LITTLE Thea. W. 44 St. Eves. 8:30 Matinees Wed. & Sat. 2:30
A Theatre Guild Production
Evenings 5:30

Strange Interlude
John Golden Theatre, 48th St. E. of B'way

REPUBLIC Thea. W. 42d St. Mats. Wed. & Sat. 2:30. Eves. 8:30
ADVENTURE
A new play by John Willard with Robert Arnold

JOE COOK
"RAIN OR SHINE"
6th. COHAN Thea. W. 43d. Eves. 8:30. Matinees Wed. & Sat. 2:30.

ROXY Mother Machree
with Victor McLaglen, Delle Bennett, Nell Miller
7th Ave. & 50th St.
with Fox-Movietone Accompaniment
Dir. Roy
"The Emerald Isle"—A Series
"Hawaiian Episodes" with Randolph's Royal Hawaiians

CAPITOL B'way and 51st STREET
Midnight Show Nightly at 11:30
OUR DANCING DAUGHTERS with **JOAN CRAWFORD**
Also Sound Program, Headline Attractions
VAN & SCHENCK—THEY ARE THE GANG COMEDY
Cinderella, Gipsy-CAPITOL GRAND ORCHESTRA, David Mendoza Conducting

STRAND BROADWAY at 47th ST. Midnight Show Nightly, 11:30
Dance Open 10:30 A. M. All 35c to 1.00
Daily 8:30
with **BILLIE** in "The Night Watch"
HEAR DOVE
A First National Picture
Warner Bros. Vitas. Fox Movie-phone Presentations Fox Movie-tone News

WARNER'S 2 BIG HITS
AL JOLSON 2 SHOWS DAILY 2:45-8:45
The Singing Fool
Winter Garden B'way at 50th St.
THE TERROR 3 SHOWS SAT. SUN. & HOL. 3-6-8-45
LAST 2 WEEKS
Warner Bros. B'way at 52 St.

FF PROCTOR'S
NEW YORK THEATRES
Thurs. to Sat., Oct. 11-13
WILL OAKLAND
(King of the Air)
ESTHER RAISTON in "SAWDUST PARADISE"
MARIA VALENTE
Character Impersonator
MAYO & LYNN: Others
Photo ESTHER RAISTON in "SAWDUST PARADISE"
A \$3,000,000 THEATRE
Rapidly nearing completion
Decorations under way
open soon. FOUR MODERN LODGE ROOMS NOW RENTING.
ELIZABETH BRICE and BOYS
GEORGE LLOYD: Others
Photo ESTHER RAISTON in "SAWDUST PARADISE"
STREET: YACHTS, PICTURES (Sunday)
All Theatres, Noon to 11: Low Prices Cover

ANOTHER "JACK'S"

Where the Real Crowd Goes

PERCY'S

at 59th on 6th Avenue

Open all night commencing tomorrow (Thursday) and thereafter

No Music—No Dancing—Just a Hangout for the Mob

The Last Stop!

Novelties in the food line, besides bargains and the best cooking a cook can cook guaranteed

PERCY ELKELES, Prop.

Chatter in New York

Frieda Lachmann, Vic Watson's right-hand, is back on the American after a summer in Germany.

Jane Winton threw a party for the local sabbies yesterday. Jane has just made a picture, "Nothing to Wear."

In a recent issue of a local tab the following credit line ran under a picture for two editions: ("Underworld photo.")

Reference Wizard O'Neill of the Times has been taken off the local desk and crowned city ed.

Ludwig Berger is feeding the press on board the "Albert Ballin" on Saturday.

Steve Glow has a hot story on morticians in the next issue of Plain Talk.

Erwin Van Swol, of City News, is working on his 11th novel. He writes a book a week and then tears them up.

William Haines made a hit with the press last week by talking about his \$20 past when interview tradition demands ancestral wealth for the men and convents for the females.

Promoters of the Lincoln Memorial Pageant at the Mifflin Fairgrounds have ducked out without paying the professionals called in to help the society volunteers.

Ed. Johnson, Motion Picture News, laid up for two weeks, is improving.

Florence Club reopened Thursday with Kid Sneezee, Billie Cortez, and Fred Bryan, all colored.

Roger Wolfe Kahn took his new Bellanca on its maiden long hop to Boston for the opening of "Americans," which he composed.

Dolores Cassinelli, former picture luminary, is now a radio star. She has been in concert since describing the films and is now of the "Vogue" hour on the NBC network.

Newspaper Club is getting ready to stage a two-gate tournament next week out on one of the Long Island courses.

Harlem is excited by King Vidor's arrival in town. He's after leads for his all-colored film.

Tom Van Dyke has retired as press agent for the Sam Harris office. Joseph E. Shea has aired New York for talking pictures. His last flop was "Elmer Gantry." Henry Barron, seriously ill for some time, is on the way to recovery.

Phil Benedict, theatrical printer, sent \$3 worth of mats up to the Savoy, Hamilton, Can. He took the count when word came back the duty was \$32.

Heywood Brown's 10-year-old son, Woodie, is trying out a boarding school. Uptown circulating book libraries are dubbed the book-leggers.

After framing an act and having some dates booked, Jack Britton and Ted Lewis, prize fighters, called it off.

Hy Daab is taking a seven-day rest in the Canadian woods. He believes this is the best time for a vacation.

Arthur Caesar has gone nuts over Hollywood. Wallace Sullivan of the Telegraph is doing his former columns on "The Tattler and Social Digest" in New York.

Leon, who handled everyone so nicely in the Durante places, now has his own restaurant at 72 West 52d, and everything okay. Leon was at the Dover, also the Parody.

Ed Sullivan of the Graphic beat appendicitis at the Park West Hospital and is back and will be shortly on the job. He's one of the two best men on the Graphic staff. Between those two the Graphic has been able to keep open.

Joe Pincus hopped back from Hollywood. He's the talker talent picker for Winnie. Going back soon. Step over on that end of the line, please.

Will Mishkin, son of the illustrious photographer, Dave Mishkin, is lending the newspaper racket from the ground up as a leg man with the Eve Journal.

At the Mac West show raid, Jim Timony told a policeman he was just a tourist and did not get a summons.

Leo Morrison spent eight weeks in Hollywood, listening to and about talkers, then came back. Leo is an agent and such a fast worker he hasn't time to grow. Fair amateur press agent, too.

Dinty Moore and his orchestra, at Arthur MacLean's Hunter Island Inn, are popularizing the road house on the Pelham road. MacLean has the place alone again. Bee Jackson is said to be teach-

ing her new pet marmoset to do blackbottom steps.

When Ralph Farnum's stenographer takes her glasses off nobody seems to know her. A gent calling the other day inquired, "Where is the girl who used to work here?"

Sally Burrill, returned from Europe, now uses only cligs treated with her own special French perfume.

Sally Rand has been forging ahead on the stage for six years without a sight of her father, Lieutenant William F. Beck, U. S. A., until the other day.

Steve Glow and H. R. Bachrach have opened a theatrical publicity office in Brokaw building.

One of the new rising stars of Hollywood was asked if she had any other ambition in life aside from a picture career. She replied that she only had one, and that was to attain a position where she could call Louella Parsons "Lolly."

Leach Cross, dentist and ex-pug, 830 East 163d street, is in financial hockage, according to a personal bankruptcy petition showing debts of \$23,366.

Gladys Glad slept all the way to Saratoga on her aeroplane plan. Myrna Darby of "Three Musketeers" is considered by Ziegfeld as ideal in height, breadth, and color of hair.

Charles Winninger recently won a croquet match for \$100 a side in Central Park.

Mary Dolores Daly likes Pat Rooney, 3rd. Pat reciprocates.

Not finding a chauffeur Vivienne Segal thinks she is going to drive her new Mercedes herself.

Marilyn Miller has a new Rolls-Royce, while Helen Morgan is dashing about in an Isotta Fraschini.

All high-powered stuff. Sophie Tucker took Lady Mountbatten to the Cotton Club last week.

Lester Allen made friends with many of the big cannon and bomb boys when playing in Chicago. Now when the rods from Chi visit New York Lester first laughingly frisks them and then takes them around the town.

George Romanoff, for two years with Earl Carroll's "Vanities," but loafing of late, has turned again to professional wrestling.

Semi-official reports have it that John Coolidge will marry Florence Trumbull late in December at the White House. Young Coolidge at present is employed as a clerk at the general offices of the New Haven Railroad but after his marriage he will take an executive position with a western road headquartered in Chicago.

Add voluntary bankruptcies: Peggy Worth, actress, 100 W. 56th street; liabilities \$4,434; assets, \$1,309.

Work Never Charges

John Flint Dille, president of the National Newspaper Service of Chicago, syndicate manager for Milton C. Work, the bridge expert, entirely refutes the story here of two weeks ago that a woman paid \$200 to Mr. Work for advice on bridge.

Not a word of truth in it, said Mr. Dille, and such a story could be injurious to Mr. Work if he lived by those who might wish to propound bridge questions to him.

Mr. Dille makes the positive statement that Mr. Work has never charged any one any money for advice on bridge.

Bland Explains

The Hugs Krenns (Bland Johnson), the Mirror movie crickett explain their converted Christian Science domicile in Staten Island as an about face on the picture industry, stating that if the movies have their cathedrals, why shouldn't the flicker critics, ditto?

Tryon in Doubt

After announcing that he had a nice big room in an expensive hotel, Glenn Tryon, the first day in the U home office from the coast, looked around nervously. "I'm going to see Manny Goldstein right away. Then I will know if I'm really staying there."

Chevalier Touted

Maurice Chevalier, the French comedian, coming over for Paramount, is apt to stand the mob over here on their cars from advance reports. They claim Chevalier is the ace of all jukes and not except Jack Buchanan. Lew Leslie thinks he's got a chance to grab Chevalier after the film work for a new show,

"White Birds," Lew is hunching along.

Picturing Celebs at Percy's
Percy's the new and elaborately embellished restaurant on 6th avenue, near 54th street, will be full of celebs tomorrow (Thursday) night. Paramount news reel is going to get them for a clip in its service.

It's all for the new Paramount theatre in Brooklyn, opening in November. Ben Serkovich, assisted by Joe Lee, is handling the advance publicity. Big thing, say Ben and Joe who now claim Brooklyn is a regular city. They had never been over there before.

Lillian Lorraine Sues

All of the New York dailies printing Lillian Lorraine was broke when she entered the Park West Hospital, New York, recently for an operation, have been sued for damages by Lillian. Papers were filed shortly after Miss Lorraine left the hospital, cured.

Some of the stories were a bit rough.

Bristol Phonies

Waterbury, Conn., has suddenly gone movie conscious over their Bristolphone product. Visitors coming back to town report hotel rates on the upgrade and the barbers full of movie talk, most of it gleaned from the fan mags. The musicists also are reported most amiable with clients connected with the talkers.

The show joints also force extra service on the visiting show names, competing to be spotted as the Waterbury Montmartre.

The Gang Hears

The gang in town was entertained by reports that one of the visiting screen stars was living at an obscure hotel because she was broke. The star has made three under cover visits to town this year but this was the first to leak. That's a lot of transcontinental traveling for a short roll.

The visits are coincidentally timed for the presence of the boyfriend. But the romance hasn't yet been snuffed by the bloodhounds of the tabs.

Sourkraut Gyp

Since sourkraut juice has been adopted as the tenderloin plak-meal, the price has skyrocketed. A few months ago the pungent dope was given away at 11 cents per quart can. Now the eat bazaars get 35 cents for a small glass and the delicatessen takes forty-nine for a fancy bottle with a national label loaded with scientific dietary instructions.

The stuff comes from upstate and is a by-product costing about three cents per gallon.

Soph and the Lady

"The last of the red hot mamas" as the Palace billing says, squeezed out of the publicity jam through Lady Mountbatten. Soph steered her Ladyship over the environs of the Square last week. She told the English title everything was jake and to follow her.

Alice Ridenor's Escape

Alice Ridenor blew the Club Madrid after a steady run of over a year. Alice burned when Abel called her an institution in notice. When Abel repeated Alice quit. The blonde singing hooper is probably headed for a musical.

On the Skids

One of the high-powered press agents on Times Square has suddenly gone on the ritz, for reasons the former cronies haven't been able to dope. He pulled a fainting spasm. Reporters recently cornered him in reference to a star's marriage and dismissed them with a thick Oxford accent.

Even the local advertising staffs are getting a hunk of the whimsicality. He has been sidestepping contracts, squawking for line-ups, demanding pre-reviews and acting coquettish generally.

The boys downtown assume the lad is on the skids and is using old-fashioned tactics to pad the master's press book. Several papers have ganged to ignore the baby until he comes down to earth.

The Window-Bally-Hoo

Vilma Banky's portrait and an offer of \$100 for the best name for a transparent velvet draws mobs of females to the Mulliken silk window on lower 5th avenue. The velvet's name has to have Vilma's in it. You have to push through the mob to find the offer.

This is a tough spot to hold window interest for the skirts, for there is a pet shop with a baby

Greenwich Village

By LEW ANDY

Letter Writing Boy

A few years ago a bashful sophomore from Astabula, after a lonesome month in a hall bedroom in a Village rooming house, wrote me a long letter. It was the kind of letter I would have answered at once in person, but his experience was too realistic to be true. I suspected a hoax of some kind.

The boy complained that he had not met a single real person in four weeks, one who could discuss Kents and Milny and first editions, one who didn't merely wine and worship women.

He had discovered a delightful red ink and spaghetti place where many of the kind he wanted to meet could be found. When I saw him come into this rendezvous alone and looking his part, I sensed at once that he WAS the boy who had written me. I called him by name and he came to my table.

He had hoped to establish himself as a pen pusher with pay in a few months. I introduced him to several kindred spirits. But he was not a social being. He simply could not carry on a conversation if more than one person was present. His savings gave out and he sold precious first editions to pay his rent.

He moved to a cheaper yet more comfortable basement room on Sheridan square. Eventually he went to work in a bank which paid him less than a living. Mostly he lacked age and experience to make a go of things.

The second time his fond mother visited him he hesitated about returning with her to his home and to school. But a deceiving telegram announcing her serious illness a few weeks later and a one-way ticket took him back to the folks.

The new Village square formed near the Minettas by the extension of 6th avenue would be appropriately named after Edgar Allan Poe. Poe nursed his sick wife nearby on Carmine street many years ago.

\$50 "Art" Penalty

Isadore Cohen, 64, manager of the Fifth Avenue Playhouse, was convicted of exhibiting indecent paintings in the theatre and sentenced to a fine of \$50 or 10 days in the Workhouse by the Justices in Special Sessions. He paid the fine.

According to John S. Sumner of the Vice Society who caused Cohen's arrest on July 3, the latter showed two nudies by Greenwich Village embryo artist to be hung up in the theatre.

When arrested Cohen said he had done the artist a favor by exhibiting the paintings in the theatre, the artist pleading that this was the best way for him to become known.

Limit for Hotel Beat

An unusually harsh sentence was given Joseph Klein, 22, a salesman of Winthrop, Mass., by the Justices in Special Sessions after he had pleaded guilty to defrauding the Hotel Roosevelt out of a board bill for \$48.

Klein was sentenced to the penitentiary for a term not to exceed three years. He had stopped at the Hotel Roosevelt from Sept. 14 to Sept. 17 and left without settling the bill. He was later arrested and it was learned that complaints against him had been made by other hotels.

REPUBLICAN STAGE TALKERS

Chicago, Oct. 9. Local Republicans have hired the National theatre, 62nd and Halsted streets, and will have paid orators dish out Republican propaganda between the acts of the Horace Sistrone Stock players.

chimpanzee directly across the street.

That New Place

The new Automat on 8th avenue has a mezzanine with tables below. Ward is going around that the bus girls wear starched dresses and no bloomers.

Scalping Due Bills

Due bills are the undercover sidekick of one of the uptown newspapermen. Most of the publications accept due bills in exchange for hotel advertising. This had buys up the due bills at the usual half rate and resells them for a percentage, pocketing all over the half that he can get. The business pays.

Druggist, After 'Mildred,' Called Wrong Number

Harry Merring, 40, druggist, of 664 Lexington avenue, was found guilty on the charge of disorderly conduct by Magistrate Weill in West Side Court. He received a suspended sentence. Merring was arrested by Detectives John Muller and Francis Cassidy of the West 68th street Station.

The complainant, George Edwards, college instructor and whose father is in the show business, declared that his phone has rung at early hours in the morning and that he has been abused by Merring.

Edwards resides at 106 Central Park West. Several times the phone has rung and the voice at the other end asked for "Merrings." Edwards declared that Merring was the caller.

Merring denied the charge. He said that he called a different number and abused no one. The court felt differently.

Chatter in the Loop

INACCURATE BIOGRAPHIES
Frederick Donaghey

Frederick ("Our Fred") Donaghey, drama critic of the Chicago Tribune, is the best loved nosethumb in the world. Early in his career he won the undying esteem of theatre managers by attending opening nights in formal dress with a pasted-on buttonhole, thus shaming other critics who thought a blue shirt good enough for any punk opening.

As a child Donaghey wanted to be an actor, or actor, as he calls it, and spent hours behind the barn imitating Ted Lewis. This brought such a laugh in his throat that little Fred became a company manager.

Next hear of him as "Our Fred," the drama critic, on the Tribune, for his room and board. Meanwhile Donaghey had earned enough money writing tombstone epitaphs to buy a full dress suit. Donaghey has never forgotten his own early struggles, and is known as the press agents' rich uncle. He is constantly pestering the boys for press matter and usually runs it verbatim with a by-line. One p.a. had to ring in pictures of his own family in order to fill a Sunday rotogravure page Donaghey had given him.

Fred is the most widely quoted critic in Chicago, and possibly in the Loop. Any one perusing the theatrical advertising columns of a local paper will find that Donaghey thinks a show is bulky. If he isn't quoted, it's because he didn't think the show was bulky. Donaghey may be seen any opening night, walking arm in arm with Ashton Stevens and handing out cigars to p.a.s.

"Slang for sap."

Billy Weinberg, manager of the United Booking Agency, and Monty Brooks, assistant, both act as m.c.s. in the stagehand shows they book.

Publicity breaks for dance marathons are getting fewer and fewer.

A hooper who hasn't worked for months and hangs around Randolph street in his stage clothes, always allus that he has just had his picture taken.

Plain clothes men from the detective bureau are now visiting Chicago taxi dance academies, dancing with the girls, and arresting those who indulge in objectionable dancing.

Chi drama critics apparently rate each other as so much horse-radish. There aren't a pair of pals in the pack.

So unique is the affection they hold for each other that the critic on one of the two papers owned by the same company attempted to pan the critic in the other paper in print. The latter caught the pan before it went to press and took it up with superiors. It was jerked.

The marathon dance phobia has finally hit the Loop. Back room of the large orange drink concession opposite the Oriental several pairs of sleep walkers may be found at four bits. The place is also being used for public dancing.

"That 'Ishleehah I'm a Bum' ditty is blocking traffic along a record shop on Randolph street. Vags stand and listen to it. The va-

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24, 1912, OF VARIETY, published weekly at New York, N. Y., for October 1, 1928.

State of New York, County of New York.
Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Eriks, who, having been sworn, according to law, depose and say that he is the business manager of VARIETY, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, entitled "Act for the Enforcement of Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
Publisher—VARIETY, Inc., 154 West 46th Street, New York City.
Editor—Sime Silverman, 154 West 46th Street, New York City.
Managing Editor—None.
Business Manager—Harold Eriks, 154 W. 46th Street, New York City.
2. That the owners are: VARIETY, Inc., 154 West 46th Street, New York City. Sime Silverman, 154 West 46th Street, New York City. Sime Silverman, 154 West 46th Street, New York City.
3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.
4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, do not include not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.
5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This figure is required from daily publications only.)

Harold Eriks, Business Manager,
Sworn to and subscribed before me this 24th day of September 1928.
(Seal) LILLIAN E. McMAHON,
Notary Public.
(My commission expires March 30, 1929.)

15 YEARS AGO

(From Variety and Clipper)

Vaudeville road shows opened favorably. One with Gertrude Hoffman, Mlle. Folaire and Lady Richardson did around \$15,000 a week of one-nighters. Vaudeville chiefs were worried.

First talk was heard of the Metropolitan opera house moving uptown. The 40th street site at Broadway was thought too valuable to long exist as a theatre.

Marceline the clown (who committed suicide not long ago) had just returned from a disastrous road tour. Now he was going into pictures.

William Banks, play censor of Toronto, tried to get a ruling from the Canadian government barring objectionable plays from the States. Immigration officials refused to authorize an exclusion ruling on plays or players, leaving to local authorities to act if performances were against public morals.

50 YEARS AGO

(From Clipper)

A benefit at the Fifth Avenue theatre for the yellow fever sufferers brought together so many eminent stars the managers thought they were justified in charging \$2 a seat. Stars included Edwin Booth, Joseph Jefferson, Mary Anderson and John McCullough, among others.

Tschaikowski's symphony, "Francesca di Rimini" was played for the first time in Moscow to great public acclaim.

Announcement was made of the first autumn athletic tournament of the Manhattan Athletic Club on its field at Eighth Avenue between 56th and 57th streets. (This field remained a playground until the new Hearst building was completed a few months ago.)

Is Show Dirt Box-Office Pay Dirt?

The Mae West pinch of "The Pleasure Man" was not unexpected. The Times square wise mob, living in their own centralized sphere, and averse as they are to traveling beyond its welcoming confines, for once braved the subways and the bridges to the Bronx and Queens boroughs for a load of the latest thing in wild West opera.

After a sample of the surgical exposition, as disclosed in "The Pleasure Man," with its attendant "drag" scenes by the useless sex who dominate the cast numerically, the reports for once were substantiated in a manner that belied any dubious opinion that such things are, as a rule, grossly exaggerated. If anything, the play was exaggerated in its premise.

The West pinch is indicative of a curious trend in the theatre these early non-season days. At least three other stage productions are holding forth which discourage patronage by the average unsophisticated public. At least two, and possibly the third, present themselves to the most hardened as shows not fit not alone for children but for the ears of one's mother, wife or sweetheart.

That the theatre in its efforts to strike pay-dirt at the box office through the medium of lewdness, filth and smut, whether delicately or undelicately treated, or whether humorously, dramatically or preachingly presented, is treading on dangerous ground in inciting the wrath of the official legislators, is quite obvious. Why it should not be content with reflecting saner contemporary situations is open to question. If the stage is supposed to mirror life as it is, why it should reflect the baser, viler, perverse things in it, is, of course, explained by the box office.

That theatrical dirt strikes pay dirt is true—for a time; a very limited time. A play must have sturdier basic merit than filth behind it. Especially today, in these ultra-modern times of disillusionment, frankness, hyper-sophistication and the ready knowledge of The Facts of Life, there's no need for mirroring the muck and mire and the frailties of humankind on any platform before a mixed audience.

The newspaper drama which is one of the three similarly dubious plays on the boards at the moment, will survive more on its merits as a theatrical property, possessing something of the elements of a good play—very few—but more than the loose-jointed, exhibitionistic perversions of "The Pleasure Man." The remaining two are quite skeptical for box office longevity. One is a musical with a theme not dissimilar to "The Pleasure Man," and the other by an egocentric roustabout freak litterateur who conceived the happily commercial idea of capitalizing himself at the expense of a powerful industry—the cinema. In his play, whether it's the fault of his original source or the adapters, he has recourse to one of the lowliest, foulest expressions yet aired on a public rostrum.

Legit biz has been bum. That's the general cry. The smashes alone have been doing something. There isn't the hullabaloo and excitement of the theatre as usually attends an early season start. More legit houses are dark today, untenanted, than has been the case in Broadway entrepreneurship in many a season.

On the other hand the picture houses are over-flowing. Legit \$3.50 houses are converted into \$2 picture theatres and still there are more legit houses dark.

Meantime the legits find themselves over-seated on every night of the week. Attractions come in and out with great rapidity. A good clean show happens along and it clicks in spite of all the "dope" and deduction.

This sums up into the conclusion that the public has been etherized with dirt, nauseated with smut, sickened and shamed into patronizing safer and saner entertainment.

Box office dirt isn't striking pay dirt.

And it may bring down upon itself entanglements, complications, restrictions and qualifications of a character which even the legit producers will have to admit were induced by them and for their own benefit.

Inside Stuff—Pictures

(Continued from page 25)

was one of the prime movers and added the director in question was to be president of the organization.

Apparently, this catch didn't worry any of the Los Angeles newspapers, as, without exception they all published the yarn. Even the director began to believe it and called up his p. a. to find out when the first meeting was to be held.

Jack Dempsey, as ex-champ and star, has been the only one on the outside able to crash the gate into H. M. Warner's office. Despite the heavy stock buying and First National-Stanley pow wows during the past week the Warner president has admitted Dempsey into his sanctum three times.

Whether Jack is going into Vitaphone as an individual or with his entire show, "The Big Fight," is more than you can get out of H. M., who won't even discuss mergers.

The marital troubles of a well known screen couple quickly dissolved when the husband passed away. The wife who had not lived with him for six months prior to his death went into hysterics at the bier and the outsiders believe their marriage was one of bliss and perfect contentment. When the will was probated an insurance policy of \$40,000 which the writer took out but after separating from his wife was paid over to her. Then it was discovered that divorce proceedings had been filed.

One of the major benefits to be derived from the present regeneration of the picture business is the many opportunities the new scheme of things is affording new talent.

Prior to the advent of sound pictures it was necessary for any artists, technician or craftsman to become firmly established in the picture business and show the producer a sample of his work before he would talk to them. But now on the coast it is not "What have you done" but "What can you do."

For the first time the First National has been working on a picture for six weeks with only two people in the cast, Milton Sills and Dorothy Mackall, in "Changelings," George Fitzmaurice directing. It will add other members to the cast when ready for the courtroom scenes.

The stories they tell in Hollywood about Abe and Julius Stern, short subject producers for U., are all the bunk, according to Abe. "We should worry," he adds.

Abe, just in from the west coast, denies even the lion story. "We don't use lions when we should use wolves. We get them," said Abe in discounting the best known of the fables about the Stern

Inside Stuff—Legit

Road shows booked into outlying West Coast houses, filling in with pictures between legit bookings, are finding their contracts now call for them to pay for stage hands and all advertising in place of the old sharing arrangement based on percentage.

Houses furnish department heads backstage and front of house crew, the show pays for all features directly connected with its presentation. On this basis a show playing 75-25 is actually getting between 60 and 70, it is claimed.

"Gentlemen of the Press," which moved from Henry Miller's to the 45th Street Monday, has been taken over by Jones and Green and will be pushed via cut rates. The piece was originally presented by Jackson and Kraft, who retain an interest.

The attraction may be taken to Chicago during the fall, backed by Otis Taylor who has a bit in the show. Otis is said to be related to the Otis elevator family.

John Breeden appearing in Duffy's stock production of "The Shannons of Broadway" at the El Capitan, Hollywood, as the juvenile lead, is one of the wealthiest of San Francisco's young society men. Breeden went to work for Duffy in the Alcazar Company two years ago. He finally won his spurs as the lead and was especially brought to Hollywood.

The young man is reputed to be worth \$3,000,000 in his own right through the death of his father a number of years ago. His mother married a second time, John McNeir, reputed one of the wealthiest men in Northern California, having a fortune estimated at \$25,000,000.

Underlying causes of the current split between Oliver Morosco and Mrs. Selma Paley-Morosco on the Los Angeles court records have come to surface in New York.

According to reports Morosco, destitute, after two flops in an attempted comeback as a producer on the coast, appealed to his son Walter Morosco, by previous marriage for a financial lift. Walter, husband and manager of Corinne Griffith and more or less estranged from his father after his mother, Mrs. Anna Morosco, divorced him, naming Morosco's present wife as correspondent, agreed to set his dad up in a dramatic school with proviso that his present wife would not be allowed to interfere in the enterprise or else Walter would withdraw support.

Despite promises Walter learned that Selma Paley-Morosco had been meddling around the enterprise and demanded that his father live up to promise or else. Morosco, it is said, without choice, ordered his wife out of the school. That precipitated the row which reached the divorce courts and Oliver interposing no defense to the divorce action. It is based on cruelty charges.

Frank C. Payne is now editing the T. P. R. O. A. magazine, The Quill, put out by the press agents' organization for several years. Dixie Hines, its regular editor, is seriously ill and unable to carry on the work.

Loew's New Rochelle, N. Y., now playing legit shows, is operated by the Loew circuit with Shubert bookings.

An unusual turn-around of a paper's original opinion was the Boston Transcript's rave about "Just a Minute" (which opened at the Ambassador, New York, on Monday) after some one else in the "Transcript" dramatic department planned the musical harshly. On Sept. 10, almost a month prior to the Boston evening paper running a second review of the show, "Take the Air" and "Golden Dawn" opened simultaneously with the third musical show, "Just a Minute," the latter suffering on the notices.

Anticipating possible legal detention, Dorothy Sands is spoken of as Mae West's successor in "Diamond Lil" should the flamboyant authoress star run afoul of the law again in connection with the suppressed "Pleasure Man."

Miss Sands' imitation of Miss West in the "Grand St. Folies" this summer was a highlight of that revue. Jack Linder is said to have offered Miss Sands \$1,000 a week as "Diamond Lil's" successor.

brothers idea of production economy, making the script accommodate only the animals they feed in Universal City.

When the Ascher Bros. in Chicago appeared before Federal Judge Wilkerson with a plea to have the Ascher Bros. circuit lifted out of bankruptcy and returned to their management, they intended to show proof of a \$500,000 loan which was to have been furnished them for payment of pressing debts and operation of the houses from the M. K. Goodman Co.

At the time of the hearing they had not received commitment on the loan, and were unable to convince Judge Wilkerson of their ability to resume control of the circuit. Creditors previously had indicated they would accept a mortgage on the houses for the amount of their bills if the Aschers were put in charge.

The Aschers will again present their plea as soon as they receive commitment on the loan.

D. W. Griffith will take a speaking role in the next dialog picture he is to direct on the coast. His early training was legit.

George Fitzmaurice, film director, sent George Landy, p. a. chief at First National, the shortest radiogram on record. Landy cabled to Fitzmaurice who had been trying to photograph exteriors for "Changelings" in Hawaii, during a month of rain, asking if the director were bringing anybody or anything native from the island that would make a publicity gag on the return of the troupe to Burbank.

Back came the reply: "Nothing. Fitz."

Bill Geringer of the Saenger Circuit, south, lately left New York for his New Orleans home. Bill had gotten a notice in Variety through having hung around Broadway long enough so it was time he blew.

Before leaving Bill climbed four flights of stairs to yelp over having misspelled his name. Mr. Geringer says the proper way is Gueringer, according to the French and his ancestors, but to Variety Bill is still Geringer and that goes for his peach wife also.

These cracklers when up north sometimes are terrible. And Mrs. Geringer should hear what some of the film salesmen call Bill if she still thinks he's perfect.

A short while ago Variety reported that in Texas several chambers of commerce had gone to the aid of the towns' picture-house managers in the latter's attempt to keep their houses open in face of depressing business. Like occurrences but not en bloc as in Texas had previously been reported in Variety in isolated instances.

The Texan story is said to have stirred up many an independent exhibitor throughout the land. Exhibits are just about commencing to realize that despite the condition of their own business at the box office, their theatre has drawn profitable trade to the town's stores, downtown or neighborhoods, away from or adjoining the theatre.

It is on this basis that the exhibs are calling upon the chamber of commerce or local merchants for substantial support in continuing to keep the theatre operating, or else.

AGENTS FIGHT EQUITY

SHUBERTS WIN DECISION OVER COMEDIAN

Supreme Court Justice's Views on Rogers' Contract With Billy House

Not only because of his disbelled that Billy House, of Shuberts' "Luckee Girl" at the Casino, New York, is unique and extraordinary, but also because of certain technical points in the contracts involved, did Justice Valentine in the N. Y. Supreme Court decide for the Shuberts' House (or William H. Comstock, as he is known in private life) remains in the show. Harry Rogers sought to yank him out of it.

Rogers brought the injunction action against the Shubert Theatre Corp., J. J. Shubert and House, alleging a prior contract with the comedian. House worked for Rogers in vaudeville acts from 1923 to 1928, the contract expiring Sept. 1 of this year. Rogers alleged that prior to its expiration a new contract superseding the old, guaranteeing House \$350 a week, was closed, but the comedian scored in the courts on the ground he had allegedly insisted the renewal arrangement be with Rogers individually, as before, and not with the Harry Rogers Theatrical Enterprises, Inc.

The court also frowns upon Rogers' attempt to sell House's services to Shuberts at \$1,000 a week. Rogers alleged he refused to accept \$1,000 and held out for \$1,100 a week with the proviso also that he okay any show House goes into on the ground he (Rogers) could make more for and with the comedian in vaudeville, having Keith route all laid out.

Furthermore, Justice Valentine questions the justice of an interlocutory injunction being issued whenever a reasonable doubt exists such as has been raised here with showmen on behalf of Shuberts, interposing affidavits disputing House's ability as an unique and extraordinary performer.

Walloping Vocafilm

The most juggled of the many varied talker devices, Vocafilm is now practically a household name. Option held on it by three legit producers has expired.

Too many hands in the pot have hit this talker a worse wallop than its brothers and sisters in their respective incubators. Just what is going to happen to it is a mystery, even to those vitally concerned in its promotion.

Bronx O. H. Out

The Bronx Opera house will pass out as an attraction home after Nov. 3. It has been a spoke in the subway circuit for years but was one of the weakest.

Last week the gross was \$2,100 and washed up. It is operated by Sam H. Harris, A. H. Woods and The Shuberts.

Teller's Shubert changed to Teller's Brooklyn is reported reopening under new management. The Teller interests went out when the receiver stepped in.

Stock's Takachance Wk.

Minneapolis, Oct. 9. A. G. Bainbridge, manager of the dramatic stock at the Shubert here, is coping the "take-a-chance" week idea from the picture houses.

At the Shubert next week his company will offer "the unnamed mystery," with the public in complete ignorance as to the title, story and authorship of the play.

QUIET

All producers, particularly the shoe-string boys, attempting to put on risque dramas are lying low until after the storm blows over. Four producers who have all set have found themselves without backing and are forced to wait.

"Ladder" Going?

Looks like the chronic anemia which set in right after "The Ladder" opened almost two years ago would result in the demise of the world's most expensive flop very soon.

The show has until Nov. 10 to stay at the Cort under present rental arrangements. Edgar E. Davis, who has burned up more than a million in the show, has until Oct. 13 to decide whether he will extend the rental for another six months maybe.

Davis sends his wishes by cable from far off lands in the Indian ocean, perhaps hoping the grosses have grown. Lately they have just topped \$400 on the week. He threatened to close the troupe early in November if the public did not change its mind. The fear is that he may change his mind.

NO. 2 "BLACKBIRDS"

First 2d Colored Co. Going to Coast — N. Y. Troupe for Europe in Spring

What is claimed to be the first number two colored show on record is that of "Blackbirds," now rehearsing under Lew Leslie for the road. Its cast is stronger in names than the original, the road line-up being Gertrude Saunders, Aida Brown, Joyner and Foster, Willie Green, Jessie Zachary, Worth and Thompson, Emmett Anthony, Harriet Calloway, Arons and Palmer, Sid Stain and Bob Harrington.

New York "Blackbirds" moves to the Elling next week and is expected to stick well through the new season. It has been selling out since cooler weather arrived. The show had been routed out and "Mr. Moneybags" in record business not having been anticipated at this stage of the run. Leslie is reported having offered \$5,000 to Channing Pollock to permit a switch of "Moneybags" bookings to another house, but Pollock declined.

The number two "Blackbirds" will play the major cities and tour to the Coast, the first company being due to sail for Europe next spring.

Wayburn's Own Revue

Ned Wayburn makes his debut in a Broadway revue produced on his own when Wayburn's "Gambols" will mark his first Broadway production since the 1923 edition of the Ziegfeld "Follies."

Since then the dancing master has been concentrating on his school and producing upwards of 500 vaude acts, Junior Leaguer and kindred amateur and semi-pro shows.

The "Gambols" will not include talent from his school, excepting a novelty dancing chorus.

100% Stage Cast

In Coast Talker

Los Angeles, Oct. 9. Paramount, now producing "Half an Hour," has engaged a 100 per cent stage cast with the exception of Joyce Cook, 8-year-old, without stage experience but has had long time before the camera.

Cast includes Ruth Chatterton, H. B. Warner, Robert Edeson, Ethel Wales, Wilfred Noy. William DeMille will be the stage director. It will be a 100 per cent talker.

"GESTURE'S" LOST SHOW

Albany, Oct. 9. "Shanghai Gesture," with Mrs. Leslie Carter, booked at the Capital for three days, missed a performance last night due to the illness of Gladys Heaney, second female lead. Miss Heaney was operated upon for appendicitis at the Albany Hospital about an hour before the curtain was scheduled to go up.

No understudy was carried for the role, but a substitute was sent on from New York.

SAY NEW RULES ARE RUINOUS

Counsel Engaged by Most Important Agencies for U. S. Court Actions—Injunction Application May Allege Restraint of Trade and Deprivation of Livelihood—Decision on Price Fixing Included

WHAT AGENTS DO

Intimation that Equity is badly jammed up over what is charged as an arbitrary set of rules recently adopted and designed to harness casting agents and personal representatives for legitimate players, is gathered from several leading agents. The latter assert that the new Equity rules are unfair, inequitable and deliberately framed to wipe out all casting agencies.

Litigation in the United States courts is imminent.

None of the important agents conceded by Equity to rate as personal representatives, charging 10 per cent of salaries as their fees, has signed the agents' permits or licenses waiting in Equity's office. Most of the smaller agents have signed on the dotted line. Equity stated the time limit would expire yesterday (Oct. 9), after which time their members would not be permitted to do business with those agents not signatory to the rules.

The personal representatives, formed into a sort of association with Nathan Burkan as counsel, have defied Equity. An injunction will be sought restraining Equity from attempting to enforce a price fixing rule which was decided to be unconstitutional by the Supreme Court, in passing judgment on a state law. This decision is effective in all states. It will also be alleged Equity is attempting restraint of trade and interference with livelihood. Several prominent agents conferred with Equity officials after reading over the conditions in the permit. They set forth no less than 14 objections and aver that the Equity people conceded the logic of all the named contentions, but stated the new rules were necessary in order to force the smaller and vexatious agents out of the business.

Agents Opposed

Those opposed to Equity and banded together to fight the restrictions are Ralph Parham, Willam Morris, Max Hart, Jacobus Edgerton, Leo Fitzgerald, Lou Shurr and M. S. Bentham. Hart is not in the agents' association, but is fighting on his own.

According to the rules, any agent who signs for the permit lets himself open to have the permit revoked without notice by Equity, according to the objections. They contend that they do not exist under the regulations set forth. They deny the right of Equity to dictate how a player may be placed under contract and defy Equity to breach any contract to which Equity is not a direct party.

The stand-out agents claim that the new rules were adopted on the vote of 826 actors, principally layoffs, as against a total Equity membership of 7,500, and that almost all of the satisfied playing players are against the new rules.

Agents with Producers

The fighting group of agents declare that if Equity strips their thumbs via new rules, they will retaliate by becoming attached to managerial offices, in which position they can beat down size of salaries rather than raise them, which is one of the functions of a personal representative. All agree to give 20 weeks per season guarantee, but not under Equity's dictation.

The personal representatives say the threat of Equity to establish its own casting department and do

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review "Broadway," witnessed four new productions last week. He thought:

"Billie"—Good.
"The Command Performance"—Bad.
"Possession"—Bad.
"Invitation Au Voyage"—Bad.

BOB MILTON'S TALKER

Stage Producer Directs His First Picture, "The Dummy," for Par

Los Angeles, Oct. 9.

For the first time a feature length talker will be directed by a stage producer who never has held a megaphone on a silent production. Robert Milton will make Paramount's third all talker, "The Dummy."

Subject is a comedy-drama in which Ernest Truex was starred in New York eight years ago. Herman Mankiewicz is writing the dialogue. Milton came to the Paramount studio from New York four months ago.

Taliaferro Divorce Against Hitch in Conn.

Stamford, Conn., Oct. 9.

Mabel Taliaferro, who has a home here, does not yet know if she will get her divorce from Pat O'Brien, now in Hollywood. Complainant has divided her time somewhat between the coast and the East. Judge Earnest C. Simpson of the county court at Bridgeport, before whom the undefended case was tried Friday, is trying to figure how Miss Taliaferro has lived in Connecticut for three continuous years.

The actress said her Pat, whom she admitted was a "handsome athlete," refused to work unless he could be president of each organization she tried to get him into. She also alleges that Pat was cruel. O'Brien, doing some screen work, and Miss Taliaferro were married at Darien, Conn., Jan. 11, 1920.

GLEASON'S TALKER DIALOG

Los Angeles, Oct. 9.

James Gleason, former Broadway playwright, goes with M-G-M for one year to write dialogue. His first will be "Broadway Melody."

This work will not interfere with his contract with Universal to play a role in "Shannons of Broadway."

away with all agents is bosh.

Actors have been asked: "Can you get Equity to boost your salary, keep you working, handle your billing, take charge of your bank account and personally represent you?" The answers were negative. Growing resentment against the rules is claimed to become such a force that Equity may temper with the personal representatives.

The most important legal argument on the part of the objecting agents is the charge that the new rules are in restraint of trade, also that their livelihood is threatened with extinction.

Equity Proceeding

Equity, although cognizant of the objections, is going ahead with its plans and threatens punishment to all members who do business with those agents who have not secured permits. Five agents have signed for personal representative permits. Jane Broder, O'Neill and Sawyer, W. Herbert Hovey, Murray Phillips and Chamberlain Brown. The latter have permits on the 5 per cent for 10 weeks basis, which applies to all engagements where actors are not under contract to the agents and not guaranteed at least 20 weeks per season. The balance in the latter class who have signed are Walter Winter, Leslie Morosco, George R. White, Roy Cooper, Pauline H. Egan, Alf T. Wilton, Paul Scott, Burton and Hastings, Mike Hammer, Leslie Hallett and Walter V. Van Brunt.

AGENTS' UNION PRESSES CLOSED SHOP STAND

Campaign Seen to Draw in Company Managers, Though Union Denies Move

The Organized Legitimate Managers, through their board of directors, is considering the plea of the newly formed press agents' and company managers' union for a closed shop in their field. A considerable proportion of all the road agents and managers, representing the Theatrical Press Representatives of America, seeks to prevent the closed shop and has put itself on record as being opposed to the union group, organized and guided by Theodore Mitchell, Lodewick Vroom and M. T. Middleton, its present officers.

When the union element had its first conference, with Joseph P. Bickerton, Jr., secretary of the O. L. M., he was told that the union did not intend to organize outside the field of agents and managers. During the past week, however, their application blanks have been seen around Broadway and provide for the enrollment not only of agents and managers, but of house managers, treasurers, assistant treasurers, etc. The general feeling among the managers, who are well aroused against the prospect of unloading their own representatives, i.e., company managers and agents, is that if a threat is made of sympathetic strikes on the part of stagehands, etc., also allied with the American Federation of Labor, they will have to employ a third man to handle their money and disburse it on tour.

Deny "Pressure"

During the past week the union has disclaimed responsibility for annoyances to "Musty" Miller, manager of the road company of "The Shanghai Gesture," who was told by union stagehands at Mammoth that they would not hang his show unless he joined the union. They did, however, Howard Herrick, who is agent ahead of "Take The Air" in Boston, ran into similar trouble with the transformen's union there.

Eddie Rosenbaum, Jr., manager of the Wieting Opera House in Syracuse, is another who has been threatened because of a non-union affiliation. The molestation of Rosenbaum has been regarded as an unwise move, as it tips the mitt of the union that they seek to unload house managers, too.

Because Francis E. Reid, general press agent for A. L. Erlanger, is opposed to unionism, he has been called unfair to organized labor and an effort has been made to have Erlanger dislodge him. Erlanger refused. Willard Holcomb, writing in "The New York Press," referred to Reid as a "goat" and said that there was a "rod in the pickle" where the union was concerned. This has been interpreted as a gesture toward the non-unionists, who have made clear to the producing managers their position that the move represents only a clique of their profession.

A decision of the matter is expected some time this week. The union announces that it will exempt general press agents in New York. The ex. p. a.'s have so far expressed a repugnance to joining. The union membership, which is declared to be around 400, includes in addition to legitimate show agents, those handling circuses, burlesque shows, etc.

"Relations" Takes Turn

"Relations," which started slowly, has taken a turn for the better at the Masque just when it was expected to falter. Instead, Edward Clark, its author and star, proposes to continue it indefinitely. Accordingly, all idea of making a condensed version for vaudeville is out.

N. Y. Play Brokers' Hold-Up Prices For Scripts Anger Coast Studios

Los Angeles, Oct. 9.

A number of film executives and story buyers who crossed the continent to secure New York for suitable sight and sound material, have returned to Hollywood with empty brief cases and headaches from the prices asked by the New York brokers.

Before the advent of talking pictures, rights to plays could have been purchased, in many cases, for one-tenth the price they are now being held for.

Rather than give in to the hold-up, coast producers declare they will engage capable playwrights to write directly for the screen, believing that in the future, a new play will have a better chance of getting a break on the screen than it will on the stage and with less speculation.

Must Pay Stock Actors For Extra Shows—Unless

A ruling handed down by Equity affects stock players. Where any company puts on an extra performance not otherwise scheduled by the regular weekly routine Equity ruled the actors are entitled to additional compensation.

Equity's ruling doesn't carry weight where the players waive extra pay.

This ruling was handed down as a result of an extra performance by the William Mack stock at Salem, Mass. Mack cut out one of the week's regular 10 shows to permit the extra under that limitation, but the extra show was given as a midnight performance, the company not being paid for it when the players got their weekly salary slips.

Equity got the case. Owing to the unusual hour of the extra show and that the players had appeared in three shows within 24 hours, Equity decided the actors were entitled to extra pay.

Actor's Talker Technique

Cleveland, Oct. 9.

Carlton Brickert, actor, who stayed here this fall to open a dramatic school for Robert McLaughlin, local impresario, is teaching talker technique and may add "radio technique" to his curriculum if a deal he has pending with Earle Ferris, WTAM radio station manager, goes through.

Sound Pinch Hitting

Los Angeles, Oct. 9.

Maude Fulton copped what is reputed to be the most elastic contract ever given a writer upon signing for the Fox Movietone department.

According to the agreement she is to write original sound stories, make adaptations for sound, write continuity, dialog, direct or act and be a general pinch hitter. Miss Fulton goes to Fox after six months at the Vine Street theatre where she had been directing Edward Everett Horton in stage offerings.

"Fool" Review Denied

Washington, Oct. 9.

U. S. Supreme Court denied A. P. Waxman's petition for a review of the adverse decision of the lower courts in his fight to collect from Channing Pollock and Edgar and Arch Selwyn a claim that Pollock's "The Fool" was his (Waxman's) "Soldiers of the Common Good."

Waxman based his claim on the statement that he furnished Henry B. Harris, with whom Pollock was then associated, his manuscript to read.

O'Hara Show Claims

Fiske O'Hara's show, "Molly and Me," off last week, cancelling Toronto for an unexplained reason. The company rehearsed instead and moved on to London, Ont., opening Monday.

It is understood the players have filed claim for a week's salary under the Equity rules.

The attraction is under the direction of David Salosky.

Future Plays

"One Thing Is Certain," new, by Kenyon Nicholson, will be produced by John Golden with Lucile Nikolaus (Mrs. Nicholson), in lead.

"Singing Jailbirds," by Upton Sinclair, will be the first attraction of the current season of the New Playwrights' Theatre. The piece has been done in Berlin, but is now here. Just where the playwrights will domicile this season is a problem, with the Princess, upfront, mentioned.

"Black Belt" will be produced solely by Crosby Galge.

Alice Brady will be starred by Brady and Wiman in their forthcoming production of "A Most Immoral Woman," by Townsend Martin. The piece goes into rehearsal this week.

"Guns," folding after a brief run at Wallack's, New York, will be recast for the road. Jack Kinsbury remains as producer.

"The First Balance," by David Pinski, opening at the Provincetown Playhouse, New York, as the first of the new season, has Laura Straub, Mary Michael, William Franklin and Lionel J. Stander in the cast.

"The Lady Lies," sponsored by the new firm of Joseph Santley, Theodore Barter and Jack McGowan, opens in Washington, Oct. 28.

Peculiar Award

An arbitration judgment against Charles L. Wagner was handed down last week in the matter of his "Road to Rome," one of the rotating stock shows operated by Wagner last summer.

The show laid off a week after playing Rochester, when it was found that Toronto, the next stand, has been booked with a local entertainer. Wagner paid the players \$5 per day during the lay-off, but the cast, with the exception of two players, filed claims for a full week.

According to the decision the two actors who walked out were awarded two weeks' salary in lieu of notice. The others were granted 50 per cent. of their week's claim, less the \$5 per day accepted. Just how the peculiar percentage was arrived at was not disclosed.

"Peggy Ann's" Troubles

"Peggy Ann," out about six weeks, touring in the Middle West, is reported in financial difficulties.

No salaries were paid for two weeks up to last Saturday, according to the Equity deputy. A salary bond for \$5,000 is filed with Equity. The show is under the direction of Ella Schlober and J. S. Daneck.

COLONY DEAL COLD

The Ziegfeld deal for Universal's Colony is cold. The stage was found too small for Ziegfeld's plans to convert it into the Billie Burke theatre to house dramatic shows.

Ziegfeld's further idea of acquiring adjacent property to enlarge the house was forestalled by realty entanglements.

U reopened the house as a presentation and talker picture theatre.

"Whispering Friends" Closes

Williamsport, Pa., Oct. 9.

"Whispering Friends" closed here Saturday night after two performances to terrible business at the Majestic. Entire production, belonging to Jack Welsh, New York, was stored in the local theatre until after election, Nov. 6.

Entire cast returned to New York.

WERBA'S LATEST SUBWAY

Louis Werba is angling for the lease of the Flatbush, Brooklyn, former Keith vaudeville stand, but obsolete since the opening of the Kenmore, new Keith house a block away.

Werba is after the stand for a subway circuit house to play legit at pop prices.

COOK LEAVES GOLDEN

Eddie Cook, John Golden's general manager for several years, resigned effective last Saturday. Action due to Mr. Cook's health. Cook tried to resign a long time ago, but was urged by Golden to stay until the new season started.



FRANCES SHELLEY

Miss Shelley was the ingenue lead in "Rain or Shine" until last June, when she was injured in a fully automobile accident. She has fully recovered and is now appearing at the Club Madrid. Walter Winchell said, "Miss Shelley leaves you limp by her delightful singing. Her voice is as delicate as an orchid and as interpretative as a prayer."

Direction:

RALPH G. FARNUM

1560 Broadway

Shuberts May Take 2d Syracuse House: Protection

Syracuse, N. Y., Oct. 9.

A five year lease on the Temple theatre as a home for their attractions and bookings, and as protection during the period that a new legit playhouse is under construction, is the present Shubert plan for Syracuse. This follows two inspections of the Temple, now dark, by Edward Rosenbaum, and Joseph Gates, representatives of the Shuberts.

Shubert lease of the Wieting has one more season to go. In the event that the Temple is acquired, touring attractions will be split between the two theatres. Musical plays will be housed at the Wieting, dramatic shows at the Temple.

Wieting has been thoroughly renovated for the new season, being given its first paint in 31 years and supplied with a new curtain. Local greybeards cannot recall when the present floor covering was laid.

Edyth Totten Theatre Sold At Auction for \$213,249

Edyth Totten theatre and property, 247 W. 48th street, New York, was sold for \$213,249 at a public auction conducted yesterday (Tuesday) by Joseph P. Day, Jerome Real Estate Co., New York, was the purchaser.

House seats 299 and has been playing legit of the intimate sort. It has been operated by the Edyth Totten Theatre Corp., Miss Totten having the controlling interest and the remaining stock distributed among about 400 others, all women. Sale is subject to a first mortgage of \$137,200 at six per cent., due Jan. 1, 1932.

Jackson-Kraft Split

Thomas E. Jackson and H. S. Kraft are splitting as an independent producing team, each the continuing individually. Both moved their "Gentlemen of the Press" from the Henry Miller to the 48th St. this week, with a heavy publicity campaign outlined.

The same team made its debut with "10 per cent." back-stage comedy by "Eugene Davis" at the Cohan last year, which quickly folded up. The author's name was a pseudonym for Kraft who last week sold the picture rights as a talker to M-G-M for \$5,000. This was the sum originally offered by Universal for a silent version when "10 Per Cent" was first produced until Variety's prediction on its picture possibilities caused the proffer to be cut in half and rejected by Jackson & Kraft. The latter is writing in additional dialog sequences for the film.

The producing split is the result of differences of managerial ideas.

8 Warner Talkers

Pauline Frederick is reported engaged by Warner Brothers to star in eight of their dialog pictures.

AUTHOR RECOGNITION

Schayer Appeals to Guild Over "War Song"

Los Angeles, Oct. 9.

Richard Schayer, scenarist and playwright, has started action through the Authors' League and the Dramatists' Guild, for recognition as author of "The War Song," the George Jessel play produced by Sam Harris and Al Lewis in New York.

Schayer claims that "The War Song" was rewritten from a full-length play he developed from a one-act playlet produced nearly three years ago at the Writers' Club in Hollywood under the title, "Private Jones." Schayer said the play was accepted by Harris and Lewis two years ago, but that production was delayed until the current season. Meanwhile, he states he had sold out his financial rights, but the agreement stipulated that whatever was done with the material in the play, he was to be given authorship credit. "The War Song" was produced at the National, New York, with the authorship credits going to the Spewacks and Jessel.

Three Shows Out

The cops showed one show off Broadway last week and at least two others will go this Saturday.

"Pleasure Man" presented by Carl Reed, was raided at the Biltmore after the first performance. Legal tactics permitted resumption the following night but at Wednesday's matinee the curtain was rung down definitely when the police arrived. Up to then the box office was prospering as it never did before but the notices were distinctly adverse.

PLEASURE MAN

Opened Oct. 1. Pannings took the form of denunciations. Littell (Post) headed his review: "They don't come any dirtier" and said "three tiresome and unspeakably slimy acts, smeared from beginning to end with such filth as cannot possibly be described in print." Gabriel (Star) found it "a brutal, unsalted bore."

"The Bachelor Father" leaves the Belasco for the road after an excellent run of 33 weeks. It arrived rather late last season but was a smash for months and held over through the summer. "Father" could stick through the fall but David Belasco requires the house for his next production. Lately strong at \$15,000.

THE BACHELOR FATHER

Opened Feb. 28. Hammond (Herald Tribune) considered it a "jaunty caper." Mantle (News) put it "in the comedy ring class." Notices uniformly good. Variety (Lat) predicted: "Due to run the season."

"The Big Fight" offered by Sam H. Harris and others will tour from the Majestic after a four weeks' run, the announced length of the New York engagement. It attracted plenty of attention the first night.

THE BIG FIGHT

Opened Sept. 19. Coleman (Mirror) said "A sure thing." "Meager and hazy," declared Atkinson (Times). St. John Ervine (World) expanded on Jack Dempsey's physical prowess mentioning the play as an afterthought.

but business thereafter was so so. About \$20,000 claimed second week and perhaps the same last week. Capacity not much less than double that figure.

"GRAND ST. FOLLIES" TOUR

"Grand Street Follies," revamped and recast, will begin its road tour at the Walnut, Philadelphia, Oct. 22. Revue goes in for two weeks or better, with Washington, Baltimore, Cleveland and Chicago to follow.

A subway circuit tour around New York will wind up the jaunt.

Uptown Stock's Lease

A lease has been taken on the Tremont, Bronx, for stock. Shelton Amos, Players there now. Russell Shelton and Ruth Amos head this new New York stock

3 Showmen in Line to Run Cleveland's Public Hall

Cleveland, Oct. 9.

Three Cleveland theatrical men are being touted for the \$15,000 plum job as manager of the city's Public Hall, being vacated by Lincoln Dickey. They are Robert McLaughlin, playwright, author, operator of the Ohio theatre summer stock mummerys and director of the Ohio and Colonial theatres; John F. Royal, Keith's rep., until recently local manager of Palace, and Thomas Carroll, globe trotting smiler, who found himself out as manager of Loew's State when returning from Algiers this fall.

The political big shots are trying to hand this plum to Fred Thomas, who has been everything from mayor's secretary to city council clerk, but a squawk will go up from the local chamber of commerce if it is passed out to him. The cry will be pure politics.

Ed Strong, former part-owner of the Ohio Loew theatre chain, is behind McLaughlin, and Nate Cook, political power, is playing a lone hand for Royal. Royal is said to be flattered but not interested, yet he has been playing around Cleveland getting one of his famous style shows ready for the customers to glim gams in furs and sables at the Palace. Both he and McLaughlin are regarded as dictatorial men and hardly the type to bull an Elk's convention into holding a convention in a theatre.

As a glad hander, a smiler and one who knows theatricals from hoover to house front, Carroll is said to have the inside track. Carroll recently made a connection with Meyer Fine and Sam Stecher, who control a flock of second-run film fronts, but he is open to an offer.

No Cinch

McLaughlin might welcome a change to a city job because the old master took a couple of nose dives this summer. He stuck his ducks in "The Barker" and "Tommy" were flops and he took a kick with his "Pearl of Great Price" in Detroit, the show brooding at the end of three weeks, after making big dough in Cleveland. Rather than send it to Chicago, the heart-sear Robert took it off.

Dickey, who resigns as Public Hall manager to take over management of Atlantic City's new mammoth civic auditorium at \$25,000 per annum, is not from show business. He was business manager for the Cleveland orchestra, always a box office flop locally, for several years before taking the Public Hall.

He has ruled with an iron fist both on conventions and with fight promoters, making the latter bite like it. He has been highly successful in Cleveland. But since he started out several other towns have built halls as big as Cleveland's, so that Dickey's successor isn't going to step into any bed of roses. It will be a tough job and may break three men before the right one steps in to swing it.

Talkers Seek Class

Leo Morrison, back from Hollywood, where he acted as intermediary for players booked for talker product, says the producers are after class players and class material for the sight-sound medium.

"Exhibitors may want stuff for the masses," he added, "but the makers are eager to do fine things."

Flat in S. A.

After a trying time in Cuba, Porto Rico, Jamaica, and Santa Domingo Republic, Leon Dicks, J. W. Fox and Tiny Mott are back in the States.

They were with the Ben Bow show, which hit the rocks in South America and which left its members in salary arrears.

PROVINCETOWN START OCT. 29

Provincetown Players will inaugurate their 14th season at the Provincetown Playhouse, Greenwich Village, Oct. 29, with "The Final Balance" as the opening bill.

New season's itinerary has been set at four bills with possible additions. Remainder of the lineup includes "The Earth Between," by Virgil Giddes; "Treachery," by Virgil Giddes; "The Green Grass," by Paul Green, and "Him" (revival), by E. E. Cummings.

"Pleasure Man" Looks to Be on Ice; Only Worry Left Is About Trial

Mae West's much touted homo opera, "The Pleasure Man," is probably out, after a second raid at the Biltmore, New York, during the last Wednesday matinee.

Arraigned Friday morning before General Sessions Judge Koenig, he held Miss West, Carl Reed, producer, and William Davenport, stage manager, in \$1,000 bail each, but continued members of the company at the former \$500 bail police court figure, although a new bond had to be written.

Red tape incurred through arranging the bond made it necessary for the cast to remain in duration vile for several hours in the Tombs Prison. It made anything but a hit with the "temperamentals" of the east.

Davenport spent the night before in the jug before bail, despite protests that he had severed connection with the show before the Bronx opening.

Much whooped, obtained after Miss West visited the "girls" and assured them of bail. Tears and hysterics were immediately checked and they were themselves again, chanting felicitations to their colleagues and making merry in general much to the edification of the other shut-lins who got a great kick out of it until keepers warned unless there was a pipe-down additional charges of disorderly conduct would be made against the whoopers.

At the arraignment for pleading to the indictments Friday Miss West had lost much of her previous bravado. Attorney Nathan Burkan entered a blanket plea of not guilty for the mob with the usual reservation of 10 days in which to amend the plea. No date was set for trial, but according to Assistant District Attorney Albert Unger, who engineered the indictment, his office would move for speedy trial unless guilty pleas are forthcoming next Monday. Case may go on late this month.

Raids as Shows
Both raids on the show were the most spectacular New York has ever had on a production arrest. The first after the premiere performance Oct. 1 although handled orderly by arresting coppers was a panic for the onlookers. All were caught off guard through the piece having passed unobscured in the Bronx and Jackson Heights, L. I. during the two previous weeks.

When word that the gendarmes were pressing in as official stage door Johnnies was spread around the queer ones of the cast were beside themselves with panic. Most had "friends" waiting to convey them to several celebration spots. Despite they were bundled, bouquets and all, into the retinue of paddy wagons which took them for a ride to the West 42d Street Station. Some of the more cautious warned the watchful waiters to take air.

"Beat it Annie" and "Tell Maude to get me out" were frequent quips that passed in the night as the temperamentals were loaded into the wagons. At the station house a guy could have cleaned up on the smelling salts privilege. But cops also had a sweet time of it in curtailing the armies of "protectors" who showed up but were eased.

A Slight Error.
The final raid which closed the show during the Wednesday matinee was even more spectacular. The police again had planned to be orderly but lost composure after members of the cast, unaware of the Supreme Court injunction against the coppers having been vacated, started to heckle the arresters.

Lieut. James Coy made the grab half way down the final act, where the drag scene, which seemingly has caused all the trouble, was spotted. Coy rushed down the aisle to orchestra pit, demanded attention and assumed the position of the audience that he was a police officer and the cast was under arrest. Spectators fled out in orderly fashion, but one coming down front to start a tirade against police oppression. He was shunted off stage and the whole mob taken without the female impersonators being allowed to change costumes.

It had been the cops' idea to arraign them in night court in full

TOUGH ON FLITTING STOCKS

Conditions on the road are getting pretty tough in every way for traveling stocks. It accounts for the desire of the promoters to land permanently for the winter.

A number of union conditions have helped the travelers make an effort to obtain a spot where the stock thing can be played profitably without hopping.

regalia, but this flopped through ball being arranged immediately.

Like Ride

The impersonators attracted more attention on the patrol wagon ride than they could ever hope to get in the show. They reveled in it. At the station house a mask of gloom supplanted the gayety, especially when there was no bondsman on deck and they were packed into cells to await liberation several hours later.

Prior to the police grab Wednesday, Equity issued communications to its members, meaning all of the cast, warning them against further participation in the performance of the play unless the Supreme Court injunction became permanent. Equity's stand in the matter followed the general council meeting on Tuesday.

It was suggested that if the injunction was lifted members would be within their rights to refuse participation rather than jeopardize themselves further in an allegedly indecent and illegal performance.

The prosecution is being brought against "Pleasure Man" on grounds the performance violates section 1140-A of the Penal Code. The latter is an amendment to the former statute on indecent, immoral productions, with amendment giving leeway for prosecution of theatrical performances should any portion of a play prove indecent rather than the substance as a whole as formerly.

Perversion Theme

Complainants and those testifying before the Grand Jury which returned the indictments claim "Pleasure Man" paraded and flaunted sex perversion in its play "Sex". The indictment was made last year after Mae West's ill-fated attempt to bring "The Drag" into New York and after the author-star had served a 10 days sentence in the workhouse upon conviction in connection with another of her plays "Sex".

The Chinans and Shuberts, operators of the Biltmore, where "Pleasure Man" was spotted will escape prosecution under the Wales Padlock Law, according to Assistant District Attorney Unger. The latter claims that the theatre was powerless to dispossess the show after opening performance through Supreme Court Justice Valentine's restraining order.

Conviction of Miss West and her co-defendants would carry a sentence of not more than three years, \$500 fine or both at the discretion of the sentencing court.

Rumors that legal attempts would be made to reopen the show again this week were scouted when Mr. Burkan stated that the show would remain in limbo until its status was adjudicated in forthcoming court procedure.

With the pinch on the West show a tip went out that several other current productions were being scrutinized by the D. A.'s office. The charges involved the misdeemeanors and the penalty if convicted is a penitentiary sentence up to three years or a fine of \$500 or both. The length of time to be served if the penitentiary sentence is given is up to the Parole Commission. As there are two charges in the indictment double penalty

(Continued on page 51)

Play on Chaplin's Life

"The Joy Peddler," reputed as a dramatization of the life of Charlie Chaplin, is scheduled as the next production by the Mirafair Players, Inc., at the Village Playhouse, Greenwich Village, New York.

Irwin R. Franklin authored the piece and will sponsor the downtown production.

OPIUM JOINT PINCH

(Continued from page 42)

Remington; Dorothy Thomas, 21, actress, Hotel Remington, and Peggy Wise, manicurist, 22, 2122 West 10th street, Brooklyn.

Wilson told reporters that the "flat" was luxuriously furnished. He said that heavy brocaded curtains were suspended from the ceiling to prevent the opium fumes percolating into the hallway. Powerful oriental perfumes pervaded the apartment in the hopes that the drug fumes might be dispelled, said Wilson.

Only when Wilson threatened to crash the door of the apartment was it opened for him and his men. The raid aroused the entire house. Wilson testified he found a pearl incense burner, a jar of alleged opium and a quantity of alleged yeshoo. The bowl of the pipe was still hot, Wilson asserted. All denied knowledge of the contraband.

B'way Legits Seemingly Can't Hit Normal for This Time of Season

Shows in Rehearsal

"Music in May" (Shuberts).
"The Squealer" (Jack Lindner).
"Tin Pan Alley" (Henry Forbes).
"The Final Balance" (Provincetown Players).
"The Undressed Kid" (Schneble & Bacon).
"Whoopie" (Florenz Ziegfeld).
"Jingles" (C. B. Thillingham).
"Rainbow" (Philip Goodman).

Visitors to New York to see the Yankees and St. Louis battle helped Broadway two or three nights last week, the musical shows particularly benefiting. Most of that division sold out Thursday and Friday nights. The new season, however, has not reached the pace it normally should have at this time.

"Billie" is the standout among the newest arrivals on Broadway, away out in front among the six entrants. It bettered \$27,000 at Elks' club, big money at \$3.55 top, and prediction is that it is set for the season.

"Fussucor" got off fairly well at the Booth, grossing around \$5,000 in seven performances; "The Command Performance" was greeted by the critics, claiming around \$8,000 in five performances, indicating a pace of \$14,000 at the Klaw, if first indications are correct; "When Crummites Played," at the Garrick, may get chess trade, but that is all; "Straight Through the Door," at the 48th Street, is accorded little chance for a run.

Dramas

"Front Page," \$25,000; "High Road," \$18,000; "Stage Struck," \$16,000; "Diamond Lil," \$15,000; "Machinal," \$14,500 are non-musical leaders. "Jarrigan" is doing business, about \$12,000 in second week; "The Night Hostess" is making money, over \$10,000; "Heavy Traffic," about same; "The Royal Family," somewhat more; "Fly Request," \$8,000; "Elmer, the Great," \$8,000; "Gang War," \$10,000 claimed; "War Song," \$8,000 estimated; "This Thing Called Love," about same; "Gentlemen of Press," \$5,000, and most of balance under that figure.

Musicals

"Show Boat," \$50,000; "Scandals," \$49,000; "The New Alcon," over \$40,000; "Varieties," approximately that figure; "The New Yorkers," \$36,000; "Tain or Shine," \$36,000, and "Blackbirds," \$23,000, are the musical leaders. In addition to "Billie," some "Boys," \$30,000, is under way; also "Fussucor," the same figure (due to tour soon); "Chee Chee" is doing well, getting \$24,000 the second week and may land as winner; "Good News" landed upward last week and got as much; "Cross My Heart," picked up, too, over \$20,000; "White Lies," about the same; "Luckee Kid," \$17,000; "Connecticut Yankee," \$16,000; "The Big Fight" leaves the majestic this week-end, touring; "The Bachelor Father" tours from the Palace; "The Green Girl" comes to the Forrest, which this week has "Fast Life," which moved over from the Ambassador for picture reasons; "Three Cheers" brings the Globe back to the legit; "Olympia" comes to Empire; "Heavy Traffic" moving over to Henry Miller's; "Mr. Moneybags" opens at the Liberty; "Blackbirds" goes next week to the Eltinge; "The Grey Fox" re-lights the Playhouse; "The Cherry Orchard" will join the Civic Repertory hill.

On the Square

(Continued from page 42)

North Philadelphia theatre, where he worked from morning until midnight. During off hours between 5 and 8 p. m., he did jobs around the theatres' office and in this way picked up some knowledge of typewriting and stenography.

Maloney branched out as stenographer for a consulting engineer and started to study law nights at Temple University, dropping the latter pursuit to become traffic manager of a cement company. He later returned to the coal business, becoming vice-president of a big Chicago company. E. T. Stotesbury, of Drexel and Co.; President Daniel Willard of the B. and O. Railroad, and President Dier, of the Reading, selected him for the new job.

Show Girls Modeling

Show girls in most of the Broadway musicals are much in demand for modeling. Most of the larger department stores are putting on fall fashion shows.

The girls average around \$25 for about two hours' work, usually spread over two successive days.

"Four Devils" Sign

Sign across the Gaiety theatre for "Four Devils" has a quartet of acrobats doing a casting act in a huge amphitheatre similar to Madison Square Garden. The cut-out figures attract attention simply because in this mechanical age passersby expect to see the acrobats swing through part of their routine. The figures, however, are stationary. It's a reproduction of a scene in the Fox picture.

Actors Falling for Toot

Any number of actors appear to need guardians for their money, from the sappy way they have been keeling over for an open face race track who builds them up and cleans them. He's been working his sure fire racket in several cities, seeming to find his best and easiest marks in legit shows.

The tout starts off with the spiel he is the brother of one of the best known jocks that he knows so and so who told him to introduce himself, and then the suggestion of a light bet. If the horse wins he pays off; if the horse loses he phones to say that at the last minute a phone came in and he didn't lay the money. It immediately sends him in pretty early way.

The next day he's around for more coin on another frame his brother told him of and again he may make the come on of paying off or another phone. Then the big blow off. A race the next day with all of the jocks in, his brother says. If the horse drops dead it's got to win. The jocks have made up a pool and the champ can get in for a piece, but big money, and then the disappearance.

The chumps, men and women, usually go, for the pay off or phone work is too strong for anyone who will stand for touting in the first place. This bird takes anybody. If they are wised up while he's operating, he grabs the last bets and blows. He works it through hotel and back stage calls.

Flop Champ Picker

Speakeasy steers are again active around the square after 1 A. M. their bait for lonesome looking strollers being "want to go somewhere and have a good time, lots of girls". One taxi driver who approached a Broadway regular took it on the lam after taking one on the chin. The guy with the sock explained to other taxi men gathered around that he had let it go merely because the male solicitor was a flop as a champ picker.

A Kid and Superstitions

A married vaudeville team is said to have picked up a small boy to use in their act while touring. The kid backstage broke every known vaudeville room superstition. The couple continually corrected him, mentioning this or that as a superstition.

One evening after the performance when they had an invitation to a small city function the boy went with them. His table manners were pretty bad but the couple managed to cover him well enough, until the coffee. The kid stirred the coffee and left his spoon in the cup. When starting to drink the spoon was still there. It couldn't be covered and someone at the table had their eyes on the lad. The husband nudged the boy, softly whispering: "Take your spoon out of that cup," whereupon the kid, in anger, arose in his seat, loudly announcing:

"I'm through right here. I can't stand this superstition thing any longer."

Mob of Sunday Dancers

Congestion in one of the popular dance halls along Broadway Sunday night reminded one of a Times Square subway jam set to music. This particular creep joint grossed \$2,300 at the front gate alone for the day. At an average tap of \$1.65 per person that would make the total attendance 2,300, but as the flits outnumbered the flaps 2 to 1 and are taxed \$1.25 to the girls 50c, the number of dance hounds present during the day was probably several hundred less.

At 11 o'clock there were still about 1,000 on hand and as only half could gain the dance floor for the three minute dances, with the bar on one end, a riotous pushing and shoving by those trying to get on for the next struggle.

The mob was trampled upon was probably due to the fact that 20 per cent of the dancers are regular week day subway riders and have learned the art of self-defense from contact in those free-for-all mob scenes.

MARRIAGES

Ellen Allyn (King Sisters), Los Angeles, to Bud Taylor, prizefighter, at Minneapolis, Sept. 29.

Ben All Harglin, artist and former husband of Bonnie Glass, dancer, and Miss Mary Corday, Aug. 30, in Connecticut.

Natasha Natova, exotic Russian dancer, was married to Nicholas Daks, Oct. 5, at City Hall, New York City.

Grace Wells of "Step Along" (Mutual burlesque) to Frederick Mosley, newspaperman, Sept. 29 at New York City.

Priscilla Dean, to Lieut. Leslie P. Arnold, army aviator, Oct. 6, at Agua Caliente, Mexico. Miss Dean formerly was married to Wheeler Okman.

John Griffith Wray, director, to Miss King, pianist, Oct. 7, at Riverside, Cal. Both under contract to M-G-M.

LAMBS' ELECTION

On or about Oct. 18 the Lambs will elect officers. The family will have two tickets in the race.

Headline one ticket is Leon Errol. The other is led by Fritz Williams.

SHOWS ON COAST

Los Angeles, Oct. 8.
"The Front Page" is scheduled for legit showing at the Blakes about New Year's.
It was followed in February by "The Bachelor Father."

A slave ship scene with a storming at sea and the negroes singing spirituals, packs a wallop similar to that which makes the first act curtain in *Black Birds*, the high spot of the musical. The more the show leans on the usual pre-Civil War Dixie stuff, with jubilee and prison bits for comic relief.

Finally the negro invasion of the South, the grandiose finale, the independence in that section. A 7th Avenue bit brings on all the dusky Harlem types encountered along the way. Main stem. Brown skin procession, nances, lesbians, toots, snowed out of the country. The piggy bank operators are some of the Harlemites.

(Continued on page 49)

Guild Does \$28,000 in Chicago; Opera's \$18,000 Big; Others Off

Chicago, Oct. 9.—Indian summer weather, world and city baseball series, and football interest were the four reasons for a slip in grosses from the strong figures of the previous week. The high-steppers weren't attracted greatly because of solid advance sales, but others were hard hit.

Of the three new attractions, the American Opera at the Erlanger was in excess of last year at the Studebaker. Organization has gained a following in Chicago.

"The Big Pond" gives the Woon's an early season reputation. It's selling two flops in a row. "Pond" fell far below \$6,000 the initial week here. Four weeks are listed, but it would have gone down Saturday if the house had another show.

"The Red Robe" started at capacity, but minus an advance sale, traded slipped balance of the week. The Majestic house proved the "drop-in" window sale house the location suggested.

Guild Lists Grow

The Theatre Guild is experiencing marked success, turning the town upside down for dramatic enthusiasm. Capacity is ruling at the Blackstone, extra matinees being necessary. Subscribers' goal of \$8,000 names reported to have reached 7,000 already.

"Manhattan Mary" and "My Maryland" continue at enormous grosses. "Mary" is getting first call at the stands. "Mary Dugan" comes first for the non-musicals.

"The Silent House" failed to show impetus. Because of scarcity of shows, "House" will be out in two or three weeks more, but the present pace doesn't warrant it. "Borlesque" is showing possibilities at the Harris after the switching of the ad campaign. Arthur Hopkins came to town and tossed extra ads into the newspapers, showing good showmanship. Another two weeks will decide.

The football crowds don't seek the theatres as they were wont to do. The Adelphi is going to run an extra Friday matinee this week for the Notre Dame-Navy contest. The visitors declare themselves for the night clubs and dancing instead of theatres.

"Good News" is campaigning with the only football scene in any show in town. The Selwyn hit will announce Thanksgiving tickets this week. Of the attractions now in town, only six are counted upon to reach the turkey season.

Last Week's Estimates

"Marco Millions" (Blackstone, 3d week for Theatre Guild)—Fortnight change of bill, "Arms and the Man" smashing for big receipts. Subscription lists soaring. Capacity ruling, extra matinees, three in all, with gross approaching \$25,000 in nine performances.

American Opera (Erlanger, 2d week)—Stronger than last year, with editorial comment striking on activities. "Carmen" chief presentation this week. Approached \$15,000.

"Queen's Husband" (Cont., 6th week)—Running along nicely, elite patronage for lower floor keeping gross around \$11,000. Strong enough to run indefinitely.

"The Silent House" (Garrie, 5th week)—Mystery plays can't get a footing. Possibility of dropping to another fortnight. Matinee business adds to the slip to about \$9,000 or under.

"The Big Pond" (Woon, 3d week)—The second flop for a time in a row. May play out the season long string, but signs nil that it will. Under the New York figure, this below \$5,000.

"Trial of Mary Dugan" (Capitol, 7th week)—In four weeks of dramatic gross this week, with extra matinee for football crowd (Oct. 7). Keeps shooting at \$12,000.

"Borlesque" (Harris, 4th week)—Management spent on 3d run, in straightening out title and understanding. Nowhere near \$10,000.

depleted, yet word-of-mouth plugging gave piece encouraging impetus, rising to a healthy \$16,000.

"The Red Robe" (Majestic, 2d week)—Got away to high coin opening, but holds no advance sale; spot grosses and uncertain close to \$20,000.

"Command to Love" (Studebaker, 6th week)—Balceny call doesn't increase, holding gross near \$18,000, which will keep piece here for long run. Brokers find steady call.

"Good News" (Selwyn, 34th week)—Ads changed for first time, using the football season for the added efforts. Want very much from \$23,000.

"Manhattan Mary" (Grand, 4th week)—Leading everything, snatching hard and prospects of holding at the high figure (around \$34,000 gross) until after the football season.

"My Maryland" (Great Northern, 6th week)—Keeping above the \$30,000 mark. Getting breaks with publicity. Should last until Xmas, probably longer.

"Broadway" (Central, 4th week)—Going along its own merry way, totaling an average \$5,000 weekly gross, all okay, nice profit.

Rambeau Play Ends

On \$5,500 Frisco Week

San Francisco, Oct. 9.—Legits had a satisfactory week. The opera season has ended, and neither conditions are more stable. "Good News" continues to lead, with every indication of run for eight weeks, as predicted.

Guy Bates Post had another successful week at the Capitol. "The Royal Family" held firm in its third week at the Geary. Fourth week of "Daddies" up somewhat. Marjorie Rambeau, in "Antonia," a disappointment, and attraction closes Saturday, with Miss Rambeau to be starred in "My Son."

Estimates for Week
Curran—"Good News." Third week showed strong demand; musical jumped to around \$24,000; \$3 top. Capitol—"The Play's the Thing." Guy Bates Post. Second week at \$14,000.

Geary—"The Royal Family." Third week close to \$11,000.

President—"Daddies," with Robt. McWade, virtually sellout mats and nights strong; \$5,500 on fourth week. Looks like about eight more.

Alcazar—"Antonia." The locals indifferent, despite admiration for Marjorie Rambeau. Second week at around \$5,500.

Green Street—"Easy for Zee Zee." The Frenchy farce, with its salacious lines and situations, draws. Around \$2,100.

Providence Likes 2 for 1; \$7,000 for 'Little Accident'

Providence, Oct. 9.—"Little Accident," a new play by Floyd Dell and Thomas Mitchell, which came to the Opera House at bargain price last week, proved the dividend of the 2 for 1 offer.

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"PLEASURE MAN" COLD

(Continued from page 47)

can be given should the defendants be convicted on both charges.

If Miss West is convicted, by the jury she will no doubt receive a long term as the District Attorney is determined to ask for the limit in punishment for her, she having been convicted previously of the same offense for producing "Sex."

For this later offense the actress had to spend 10 days in the Workhouse. Apparently this did not worry Miss West, for when she came out of jail she proceeded to put on "The Drag" out-of-town. The show, however, was barred from New York. "Pleasure Man," it is said was based partly on "The Drag," and, although the critics described it as a "dirty show" when it was tried out in the Bronx and Queens, the actress and her backers insisted on putting it on at the Blümm theatre.

"Night Before" Trial
Cast members and producer of "The Night Before," raided several

week-ends ago at Werthe's, Brooklyn, will be brought to trial in the Court of Special Sessions, Kings County, Oct. 11, for charges of participating in an indecent and immoral production.

Trial date was set last week by Assistant District Attorney Joseph Gallagher after the Supreme Court vacated a previous stay on writ of habeas corpus proceedings sued out by Arthur Henry, author-producer. Cast involved includes Henry E. Dixey, Mary Romano, Betty Sherwood, Lucille Smith, Marjorie Williams, Antoinette Crawford, Edwin Caspar, Franchot Tane and Ewing Cherry. It also involves Henry and Fred De Lappe, manager of the show.

"Night Before" was sloughed four weeks ago by Gallagher in the capacity of acting district attorney in the absence of District Attorney Dod L. Latter ratified his assistant's action.

Arrests on the place were made because of the central female character being forced into prostitution by necessity, but eventually rescued. Gallagher claimed the theme and treatment was in violation of

\$15,000 Best in L. A.

Los Angeles, Oct. 9.—First fair legit money last week. "The Squall," second week, Belasco, \$15,000; "Desert Song," 17th week at Majestic, close to \$10,000, and "Tarnish," second week at the Music Box, \$8,300.

Vine Street, with "Arms and the Man," saw a \$6,550 fourth week, not bad. "On Approval" follows in this week. "Shaunons of Broadway," second week at El Capitan, slightly under \$6,000; "Wooden, Kilmora's," sixth week at the President, \$5,200, and Mayan, in third week of "Happy Days," \$6,800.

"Lonhard, Ltd.," got \$4,900 in its 10th and final at the Hollywood Playhouse, and "Best People" opened Saturday to a fair start. Houses dark at the Mason, Orange Grove and Figueroa.

section 1140-A of the Penal Code, which covers indecent stage exhibitions.

Conviction on the above charge rates a penitentiary sentence of not less than three months to three years, \$500 fine, or both.

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O'Keefe is compelling on a floor. His voice is penetrating, his diction undoubted and his comedy there. O'Keefe should become very important in creative writing for the stage.

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Radio Rumbles

By ABEL

There's a nice baby WOR announcer officiating at the Paramount grill broadcast who should cease interpreting song titles and enter into discourses on their themes, motivations, lyric translations and inspirations. This boy's a bound for needless embellishment and at least one number is thus eliminated from the dance program through the extraneous talk. He must be a woe with the band boys through giving 'em a chance to rest, but it's a clutch if the contemporary organization don't need this 'other wait, they don't either. It's Arnold Johnson's unit.

Spitany's Click

With the season hitting its stride, the radio fare is perking up considerably. The dance music, which always suffer over the summer, is particularly improved. Some crank bands are back again and on the most popular stations. The new Phil Spitany orchestra at the Hotel Pennsylvania will probably boost the gross at the Stator's loss. His key city appeal is great and as a matter of fact that's the reason the Stator hotel management brought him into New York, a rank outsider, in favor over the local "names" because Spitany has clicked in Cleveland, Boston, Pittsburgh and Philadelphia and such cities and his radio staff should react and attract out-of-town visitors to which element the Penns eaters primarily away.

Other Clicks

Ben Pollock and his smart rhytmicians from the Park Central, now here in New York, also clicked, as did Paul Specht back again at the Jardin Royal. Why Specht isn't a really big jazz noise hereabouts is unexplainable. He seems to pull more into his program and get more out of them than many another band hereabouts and yet—unless it's because of the WOR station or the Chinese-American restaurant—there isn't the hullabaloo some other radio fans have precipitated.

True enough, also, that the days of the wow sensations among bands are over, what with so many good dance combos around, but Specht is particularly painstaking. He changes pace. He orchestrates brilliantly. He trims his "hot" combo down to a specially selected group, known as The Georgians, for the torrid numbers and then builds up for the fuller symphonic syncope.

Guessing

Emil Velazco on WOR with his organ stuff has a cute idea in the memory song-title guessing contest programs. He plays some old and new favorites and not until their completion are they identified. It's a little wrinkle which Velazco has successfully adapted from the Meyer Davis Waldorf-Astoria concert ensemble.

Shoe Plug

The marital Stetson parade at Sunday dinner time is a great plug for the shoe people, although there's a surprising general exploitation talk, including store ad-

dresses, of a type usually not sanctioned by the NBC. Nor is it particularly good showmanship for the commercial advertisers.

Radio Announcer With Dempsey
Norman Pearce, the Graham McNamee of WMCA, pay rolled in the Jack Dempsey's show, "The Big Fight," as the radio announcer in the main bout scene, actually broadcast the New York premiere ring scenes, describing the action and naming the celebs in the audience for the opening night at the Majestic. Pearce is doing a wellcome at his own station, having been on tour with the Dempsey-Estelle Taylor show on a leave of absence.

The big fight came through realistically, with what must have been a young mob of extras on the stage producing so realistic a racket through the mike it prompted one to stand by constantly at the receiver and tune down the hubbub, to put on power again when Pearce's voice alone was etherized. Joe Humphries' realistic announcement of the weights, including the characteristic "and a haasaf" poundage, further lent color to the proceedings.

Arnold Johnson is on the air via WOR from the Paramount hotel now. Instead of the Park Central, where Ben Pollock succeeds him soon. Johnson has his variety 8 subbing for him until 11:30, when the original band comes over from "Scandals." At that hour Johnson takes the baton, leading off with a corking arrangement of "Chinese Lullaby" and dishing up likely dandys as ever before.

Benefits Slipshoddingly Sent Over

Willard Robison, unique "blue" warbler, west artist with Nathaniel Shilkret during the Eveready hour last week. Period curtailed one-half hour to pick up the talent from the Radio Industries' banquet at the Hotel Astor.

WJZ and WBEA of the NBC stations, and WOR, Columbia Broadcasting System key station, etherized one and a half hour of so-so entertainment from the Astor.

Those things are better ballyhooed about than actually performed. Wealth of talent is handicapped through slipshod presentation, a rather common occurrence with benefit entertainments.

Theatre-Radio Tie-Up

Cleveland, Oct. 9.
Stations WTAM-WEAR, Inc., is bidding for actors. The station books a half-hour theatrical night with talent from all Loew theaters, sometimes filling in with Gus Sun talent stopping over.

Earle Ferris, former dramatic editor of the now defunct Cleveland Times and later Little Theatre p.a., is new general manager of WTAM-WEAR.

Ferris plans to take each current leading star at the Ohio theatre and feature him on a radio interview once a week.

Sears-Roebuck Sells WLS

Chicago, Oct. 9.
Station WLS has been sold by Sears Roebuck Company to the Prairie Farmer, agricultural weekly. The original staff has been retained, and Sears Roebuck is buying time on the station.

WAVE LENGTH ORDER GOES

Chicago, Oct. 9.
Radio stations WCRV and WEDC are engaged in a test case in the Federal Court to ascertain the powers of the Federal Radio Commission. The commission ordered the two stations to reduce wave lengths or not off the air.

Court ruled that stations may take action against local inspectors of the commission, but held that no action could be taken against a national commission.

Homage to Mao

Des Moines, Ia., Oct. 9.
Graham McNamee, who announced a special radio program from station WIOH here during the Iowa Radio Show last week, had a motorcycle escort through the city streets.

When President Coolidge was in Des Moines a few years ago he had to find the city's hotel without the aid of the uniformed rough riders.

Boxer Joins Stock Troupe

Toledo, Oct. 9.
Artie Kaufman, formerly lightweight champ of Michigan, is joining the Wright Players (stock) at Palace theatre here.

"Bum" Parodies

Parodies on "Hallelujah, I'm a Bum," 20 for a nickel, are being sold over New York by street vendors. During and shortly after the World War any one who sang or even whistled the tune took a chance on a jail sentence as it was the official marching song of the I. W. W. Last week at the Paramount when "Beggar's Life," story of tramp life was shown, "Bum" was practically the theme song.

GLICK BEATS GROGAN WITH McLARNIN NEXT

Socking Lightweights Draw Well and Fans Aroused

By JACK PULASKI

Even around Madison Square Garden those who knew our Jack Conway, God rest his soul, just could not believe he had taken the infinite long count at Bermuda. The news of his passing had them walking on their heels as Jack would have said.

Jack would have loved the smacking match last Friday between Joe Glick of this town and Tommy Grogan of Omaha. Both boys can hit and both did. Ardent cheering by the side of so fine a fellow as Jack, week after week, pecking at jugs punching each other in the kisser, as he would pipe, those dozen years past, to attend a Garden boxing card without him and not thinking of him instead of the fighters wouldn't have been natural. I did and plenty.

The pal has often watched one go to sleep when the fights were limburger. We argued over who was in the lead. We fooled the smoke cops by covertly drawing on cigarettes. He was uncannily accurate in predicting the results days before a match. He loved to talk over things with the regulars among fight promoters.

Jack could generally see a hard wallop land and would quickly note whether the receiver was tagged or not. Last Friday there were none of those mugs whom Jack rated as palookas or pushovers. Boys of moderate weight but all known for their ability to stick to the card. There was quite a gathering and the real secret of that was the admission scale, topped at \$5.49. The Garden people appear to have been wised up to the high price thing. Those five buck shows in Brooklyn had it all over the Garden bouts except one season, when higher prices were attempted.

On the Canvas

It was announced that the winner of the Glick-Grogan match would meet Jimmy McLarnin. Glick gets the honor. He won on points by a wide margin and also assimilated not a few hard wallops on the map. Joe was a 2 to 1 favorite. After the first round he looked it. In the fifth he looked Tommy just as the bell clanged. Again the start Glick sent Grogan to the canvas. The count was on when the bell rang.

Thereafter it was just a case of whether Tommy could stick it out the 10 rounds. He showed courage and a punch. Joe took a couple of rights on the chin but hardly wavered. It was that sixth round when used to stow away Billy Petrolle, which victory earned him a rep. As for Glick he seemed to have developed into a left hooker. Portside hooks dropped Grogan both times, so it looks as if Joe could hit harder that way than with his right fist. That's just anywhere near as well with McLarnin's doubtful.

In the semi-final Andy Divot got his from Panama Joe Gans. Another brace of hard hitters, the match was worth while though hardly exciting, until in the ninth round when the colored boy found Andy's bum. Divot got up just as the 10 count was called. It's had fallen flat on his back and was too dizzy to continue anyway. Another bout in the draw was Al Singer and Johnny Lawson. The latter ended it in the second round by fouling the likely Singer kid.

Copped Gold Watch

Don Bernie copped the Friars' golf trophy by flushing and a gold watch presented by Jay Gould. The score was 76.
Runners-up were Charles Mosconi and Billy La Hiff.

Football

More grief for the Middles, the sting extracted from the Fighting Irish for their '28 record, Michigan's bent knee before Ohio Wesleyan, Princeton's 50 points against Vermont and the Army about having all the football it wanted for one day provided about as many gridiron fireworks as the first Saturday in October has released in years. Those who knew their Texas prayed for a warm day and predicted it was going to be close if Old Sol were doing his stuff. The Cadets' one point margin in a 14-13 score fulfills the southern prophets and makes Providence a more than welcome visitor up the river the week before the future lieutenants cross the Charles to meet Harvard. The real kink is out of the Navy-Notre Dame battle in Chicago this weekend with the Midshipmen having failed to score in two games plus Rockne's early season defeat. Wisconsin certainly served a surprise with 20 points in the last half against the South Bend outfit and what imprint this has left on Knute's squad is problematical. Reported in mid-week to have had five backfield men crippled and useless against the Badgers, the

spite the 7 to 6 loss on Stagg Field. Following Ohio State's disastrous internal strife it's possible the Buckeyes have turned over a new leaf. An opening 41 to 0 romp over Wittenberg probably doesn't mean as much to anyone else as Wilce who thereby got a chance to find out something about his full squad under fire, regardless of how weak this may have been. Northwestern is a stiff assignment but Ohio indicates itself as a winner on paper if the family squabbles are over.

In the East

In the east much interest will center around Yale and Georgia because of the boys from Bobby Jones' state slapped New Haven's eyes open last year by gathering 14 points while the Bulldogs was busy chewing off a touchdown and a field goal. More squeezing of thumbs for a warm day but Georgia will have to be at the peak to keep ahead in the Bowl this week. Yale has its usual amount of raw physical talent scampering around at the practice sessions and it will again be both a bunch of etiquette and unexpected if the southerners cut themselves a piece of cake.

The other game that stands out on this end is the feud between Pittsburgh and West Virginia. With the latter team already a victim

Probable Football Winners and Proper Odds

October 13

By Sid Silverman

GAMES	WINNERS	ODDS
Purdue-Minnesota	Purdue	Even
Michigan-Indiana	Michigan	4/5
Notre Dame-Navy	Notre Dame	5/4
Ohio State-Northwestern	Ohio State	Even
Chicago-Iowa	Chicago	Even
Pittsburgh-West Virginia	Pittsburgh	9/5

(Predictions based on fair weather)

Catholics should be in better shape for the Navy if Wisconsin didn't too forcibly impress its superiority. The Sailors haven't been able to register a point against either Davis-Elkins or Boston College, a mystery in the face of the material supposed to be drifting around this Maryland campus. Would the Army like to play the Navy this Saturday? A pleasure.

Most of the heavy warfare will be in the middle west this week. Stagg has had sufficient time to recover from his scorching double header to give Chicago enough of an edge to take Iowa, while Indiana has its best chance in some time to invade Ann Arbor and deport with some happy memories. Pat Page's crew chisled out a 10-7 victory over Oklahoma last week but will face a fighting Michigan eleven smarting under a first game defeat. Yost's mob is in for another tough afternoon but should finish on the long end.

Saturday's Best Football

Probably the best football of the day, east or west, will take place in Minneapolis where Minnesota and Purdue bump headguards. Both teams have potential power and that aged in the wood gag about "Stagg fears Purdue" goes for Spears just now and without a grain of salt. Phelan's crew has the hard running Welch behind the line who should be in for a great year. This boy has basically got football "it" and although he has not yet quite proved all they said about him last year, he is about due to cash on the expiring game clock 11 to 12 months ago. This one looks like anybody's game with Purdue favored because of the way the team played against Chicago a year ago when it was going downhill after the Harvard victory and de-

of Davis-Elkins it doesn't look as if Pitt will have any serious trouble but it's one of those matinees that mean much to both schools and where a warrior's end are more than apt to play over their heads.

None of the big eastern teams were seriously disturbed in their getaway or second games other than the two service schools. Princeton all but broke down and sobbed over its prospects but 50 points is unusual in this part of Jersey. It's a tip off on the running ability of the backs Roper has given them a chance when the late October opp. comes along.

Harvard looks better with a varied attack and is unlikely to be the pushover of the past few seasons for teams other than Yale. Dartmouth is getting in a lot of open field running for sideline photographers to snap or crank and Yale definitely hints at being able to stir up its usual amount of trouble. Syracuse thinks it has a fair aggregation with a bad schedule, all big games away from home except the annual with Colgate, while Penn is shaping into a tough customer.

Gang Tackle

It's going to be a great reason for gang tackling. To gang tackle is that art of three or four men hitting the runner at the same time instead of each waiting their turn to take a shot at the ball carrier. There's a tear just in the thought of the number of games lost of the defense taking turns at grabbing the runner, and the total is high.

With almost every school having its share of brilliant open field runners and passing backs who loop 'em or rifle a flat ball, to gang tackle is not only desirable but now has become a dire necessity.

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Paul Whiteman's Concert

Perhaps a bit too self-conscious and jazz-minded, the inception of Paul Whiteman's third transcontinental concert tour at Carnegie Hall Sunday night was none the less a momentous occasion, a noteworthy performance and a thrilling event. The hall was a sell-out. The 7,000-seat stubs had been cleaned from the racks almost a week prior to the concert.

Whiteman's return to concert at 33, with the George Gershwin Concerto in F for piano and orchestra (which Walter Damrosch and the New York Symphony presented last winter with the composer at the piano), in addition to Ferdie Grofe's new jazz fantasia, "Metropolis," as the particular features, made little difference seemingly that Whiteman had been playing around for Publix in the picture houses at 75 cents. Proving what an institution Whiteman is.

And as an institution the Whiteman orchestra is assured a successful season even though some of the features on this particular program did not quite hit the mark.

There were several things the matter with it. The Gershwin Concerto in F, for all of Roy Barry's digit dexterity at the piano, was brilliant only in spots. As for Grofe's own "Metropolis," its maiden performance, distinguished only by the composer-arranger's brilliant orchestration work, Ferdie Grofe has been the orchestral mainstay of the Whiteman organization. And his colorful arrangements have long since commanded enviable attention. It was Grofe's contribution to the Gershwin concerto which most consistently impressed the auditor, although the dominating theme strain, what there is of it, approaches the nerve and the sparkle of the now famous Gershwin "Rhapsody in Blue."

When Damrosch first presented the Gershwin Concerto in F its scoring for a symphony orchestra did not show it off as canonic-like as does Grofe's orchestration for Whiteman's concert ensemble of 25 (augmented to 35 for the New York concert). Similarly, Grofe revealed himself as a composer with his superb arrangement of "Metropolis." Grofe did a passively satisfactory job of the composition, although not paring his preceding "Mississippi Suite," which had the natural advantage of an historic and folklore background.

In "Metropolis" Grofe sought to interpret the musical canchony of a buzzing city and at times did it quite well. At other times it missed its purpose completely. At all times the orchestration dominated the composition.

Probably intended for subtle sarcasm, the introduction is captioned "Yes, Jazz Is Savage," presenting a melody of the melody fox trots in characteristic Whitemanesque symphonic jazzlike, which made him and he made famous. They are "Whispering," "Japan's Saman," "Avalon," "Do You Ever Think of Me?" "Who?" (with vocal trio) and "Linger Awhile," which contrasted effectively with the barbaric tom-toms preceding their rendition.

The second group of songs, "Sugar," "Gypsy" and "Tiger Rag," had expositions of rhythmic, fox trot ballad and torrid jazz. The Gershwin Concerto in three movements ran 25 minutes with Roy Barry as soloist. A fourth group of pop arrangements, introduced by Charles Gaylord and trio for the vocal interlude of Walter Donaldson's "Melody Out of the Sky," Chester Hazlett, saxophone soloist,

presented his own "Valse Inspiration," and "Melancholy Baby" closed the first half.

"Metropolis," running 15 minutes, reopened the second portion. Grofe developed this "Blue Fantasia in E flat" from two themes by Harry Barris (of Paul Whiteman's Rhythmic Boys) and Matt Melneck, violinist-arranger of Whiteman's orchestra.

Leon Bix Beiderbecke's "In A Mist" for three pianos was an instrumental interlude with the composer, Bix and Leonard Hayton at the ivories. It was just so-so. The general enthusiasm which ran produced a volume response not altogether consistently proportionate with the general merits.

Wilbur Hall, the Whiteman clown, made punpuee with a bicycle pump in a Grofe oddity entitled "Tree Air"—variations based on noise from a garage. Hall was a welcome interlude and encoored with his fiddle nonsense.

Two popular request numbers, "Chiquita," beautifully scored, and Ray Henderson's "American Tune" from "Scandals," wound it up to the degree that the enthusiastic audience of critical capacity and demand of Gershwin's "Rhapsody in Blue." The ovation exceeded five minutes in length. After Whiteman's jocular proffer to tear up the score, the stage a dance. He is sponded to renewed requests for the Gershwin rhapsodie, causing the exiting attendance to scramble back to their seats.

Whiteman's concert tour is being handled by F. C. Coppicus as before. William Morris is Whiteman's theatrical tour manager and James F. Gillespie, the personal representative, F. C. Hensley, representing Coppicus, travels with the troupe.

The Whiteman personnel at the Carnegie concert is estimated to include 12 violins, brass team of eight, six reeds, two pianos, two bass (string and tuba), two banjos, and the usual percussions and tympani. The orchestra is a carefully chosen one or the technical components, Whiteman is always box-office, always was and will continue so to be, as Whiteman is no longer experimental; he is standard. He is a staple at the paying gate.

Whiteman, for all of the concert hokey and hi-hat aura of the sainted precursors of Carnegie, is too much to show to concern himself about such things, so long as he is creating discussion. Fact remains, he is pioneering and always has been with a super-jazz organization, keeping in a class by himself and a universal figure whose name synonymously suggests the ultra-modern in American music.

Whiteman's concert is primarily a rhythmic exponent. His orchestra is attuned to the jazz tempo. If this tempo is symphonized and glorified to approach symphony, it still is basically jazz, and it is manifestly in error to judge Whiteman by any other standards.

Some of the harsh professional opinion from the critical gentry is presently for sale at 25 cents a dozen of musical values. When Whiteman was still an "experiment," when he was regarded as somewhat of a freak among concert attractions, the reactionary attitude was kinder, more tolerant, less captious. Perhaps the present attitude is Whiteman's penalty of fame. He is as standard as his fiddle is Sousa and Goldmann in theirs.

But with it all, as an attraction, regardless of the individual quality of the more ambitious works, Whiteman is box-office. The Sunday sell-out after playing so long at the Paramount, on Broadway, at 75c top proves that, indisputably.

Abel.

Applejack Killed Boy; Bootlegger Sued

A Trenton, N. J., blind pig operator is being criminally proceeded against as the result of the death of Chris McMahon, 24-year-old singer and drummer with Ben Bernie's orchestra, for selling the lad 20 applejacks in succession which induced his death.

Troubled with a weak heart as he was, the applejack home brew finished him. The Bernie band was playing in the presentation house at Trenton that week.

McMahon had just joined Bernie as one of the Three Speed Boys.

HERE AND THERE

Title of the Egyptian Screamers has been changed to Eddie Kern and his Egyptian Screamers. Kern is pianist in this staff M. C. A. outfit.

"Bus" Wilmer and band now at Sunset Garden Ballroom, Indiana. O. Guitth broadcasts over WOVO.

MUSIC

Music Sales Spurt

Music biz is up again. Songs are selling well generally. Two picture theme numbers, "Jeannine, I Dream of Lila Time," and "Angel Mia" are the big leaders. Others holding up are "Girl of My Dreams," "King for a Day," "Memories of France," "There's a Rainbow Round My Shoulder," "Sunny Boy," "That's My Weakness Now," "Get Out and Get Under the Moon," "I Can't Give You Anything But Love," "Ten Little Miles From Town," "Old Man Sunshine," "Ramona," "Roses of Yesterday," "Neapolitan Nights," "Sidewalks of New York," "Forgetting You," "Out of the Dawn," "New Moon" music and "Ah! Sweet Mystery of Life."

Victor's Operatic Discs Falling Off in Sales

Victor's red seal business, f. e. standard and operatic artists, has been considerably off. The concert and opera people haven't been selling well at all on the discs.

Victor is concentrating on reviving that branch of its record business. Only one artist, Enrico Caruso, has been hanging up. This is the more remarkable considering the past proved conclusion that with the death of an operatic star, his or her records almost immediately lose their commercial value, unless for a brief period following the news of the demise.

The standard record business with all the companies has been off.

The recorders have some consolation in that the loss of revenue from one source has been more than balanced through the increased sales by popular vocalists and light salon instrumental recordings.

Dance disks are on an even plane but radio has brought about a startling boom in vocal records, something never before encountered. This was what led the new universal rule that all popular dance numbers be canned with vocal choruses. The sole exceptions are the out-and-out instrumental numbers of lighter symphonic works or freak jazz compositions.

Only Guarantees Victor is experimenting with their concert artists by assigning them better class popular numbers. Richard Crooks is being brought back with "Ah! Sweet Mystery of Life" and "Song of Songs." Tito Schipa, opera, is doing "Armin Min" picture theme song. Reinald Wargrenath is handling "The World Is Waiting for the Sunrise" and a similarly light concert number, and even John McCormack has done contemporary Tin Pan Alley ballads on occasion for similar sales results.

Victor has been having additional difficulty with the usual artistic temperament by the artists who, for their artistry, are not averse to the material returns. When the royalty checks have been found dwindling of late, the artists have been considerable a do from that source and attendant carelessness by the operatic and concert recorders as to whether or not their stuff sells since little more than their contractually guaranteed income has been forthcoming. The average guarantee has been a round \$20,000 annually to the name songsters, and their annual gross sales on a royalty computation has just about made the guaranteed sum.

Mrs. Spinelli's Decree

New Haven, Oct. 9. A divorce, change of name and alimony was granted to Dorothy Spinelli, crippled wife of Sal Spinelli, local orchestra leader. Mrs. Spinelli charged cruelty. Judge Booth threw out Spinelli's counter action.

M. C. A.'S 10

By the end of October, the Music Corp. of America will have 10 winter engagements in Chicago when 2000 Confrey opens at the Opera Club Oct. 31.

Other MCA bands in Chi are: Con-Sanders, Blackhawk cafe; Guy Lombardo, Granada cafe; Ted Fiorito, Edgewater Beach; Paul Ash, Oriental; Fred Hamer, Southern hotel; Ray Miller, College Inn; Eury Hoffman, "Ches" Hotel; Thelma Terry, Golden Pumpkin; and Buddy Fisher, Green Mill cafe.

Inside Stuff—Music

Jolson On Screen and Disc

Al Jolson on the screen and disc seems entirely different sellers. On the screen Jolson is a box office riot; on the phonograph disc he is a money flop for the maker, Brunswick, until recently.

It's probably the difference between the story, heard and seen, with song, and the purely mechanical disc record.

Yet whereas the Warner Brothers will run up millions in profit with the Jolson talking pictures, so far Brunswick, with Jolson's discs, has been \$200,000 in the red, but augers well with the new "Singing Fool" recorded selections.

Jolson's "Jazz Singer" can not fail to record a gross of \$2,000,000 for the Warners even with the limited number of wired theatres at present, while \$3,000,000 is predicted for Jolson's "Singing Fool." These grosses may be more than doubled in time, as the number of wired houses increase, for each of the Jolson talkers is not limited by pop appeal of the songs, while they have the Jolson personality and singing.

Weil's Theme for U. Film

Theme song for Universal's "Melody of Love" talker is "My Sweetheart," Milton Weil Music Co. of Chicago will release it.

Yiddish Composers

Molly Picon's new musical, "The Circus Girl," at the 2d Avenue theatre, opened last week within the usual prescribed period of two weeks' rehearsal. That's all it takes to mount a Yiddish musical, opening cold at their usual stands. One week is devoted to book rehearsing and another to songs and dances.

Joseph Hershinsky, the Sigmund Romberg of the Yiddish theatre, is again the composer, and has his 19-year-old son, Murray, in the orchestra pit playing the piano. The youth fashioned one of the show tunes and is regarded as a comer for Broadway composition. His father was and still is similarly regarded, one or two of his tunes being published by the Times Square music men, but the 50-year-old composer is too wrapped up in the Yiddish stage, where he is king of his little sphere, to be concerned with the trials and tribulations of hustling in on Broadway.

Bad for Symphonies

Deluxe picture houses have nearly killed the symphony orchestras in the east. The deficits hit the backers such a wallop last season that three or four more amalgamations are being arranged for this winter.

Another Herbert Wiedoeft

Variety's correspondent in Davenport, Ia., sent in a story last week mentioning a saxophone player named Herbert Wiedoeft had been reported by a local recruiting station as joining the United States Army and assigned to the 14th Cavalry Band at Fort Des Moines. Story mentioned this Wiedoeft as having appeared with Zev Confrey, Con-Sanders and Ringling Circus.

Herbert Wiedoeft, the well known bandman who headed his own orchestra on the Pacific Coast, died last April. He left a 10-year-old son.

Theme Song in "Hostess"

"Night Hostess," Phil Dunning's night club-gambling casino play, has one of those theme songs. It is called "Everybody's Buddy" after one of the leading characters and is played and sung several times during the action of the comedy drama.

Collegiate Nite Club Course

About the quickest way to hit the nite clubs is to go to college, according to the large number of collegiate orchestras throughout the country. Latest is the Bob Finley orchestra, at the Castilian Gardens on the Pelham road, New York. Besides Finley are 11 youngsters, with the group called the Duke College orchestra. Duke college is at Durham, N. C. A pamphlet says the Finley boys are rah rabs from several colleges.

The usual college nite club course appears to be to go to college until learning how to play an instrument, then into an orchestra and the rest.

Hagen's Cowboy Songs

Milt Hagen, songwriter and playwright, is a guest at a western cattle ranch on his host's invitation after a suggestion that a wealth of western and cowboy songs abounds which, the ranch owner believed, should elix with the public as strongly as the hill-billy vogue did. Hagen has picked up some ditties although faced with the problem of denaturing the robustly bawdy lyric contents of the great majority.

The typical cowboy song, which relieves the monotony of a cow-puncher's existence is usually arid while herding the cattle or soothing a restless herd and in characteristic he-man from the wilden open spaces fashion the words are not exactly parlor language, although the doggerel airs have a homely rhythmic appeal.

Mail Order Firms Big Buyers of Pop Music

Chicago, Oct. 9. Since opening general retail stores Sears Roebuck Company and Montgomery Ward, the two largest mail order houses in the world, have become major buyers of popular sheet music.

Previously their mail order business called for little pop stuff, sticking almost exclusively to folk songs and classics because of the rural trade.

Owl Trips Buddy Fisher

Chicago, Oct. 9. Swerving to avoid a live owl on the road, Buddy Fisher, orchestra leader, his wife and two children and two members of the orchestra were severely shaken and received minor injuries when their car overturned and somersaulted twice on the road between Sioux City and Davenport, Iowa, September 29.

Although the car was wrecked, all members of the party were able to continue to Chicago.

2 SUPPER SHOWS

Louisville, Oct. 9. Goodrich Silvertown, Cord Orchestra, cancelled its week engagement at the Rialto theatre here when the Brown Hotel, which had employed them for two weeks, refused to allow them to leave the hotel during the dinner hour. The manager of the orchestra said he had thought the Rialto had two-a-day instead of three-a-day.

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EX-"FOLLIES" GIRL DIES FROM NIGHT CLUB BLOW

Bessie Poole Struck by Employee and Succumbs to Shock—Objected to Ammonia

First of the seasonal blackbills against the nite clubs was chalked up this week against Tommy Guinan's Chez Florence, West 48th street, when the death of Bessie Poole, 33, of Brockton, Mass., was laid at the door of the covert charge place. A blow on the nose, alleged to have been delivered in the Chez Florence Saturday night by a club attache, precipitated Miss Poole's death from shock induced by the fracture.

Miss Poole is identified as a Brockton society girl, but was a

1918 "Follies" girl in Ned Wayburn's dance troupe. Miss Poole was a familiar face to the regulars down at Long Beach and was escorted Saturday night at the club by Joseph L. Whitehead, wealthy, of the Hotel Drake on Park avenue, along with Whitehead's brother-in-law. Both attempted to defend their feminine companion allegedly and were likewise struck.

Protest Draws Slap

The altercation resulted from the girl's protest against the ammonia administration to a pass-out patron at the nite club. The liquid was being smeared on a man totally unknown to Miss Poole, when the latter protested the ammonia would burn his face.

Miss Poole's protest fetched a slap from one of the Florence club's attendants. With blood still flowing from nose and mouth, the ex-"Follies" girl was accompanied back to Lillian Lorraine's apartment in the Hotel Dorset with whom she was stopping. Dr. Harry Gilbert, 150 W. 55th street, who attended Miss Lorraine in her recent appendicitis crisis, immediately ordered Miss Poole removed to the Park East hospital on 83d street where a dangerous high temperature which soon set in resulted in her death Monday afternoon after she lapsed into a coma.

Miss Poole is alleged to have named and identified her assailant, and police are understood to be after him.

Tommy Guinan reopened the Florence last week with Sneez, formerly of Sneez and Palmer, at the helm. The colored artist, Florence, for whom the club is named, went back to Paris after a winter season in New York.

Frances White on Floor

Gene Geiger is going for a \$3,000 weekly show nut for his Casa Lopez when it reopens Oct. 18. Vincent Lopez will not appear personally, contracted as general musical director at the Hotel St. Regis where he will play in person, doubling from the "Vanties".

Frances White will be the mainstay of the floor show on a \$750 weekly guarantee and covert percentage arrangement, booked in for four weeks with options by Creatore, Lenetska & Martin. At least four other acts will surround the comedienne.

BILLY, OYSTERMAN, PADLOCK

Billy, the Oysterman, is on the padlock list according to suit filed in the Federal Court. The famous seafood restaurant at 7-9 East 20th street, New York, is charged with liquor violation. Harvey, Harry and William T. Ockendon are the alleged proprietors.

BIG SHOT JAZZ

Philadelphia, Oct. 9. Meyer Davis conducted an 85-piece dance orchestra for the American Bankers' Association Ball at the Bellevue Stratford last week. This is believed to be the largest dance combination ever heard anywhere in this country.

Principals Record

Evelyn Herbert, William O'Neill and Richard Halliday have recorded the "New Moon" music for Brunswick.

The trio are in the cast of the Sigmund Romberg operetta. Release date of the records depends on Romberg's approval.

FOURSOME AFTER STRAND

Granlund, Richman, Schwartz and Levene Want New Club

An attempt to revive a pre-war type of glorified nite life will be made by Nita T. Granlund (NTG), in association with Lou Schwartz, managing director of the Club Richman; Harry Richman and Harry Levene, owner of the Brass Rail. A deal is pending for their taking over the Strand Roof, negotiating with Moe Mark, the owner, direct.

Plans call for w. k. former Zig-ford girls like Pearl Eaton, Lillian Lorraine, et al., to be installed as hostesses. Richman will not appear but will officiate merely as a partner, being scheduled to return to the Club Richman shortly.

Strand roof's annual rental is \$30,000 which was too much for the Chinese syndicates interested in the premises. The Roy Restaurant Co., the present lessees, went into bankruptcy on top of the former Elias Meyerowitz management doing likewise, as a result of poor business.

Cleveland's Cabaret Biz Off to Flying Start

Cleveland, Oct. 9.

Owners of cabarets here regard their fall season so far as another '49 gold rush.

With Sammy Watkins and his band as a draw, Cleburne Tent opened to the best business in six years. Watkins moved out last Tuesday to take over Ray Miller's orchestra at the Gibson Hotel, in Cincinnati, and Billy Burton, New York leader, stepped in.

Burton's the first band leader the class radio station of the town, WTAM, ever turned the mike over to. Ruth Durrell, warbler, is being featured with the band.

Austin Wylie, minus Jack Rose and Jack Marshall, his big ace, is at the Far East, a Yellow Peril parking place, and drawing unusual business without radio hook-up.

Both night clubs, the Sixty, with Al Waldon's orchestra, and Bessie Brown, chocolate recording waller, and the Club Madrid with "Personality" Selznick at the mike, are on the radio, doing better than in the past three years.

Doe Whipple, organist and jazz band pianist, is leading his own orchestra at the Golden Pheasant, another saffron sub-gum sticker, where he caters to frills at noon hour when they can dance together.

So encouraged is the Winton Hotel, it opened the Rainbow Room Saturday with George Williams and his band, Virginia Temple and floor show, after it had been closed for four years.

Ginger ale and ice and food are only things peddled by all the joy joints in Cleveland; every spot is run b. y. o. l.

Singing Drummers

Chicago, Oct. 9. Ted Brown, western independent music publisher, has 30 singing salesmen on the road for him. Good pipes are a requisite of these field salesmen.

No License "Tickets"

Plainclothesmen Francis Dolan and Dick Tobin of Captain Edward Lennon's staff of West 47th street station gave out plenty of tickets to nite clubs for failing to have a cabaret license.

They are:

Harry Werner, Epicure Club, 43 West 58th (suspended sentence); Harry Baker, Furnace Club, 131 West 52nd (suspended sentence); John Martini, Francine Club, 127 West 49th (suspended sentence); Harry Baker, Furnace Club, again (suspended sentence); Tom Dunn, Clubmen's Club, 121 West 51st (discharged).

Magistrate Weil presided.

Low White Rotating

Lew White, at the Fox, Brooklyn, N. Y., this week, will be rotated as a guest organist in the Fox houses. White was at the Roxy, New York, from its opening.

Dr. Melchiorre Mauro-Cottone is now the chief organist at the theatre while White has been concentrating on his organ school.

W. J. Gallagher Bankrupt

William J. Gallagher, veteran Times Square cabaret manager and proprietor, has been petitioned into bankruptcy with his place, the Broadway Gardens, in the basement of 711 7th avenue, Gallagher, after 15 years at the Monte Carlo, further up Broadway at 51st street, lost that spot two years ago and concentrated in the meantime on Monte Carlo-by-the-Sea, Rockaway sea food place, and at his 7th avenue basement cafe.

The new trends in the nite life spelled financial disaster for Gallagher. When at the Monte Carlo he was constantly in difficulties with the prohibition authorities, the attendant notoriety and the headaches attendant to the enforcement proceedings counting against the room.

Landry at Parody

Art Landry and band are engaged for the Parody, New York, reopening Oct. 22.

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At the Wurlitzer

Keith-Albee

WHITE PLAINS THEATRE

Howard Warren

Feature Organist at the

Albee Theatre, Brooklyn

WALTER WILD

Feature Organist

AT
Keith's Hippodrome
NEW YORK

HALE ("PEE WEE") BYERS

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FOR THE FIFTH CONSECUTIVE SEASON

CLUB BARNEY
in Greenwich Village (85 West 3d St.), New York

WAYNE EUCHNER
PIANO

NYE MAYHEW
SAX

WALTER LONG
SAX

PERRY BOTKIN
BANJO

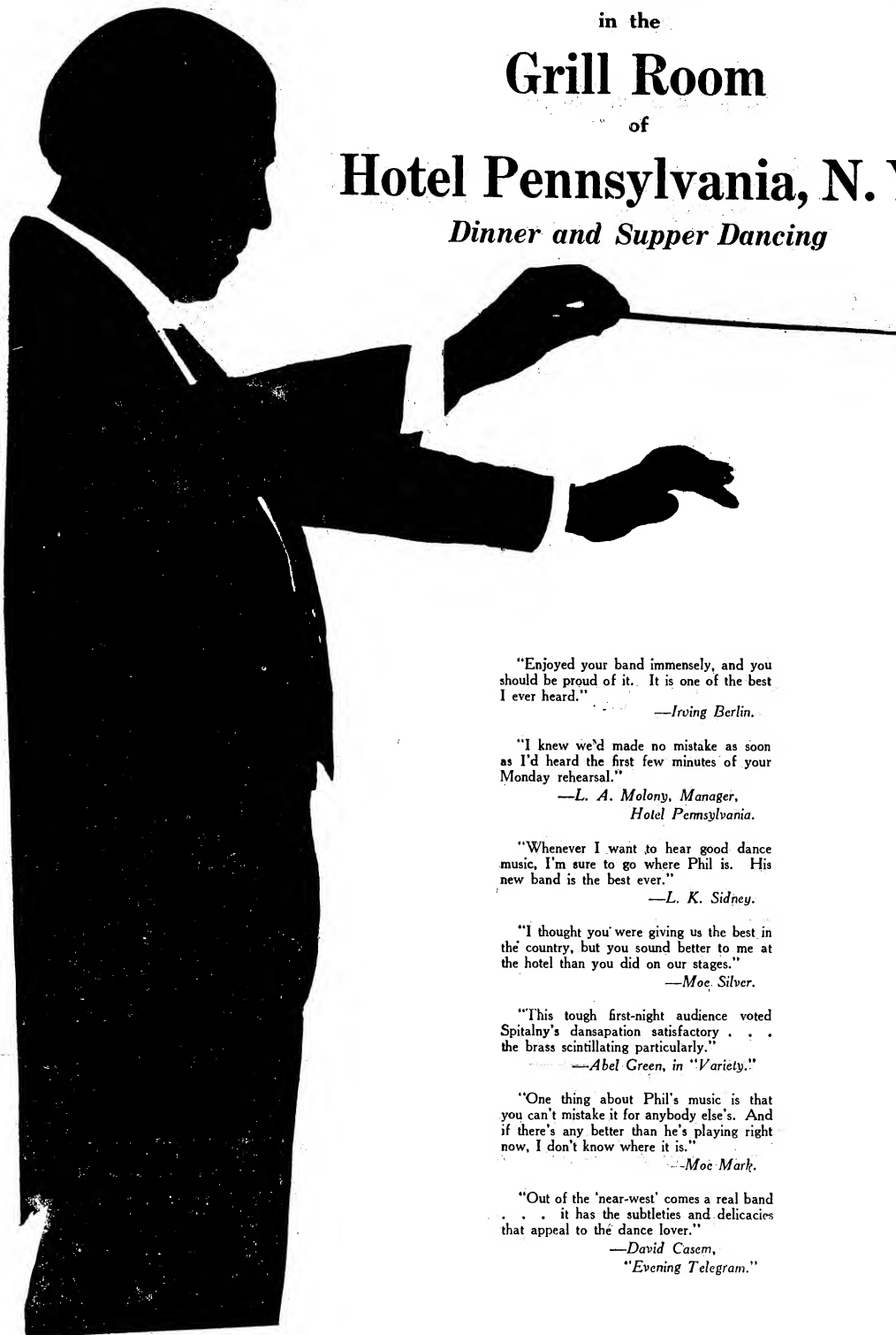
EMERY KENYON
DRUMS

Phil Spitalny's Music

in the
Grill Room
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Hotel Pennsylvania, N. Y.

Dinner and Supper Dancing



"Enjoyed your band immensely, and you should be proud of it. It is one of the best I ever heard."

—Irving Berlin.

"I knew we'd made no mistake as soon as I'd heard the first few minutes of your Monday rehearsal."

—L. A. Molony, Manager,
Hotel Pennsylvania.

"Whenever I want to hear good dance music, I'm sure to go where Phil is. His new band is the best ever."

—L. K. Sidney.

"I thought you were giving us the best in the country, but you sound better to me at the hotel than you did on our stages."

—Moe Silver.

"This tough first-night audience voted Spitalny's dansapation satisfactory . . . the brass scintillating particularly."

—Abel Green, in "Variety."

"One thing about Phil's music is that you can't mistake it for anybody else's. And if there's any better than he's playing right now, I don't know where it is."

—Moe Mark.

"Out of the 'near-west' comes a real band . . . it has the subtleties and delicacies that appeal to the dance lover."

—David Casem,
"Evening Telegram."

Grateful Acknowledgments to Many Friends

Robt. Moores, Vagrant, Once Circus Treasurer

Quincy, Mass., Oct. 9.

A shuffling, unkempt figure of a man, unshaven and with clothes badly torn, stood before Judge Avery in District Court here last week and heard the judge sentence him to six months in the Norfolk county jail at Dedham after pleading guilty to a charge of vagrancy.

He is Robert H. Moores, formerly treasurer of the Sells-Floto Circus, who saw a fortune of \$40,000 disappear under tragic circumstances.

Twenty years ago Moores stood, wearing cap and gown, on the graduation exercises platform at the King's College, Winslow, Ont., and received his degree, granted cum laude. His mother was a noted Canadian painter. She furnished the young graduate with ample funds as he fared forth. Robert accepted the theatrical business as his life work. He was a success. Within a few years he was treasurer of the Sells-Floto Circus and making a name for himself in the show world.

Ten years ago Moores had \$10,000 in the bank. He owned a handsome home in Medford, Mass. He had taken as his bride a beautiful young bareback rider from the circus, who gave up the lure of the tanbark to preside over the Medford home.

Then came a son, but the child died in infancy. The wife was taken ill. Doctors feared her malady was incurable.

It was suggested that the young circus official move his wife into the country. Accordingly they went to Newton, N. H., and purchased a farm.

The \$40,000 that had been in the bank dwindled. The Medford home was sold for \$15,000. Finally there was no money left.

Moores, reduced to penury, came to Boston and began to try to find work. He tramped the streets for days without finding employment. His wife, still ill, remained on the New Hampshire farm.

Finally Moores, penniless, hungry

and discouraged, approached a policeman in Milton, suburb of Boston. He asked the most direct route to Newton, N. H. His appearance stamped him as a tramp.

When taken before Judge Avery the man, his mind evidently numbed by his hardships, pleaded guilty to the vagrancy charge without telling the judge his tragic story. After being sentenced he told newspapermen.

Count on 100,000 for Cleveland Air Events

Cleveland, Oct. 9.

Cleveland expects 100,000 people from the entire country for the National Air Races, the aviation convention and the National Aeronautics Exposition, to be held here in September, 1929.

Floyd J. Logan, Ohio member of the National Aeronautical Association, led the successful fight to bring the races to Cleveland. Headlined events are to be three distance air races, to terminate at Cleveland airport. One will be from some central Northwest city, another from probably Los Angeles and the third from the Southeast.

The aeronautics exposition and convention will be staged in the civic auditorium, and the races and other events at the airport.

A fund of \$250,000 is being raised to finance the events.

Traver's Cooch Shows

Danbury, Conn., Oct. 9.

Traver's Chautauqua Shows (Carnival), which have operated several years without girl shows and loudly advertised the fact, had two wide-open cooch tents facing each other across the midway on their date here last week.

Variety was mistaken in its report that George Mence contemplated retirement from agency business in favor of a haberdashery line in Chicago. He handled the brief vaudeville appearance of Televox for Keith and then, falling ill, quit that agency. He is recuperating in Chicago and will be back at the agency business when doctors say he can return to work.

MME. GLYN'S KICK

(Continued from page 1)

across the street from "It," which she had written for Clara Bow. A friend of Madame Glyn's attending "Blindness" heard two people in front of her say "Why Elmer Glyn has made a lady out of Pauline Stark. I don't like this sort of thing. Let's go across the street and see 'It.'"

Believes in Art.

Madame Glyn still clings to her belief in the art of the movies. She hopes that some day there will be a little theatre movement in the movies so that artistic real pictures for a sophisticated New York audience may be produced without consideration of the audience in Oshkosh.

Madame Glyn thinks that "The Singing Fool" and "Street Angel" are excellent pictures, and that her picture, "His Hour" was without "inaccuracies." She is now writing a story for Greta Garbo called "Tiger Charm," really another version of "It."

The tiger is the most fascinating and interesting of animals, she says, and it seems has plenty of "It."

FILM ACTORS CUT DOWN

(Continued from page 1)

for proceeding with production. Most producing organizations are not equipped to turn out talkers.

To most picture men the talkers represent an enigma. No one as far as one of the executives interviewed could find out, has any idea as to how it should or will work out, but everyone is willing and anxious to talk about it.

Meanwhile, only Fox and Warner Bros. studios show increased activity with Pathe just coming into the field.

First National is finding it difficult to get suitable actors with voices to take part in the court-room scenes for "Changelings."

Over 50 prospects have been given voice tests last week with only one found to meet the requirements. This was August Tolaire, French character actor.

FAIR MEN MEET DEC. 4

Chicago, Oct. 9.

International Association of Fairs and Expositions will hold its annual convention at the local Auditorium hotel, Dec. 4-5. Ralph T. Hemphill of Oklahoma City is secretary.

CARNIVALS

(For current week (Oct. 8) when not otherwise indicated.)

Alamo Expo., San Antonio. R. & B. Am. Co., (Fair) Lincoln, N. C.

Braun & Kelso, Clemwell, Tex. Bernardi Expo., (Fair) Alva, Okla. Bernardi, (Fair) Danville, Va.

Benton Am. Co., Hazen, Ark. Broadbent Am. Co., Stafford, Kan. Brown & Dyer, (Fair) Elizabeth City, N. C.

Bruce Greater, Weldon, N. C. Hunts Am. Co., (Fair) Columbia, S. C.

Central States, (Fair) Dublin, Ga. Catlin & Wilson No. 1, 8-20, Henderson, N. C.

Coe Bros., (Fair) Albertville, Ala. Coleman Bros., (Fair) Stafford Springs, Conn.

Cotton States, (Fair) Bernice, La. Crafts Greater, San Bernardino, Cal.

Dixieland, (Fair) Natchitoches, La. Dodson's Expo., (Fair) Brookhaven, Miss.

Dodson's, (Fair) Columbus, Ga. Edwards, J. R., Belmont, O.

F. & F. Am., South Hill, Va. Fairly, Noble, (Fair) Paris, Ark.; 15, Atkins, Ark.

Fleming, Mad Cody, (Fair) Carrollton, Ky.

Francis, John, Breckenridge, Tex. Gloth's Greater, Amelia, Va.

Gold Medal, (Fair) Tallulah, La. Gray, Roy, No. 1, Lagrange, Tex.

Gray, Roy, No. 2, Center, Tex. Greenburg Am. Co., Santa Rosa, N. M.

Gruberg, Max, (Fair) Darlington, S. C.

Hames, Bill H., No. 2, (Fair) Aubrey, Tex.

Hansen, Al C., Mendenhall, Miss. Harris, Walter, (Fair) Rector, Ark.; 15, Lepanto, Ark.

Harris Expo., (Fair) Pickens, S. C. Hill's Greater, (Fair) Wendell, N. C.

Hill, Hugh W., No. 1, Lawrenceville, Ga. Isler Greater, Guymon, Okla.

J. & H. Am. Co., (Fair) Lewisburg, Tenn.

10c Gate; No Joints; New Carnival Scheme

Chicago, Oct. 9.

Carnivals are finishing up their season and with few exceptions have had a good year. It was found that by putting in a 10c gate the outdoor shows averaged from around \$1,200 to \$1,800 a week gate, which made it possible for them to do away with many concessions.

Rubin & Cherry have announced for the coming year absolutely no concessions for their shows outside of the corn game. This will allow the Rubin & Cherry shows to play anywhere and everywhere.

Jones, Johnny J., (Fair) Meridian, Miss.

Kellie-Grady, Russellville, Ala. Krause's, Moultrie, Ga.

Laughlin, J. W., (Fair) Clarendon, Ark. Leggett, C. R., (Fair) Leesville, La.

McGregor, Donald, No. 1, (Fair) Franklin, Tex.

Martin Bros., Courtland, Ala. Martin & Noe, Luxemburg, Mo.

Metropolitan, (Fair) Apex, N. C.; 15, Gaffney, N. C.

Morris & Castle, (Fair) Dallas, Miller, Ralph R., Canton, Miss.; 15, Franklington, La.

Miller's, F. W., Midway, (Fair) Olla, La.; 15, Donaldsonville, La.

Mississippi Valley, (Fair) Tyertown, Miss.

Murphy, D. D., (Fair) Granada, Miss.

Nall, C. W., Oakdale, La.; 15, Ruston, La.

Page, J. J., (Fair) Winston-Salem, N. C.

Poille Shows, Harrisburg, Ark. Reiss, Nat., (Fair) Greensboro, N. C.

Rice Bros., Lawrenceburg, Tenn.; 15, Cuthbert, Ga.

Rock City, (Fair) Douglas, Ga. Rubin & Cherry, (Fair) Concord, N. C.

Rubin & Cherry Model, (Fair) Cornith, Miss.

Snodgrass, T. L., Broken Arrow, Okla.

Sunset, (Fair) Coal Creek, Tenn. Sutton, Great, Marked Tree, Ark.

Texas Show, Needville, Tex. Wade, W. G., Bainbridge, Ga.

Western Am. Co., East Bend, N. C. Wortham's World's Best, Little Rock, Ark.

Wise, David A., (Fair) Sparta, Ga. Zeiger, C. F., United, Boise, Idaho.

ANNOUNCEMENT!

GORDON BOSTOCK'S CIRCUS

THE WORLD'S GREATEST TRAINED WILD ANIMAL CIRCUS

Opens Dec. 1st For A Month At

EARL'S COURT EXHIBITION, LONDON

TOUR UNDER CANVAS TO FOLLOW

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FREAKS

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LONDON

LARRY SEMON

Larry Semon, 39, director-film star, died Oct. 8 at Garcelon Ranch, near Victorville, Calif. Pneumonia was given as the immediate cause of his death although he had suffered a nervous breakdown several months ago.

At his bedside was his wife, Dorothy Dwan, screen star in her own right, and Semon's first leading woman. The Semons were married in 1925.

Mr. Semon was born in West Point, Miss. When a boy he was considered an adept magician. Later he appeared in vaudeville as a tumbler but later turned his attention to cartoon work on a New York newspaper.

Semon was fairly well known when he got the Hollywood fever. He worked in small comedy bits and eventually received a chance

Ethel MacBride of New York, died last December. Funeral was held Tuesday in Los Angeles with cremation of body following. Ashes will probably be kept in San Francisco, his birthplace.

MYLES MCCARTHY

Myles McCarthy, 54, died Sept. 27 at his home, 1330 Chahuenga avenue, Hollywood. Death was caused by heart attack while he slept.

Mr. McCarthy was born in Toronto. He entered the theatrical

IN MEMORY OF JACK (CON) CONWAY

Joe Lee

In Memory of Our Best Pal
"CON"

Mr. and Mrs. Frank Matthews

to handle first lead comedy roles. It was all rough comedy work, then known as the custard pie era. Mr. Semon jumped into it with his slapstick ability, affecting at all times on the screen an exaggerated make-up with his nose in particular given elaboration.

The deceased was so eminently successful he became interested in a \$3,000,000 film project in which he was a heavy investor. Semon's salary had reached \$125,000 weekly before he decided to become a director, yet the Semon project failed to materialize and the anticipated millions vanished into financial difficulties. This screen disaster caused Mr. Semon no end of worry and repeated efforts to recoup only added

Like thousands of others, we mourn the passing of our beloved pal

JACK CONWAY
Louis and Dell Cohen

to his discomfiture. Last March he filed a voluntary petition in bankruptcy, listing debts at nearly \$500,000. Ceaseless worry undermanned his health making him an easy victim of pneumonia.

GEORGE BEBAN

George Beban, 55, died Oct. 5 at California Lutheran Hospital, Los Angeles, from injuries sustained when thrown from a horse at 7400 Lodge Dude Ranch, near Big Pine, Calif., Sept. 29. He was brought to L. A. hospital Oct. 4.

Mr. Beban was born in San Francisco. At 8, in S. F., he sang and danced with Reed and Emerson Minstrels. Then he played child parts in various light operas. Afterwards

IN MEMORY OF

Broadway's Beloved
JACK CONWAY

my friend
Harry Rose

with Weber and Fields in "Nancy Brown," and later played leading comic in "Tantana," followed by "The American Idea." Shortly thereafter he read a poem, "The Sign of the Rose" and had it written into a 20-minute vaude sketch, which he played for many years.

Ten years ago Mr. Beban went into pictures. He appeared in a screen version of "The Sign of the Rose." His last picture was "The Loves of Ricardo," made several

Broadway mourns the passing of the
KING OF SLANG
and the angels rejoice at the
opportunity of welcoming

JACK CONWAY
to Heaven
Maude Ryan

years ago, since when he had retired.

Deceased was a member of the Friars, also the Greenroom Club in New York. On the coast he was a member of the Epitaphs Club, the Los Angeles Athletic Club, the Masquers and the Writers. He is survived by an 11-year-old son, George, one brother, Lewis, and a sister, Mrs. Matt Smith of New York.

Mr. Beban's wife, who was Edith

profession as actor when 21 in "The Pearl of Pekin," with "The Hole in the Ground," two years, and his own show, "Dear House of Ireland," two years, after which he went into vaudeville with a sketch, "The Race Tout's Dream," in which he appeared for five years. Had been in vaudeville continuously ever since.

In 1905 he married Ada Wolcott,

actress, who appeared in all his acts with him. Mr. McCarthy made his home in Hollywood 11 years ago. He had returned from a vaude engagement in the east with Ethel Clayton and Ian Keith a week or two before his death.

Survived by his widow and one sister, Mrs. Harry English of Los Angeles. Funeral services held Oct.

Like Thousands of Others
We Miss
Jack Conway's
"Happy Smile"

And never failing,
"Anything new, Boys?"—
Our heartfelt sympathy to his
Wife, Mother and Family.

Abe I. Feinberg
Aaron Kessler

edition of "The Follies." She was a niece of Sigmund Lubin, Phila picture pioneer.

Charles Colwell, 59, stage manager of the Poli theatre, Seranton, Pa., since its opening 23 years ago, died Oct. 8 of heart trouble. He had once toured with Thurston and the Kerr and Shecker shows.

His widow survives.

Clement K. Phillips, film stunt flier, of Los Angeles, killed at Hayward, Calif., when his plane, he was flying to Oakland, crashed in filming of "Hell's Angels," crashed into a hay field.

The body of Lido Manetti (Arnold Kent in pictures), who was

in loving memory of our pal

JACK (CON) CONWAY
Gone, but not forgotten.

EMMETT R. CALLAHAN
RUBE BERNSTEIN

1 in Los Angeles, after which the remains were cremated and taken to New York.

HUGH LOGAN REID
Hugh Logan Reid, 75, actor and scenic artist, died in the Brunswick Home, Amityville, L. I., where he had been a patient under the care of the Actors' Fund since his transfer there from the Fund home in June.

Mr. Reid had appeared with a number of the early day stage stars. As a scenic artist, which profession

He followed after his stage career, he was also with stars.

A niece, Mrs. Dora Kimber, New York, died.

The funeral will be held at 11 a. m. today (Wednesday) from Campbell's Funeral Church with interment in Swan Point cemetery, Providence, R. I.

EDNA LUBY (THOR)
Edna Luby-Thor died at her home in New York Oct. 3. Her husband conducted a drug store in the Winter Garden block.

Miss Luby retired from the stage several years ago. She was formerly well known as a vaudeville impersonator and appeared in one

who departed to a higher life
October 12, 1924
Her loving friend
Paula Marr Collier

Paris, Sept. 27.

Aline Bourgeois, Belgian opera singer, died at Brussels.

Henri Villefranc, 71, manager of the Casino de Vichy, died at Vichy. He was the dozen of French theatrical directors.

Marie Stritt, 73, former German actress, died at Dresden. She had devoted herself to politics since the war.

Paul Balsimelli, 74, Italian conductor, died last night at the Liceo Theatre, Milan (Italy).

Alexander Rey Colaco, Portuguese pianist, died at Lisbon. Deceased was father of Amelia Rey Colaco, well known actress in Portugal.

William R. Hereford, former American journalist, died in Paris.

INCORPORATIONS

New York

Kalford Theatres, Inc., Oneida, theatres, bathing beaches, roof gardens, 58,000 shares no par value; Harry L. Jensen, Nan Parker, Hazel Knapp, Filed by Benj. F. Fanger, 347 Madison Ave., New York.

Imperial Photoplays, Inc., New York, motion pictures, apparatus, \$50,000; Joe Brandt, Claude MacGowan, Abe Schneider, Filed by Straut E. Brandon, 1501 B'way, New York.

Guignol Studios, Inc., Manhattan, theatres, for play, motion pictures, \$20,000; Anton Grubman, Max Kaplan, Morris Rappaport, Filed by Isidor Glaser, 1 Madison Ave., New York.

Wynagale Operating Corporation, Manhattan, theatrical productions, vaudeville, \$10,000; Boris Kaplan, John M. Zwickel, John Brennan, Filed by Emory For and Cane, 25 West 43rd St., New York.

Boulton Productions, Inc., New York, motion pictures, apparatus, \$50,000; Ida Schwartz, Abraham Shabelovitz, Filed by Godfrey J. Jaffe, 1444 Broadway, New York.

The Duval Studios, Inc., Manhattan, maques, vaudeville, community drama, 200 shares no par value; C. N. O'Neill, Harry L. Jensen, Louis M. Weber, Filed by Geo. F. O'Neill, 168-35 Jamaica Ave., Jamaica, New York.

MacFaddens, Inc., Playhouses, Inc., New York, theatres, music halls, concert halls, 100 shares no par value; W. B. P. Rogers, Felix A. Jenkins, Louis M. Weber, Filed by S. E. Rogers, 55th St. at 10th Ave., New York.

Schneble-Bacon, Inc., New York, plays, musical comedies, vaudeville, 250 shares no par value; Howard Schneble, Gerald Bacon, Jerome L. Adler, Filed by Jerome L. Adler, 321 B'way, New York.

Theatre Classics, Inc., Manhattan, operas, dramas, lectures, 2,000 shares of which 1,000 are preferred \$100 each, 2,000 common no par; Eugene L. Freil, Frank Lento, Elizabeth A. Rellly, Filed by O'Brien, Malevinsky & Driscoll, 152 West 42nd St., New York.

MacFaddens, Inc., New York, produce plays, dramatic or musical, 1,000 shares no par value; Hamilton MacFadden, George Garry, Mary McKittick, Filed by Parker Garrison, 15 William St., New York.

Orpheum, Reading; 18-19, Palace, Trenton.

French Models—Garrick, St. Louis; 15, Gayety, Kansas City; Frivolities—Gayety, Seranton; 15, Gayety, Wilkes-Barre.

Ginger Girls—Gayety, Brooklyn; 15, Gayety, from Happyland—Troca-doro, Philadelphia; 15, Gayety, Baltimore.

Girls from the Follies—Orpheum, Peasack; 15, Empire, Union City; Girls in Blue—Gayety, Milwaukee; 15, Empire, Chicago.

Girls of the U. S. A.—H. & S. Apollo, N. Y. C.; 15, Empire, Brooklyn.

Hello Parce—Mutual, Indianapolis; 15, Garrick, St. Louis.

High Flyers—Gayety, Baltimore; 15, Grand, Washington.

Hindy Helles—Empress, Cincinnati; 15, Gayety, Louisville.

Jazztime Revue—8, Lyric, Allentown; 9-10, Orpheum, Reading; 13, Palace, Trenton; 15, Empire, Newark.

Kudding Kutties—Lyric, Bridgeport; 15, H. & S. Apollo, N. Y. C.; Lullin Thru—Columbia, N. Y. C.; 15, Gayety, Brooklyn.

Merry Whirl—Cadillac, Detroit; 15, Empire, Toledo.

Mischief Makers—Plaza, Worcester; 15, State, Springfield.

Moonlight Maids—Empire, Toledo; 15, Columbia, Cleveland.

Moulin Rouge Girls—Academy, Pittsburgh; 15, Lyceum, Columbus.

Naughty Nitties—Gayety, Minneapolis; 15, Gayety, Milwaukee.

Nite Club Girls—State, Springfield; 15, Grand, Hartford.

Nite Life in Paris—Gayety, Buffalo; 15-16, Geneva; 17-18, Oswego; 19-21, Schenectady.

Parishan Flappers—Irrving Pl., N. Y. C.; 15, Empire, Providence.

Just Pass—Gayety, Montreal; 15, Howard, Boston.

Radium Queens—Lyceum, Canton; 15, Grand, Akron.

Record Breakers—Gayety, Boston; 15, Plaza, Worcester.

Red Hots—Grand, Akron; 15, Gayety, Buffalo.

Round the Town—Strand, Washington; 15, Academy, Pittsburgh.

Scal Maids—Empire, Brooklyn; 15, Trocadero, Philadelphia.

Speed Girls—Howard, Boston; 15, Columbia, N. Y. C.

Sturdy Widows—L. O., 15, Gayety, Minneapolis.

Step Along, Hudson, Union City; 15, Irving Pl., N. Y. C.

Step Lively—Empire, Chicago; 15, Cadillac, Detroit.

Step On It—Gayety, Kansas City; 15, L. O.

Stolen Sweeties—Star, Brooklyn; 15, Orpheum, Peasack.

Sugar Babies—Lyric, Dayton; 15, Empire, Cincinnati.

Wine, Woman and Song—Empire, Newark; 15, Star, Brooklyn.

DEATHS ABROAD

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Theatres Proposed

Boston, N. J.—\$50,000. (Owner, Essex Development Co., Hillside, N. J. Architect, H. B. Roper, architect, N. J. (Policy not given).

Baltimore—Owner, Patterson M. P. Theatre Co., Baltimore. Architects, Kubitz & Roening, Baltimore. (Policy, pictures).

Chicago—Owner, W. L. Sammons, 3518 W. 60th place, Chicago. (Policy not given).

Chicago—\$200,000 (also stores and apartments). Owner, Blaine Building Corp., 3722 Southport ave., Chicago. Architects, L. Simon and E. Steinberg, Chicago. (Policy not given).

Chicago, Neb.—\$80,000 (also lounge rooms and stores). Owner, B. P. O. E., Chautauk, Architect, C. B. Howell, Grand Island, Neb. (Policy, pictures).

DeKalb, Ill.—\$40,000 (also stores and apartments). Owner, DeKalb Theatre Co., DeKalb, Architect, E. P. Behrens, Chicago. (Policy, pictures).

Greensboro, N.C.—\$100,000 (also stores and apartments). Owner, United Studios, Chicago. (Owner own architect. (Policy not given).

Indianapolis—\$100,000. Owner, J. P. Friedman, Indianapolis. Architect, Wm. O. Morok, same. (Policy, pictures).

Kenton, Ohio—\$125,000 (also stores and offices). Owner, Kenton Amusement Co., Kenton, Architect, Bullock & Strong, Lima, Ohio. (Policy not given).

Middletown, Ohio—\$250,000 (also stores). Architect, Wm. E. Bennett, Dayton, Ohio. (Policy not given).

Murkison, Ind.—\$50,000 (alterations). Owner, W. Neeson, Marion, Ind. Architects, D. N. Murphy and brothers, Louisville. (Policy not given).

New York—Metropolis (alterations). Owner, W. Reude, New York. Architect, T. W. Lamb, New York. (Policy not given).

Ridgewood, N. Y.—Owner, S. Fahian Co., Newark, N. J. Architect not selected. (Policy not given).

Apleton, Wis.—Also stores. Owner, Fischer Paramount Theatre Corp., Chicago. Architects, Hooper and Janusch, Chicago. Policy not given.

Beloit, Wis.—Owner, Fischer Paramount Theatre Corp., Chicago. Architects, Hooper and Janusch, Chicago. Policy not given.

Cleveland—(Also stores and offices). Owner, L. E. Menke, Cleveland. Architects, Yeager and Brothers. Policy not given.

Des Moines, Iowa—\$50,000. Owner, U. S. Army, corp Lt. Col. Hyder, Ft. Reid, Harrison, Architect, I. K. Howell Co., Atlanta. Policy, pictures.

Easton, Wis.—(Also stores and apartments). Owner, East Side Business Men's Assn., Madison. Architect not selected. Policy not given.

Manroe, Wis.—\$150,000. Owner, Fischer Paramount Theatre Corp., Chicago. Policy not given.

Stevens Point, Wis.—Owner, Fischer Paramount Theatre Corp., Chicago. Architects, Hooper and Janusch. Policy not given.

Union City, N. J.—(Also stores and apartments). Owner, Fischer Paramount Theatre Corp., Chicago. Architects, Hooper and Janusch, Chicago. Policy not given.

West Bend, Wis.—(Also stores and offices). Owner, August Berkholz, West Bend. Architect, Hugo Logemann, Milwaukee. Policy not given.

BURLESQUE ROUTES

(Continued from page 41)

Orpheum, Reading; 18-19, Palace, Trenton.

French Models—Garrick, St. Louis; 15, Gayety, Kansas City; Frivolities—Gayety, Seranton; 15, Gayety, Wilkes-Barre.

Ginger Girls—Gayety, Brooklyn; 15, Gayety, from Happyland—Troca-doro, Philadelphia; 15, Gayety, Baltimore.

Girls from the Follies—Orpheum, Peasack; 15, Empire, Union City; Girls in Blue—Gayety, Milwaukee; 15, Empire, Chicago.

Girls of the U. S. A.—H. & S. Apollo, N. Y. C.; 15, Empire, Brooklyn.

Hello Parce—Mutual, Indianapolis; 15, Garrick, St. Louis.

High Flyers—Gayety, Baltimore; 15, Grand, Washington.

Hindy Helles—Empress, Cincinnati; 15, Gayety, Louisville.

Jazztime Revue—8, Lyric, Allentown; 9-10, Orpheum, Reading; 13, Palace, Trenton; 15, Empire, Newark.

Kudding Kutties—Lyric, Bridgeport; 15, H. & S. Apollo, N. Y. C.; Lullin Thru—Columbia, N. Y. C.; 15, Gayety, Brooklyn.

Merry Whirl—Cadillac, Detroit; 15, Empire, Toledo.

Mischief Makers—Plaza, Worcester; 15, State, Springfield.

Moonlight Maids—Empire, Toledo; 15, Columbia, Cleveland.

Moulin Rouge Girls—Academy, Pittsburgh; 15, Lyceum, Columbus.

Naughty Nitties—Gayety, Minneapolis; 15, Gayety, Milwaukee.

Nite Club Girls—State, Springfield; 15, Grand, Hartford.

Nite Life in Paris—Gayety, Buffalo; 15-16, Geneva; 17-18, Oswego; 19-21, Schenectady.

Parishan Flappers—Irrving Pl., N. Y. C.; 15, Empire, Providence.

Just Pass—Gayety, Montreal; 15, Howard, Boston.

Radium Queens—Lyceum, Canton; 15, Grand, Akron.

Record Breakers—Gayety, Boston; 15, Plaza, Worcester.

Red Hots—Grand, Akron; 15, Gayety, Buffalo.

Round the Town—Strand, Washington; 15, Academy, Pittsburgh.

Scal Maids—Empire, Brooklyn; 15, Trocadero, Philadelphia.

Speed Girls—Howard, Boston; 15, Columbia, N. Y. C.

Sturdy Widows—L. O., 15, Gayety, Minneapolis.

Step Along, Hudson, Union City; 15, Irving Pl., N. Y. C.

Step Lively—Empire, Chicago; 15, Cadillac, Detroit.

Step On It—Gayety, Kansas City; 15, L. O.

Stolen Sweeties—Star, Brooklyn; 15, Orpheum, Peasack.

Sugar Babies—Lyric, Dayton; 15, Empire, Cincinnati.

Wine, Woman and Song—Empire, Newark; 15, Star, Brooklyn.

BRITISH FILM FIELD

(Continued from page 6)

mand" are another new feature for this country.

Floor space is 210 feet by 105, with a ceiling height of 45 feet, tank 40 feet square and more sun, spots, merces and Kleigs—from Germany—than could be counted. One end of the studio opens out to the lot, and carpenter's shops, prop. stores, plaster shops and lump stores run down one side, with sliding fireproof doors onto the floor.

Heating is by electric pipe radiators, cooling by air washing. The plant is 18 miles from town and has a railroad siding of its own.

All around it is the best piece of studio building done here yet.

What's to Come?

There are a lot of British films, made this year, that have not been seen by anyone so far but their producers. Few of the companies which got money from the public around a year ago have put anything on the screen. In one or two cases there is going to be some dust flying when they do.

Whitehall Films, the first to get public money, has made a couple of pictures. "The Girl in the Hat," has three; British & Dominions, two; Welsh-Pearson-Elder, three, and the Blatner Co. one. None of these companies seems in any hurry to show what they have done. Possibly they are waiting for the shorter release period to commence in January.

Coming and Going

Whitehall Film Company making comedy shorts.

Jack Edwards, sales manager, Ver-satile boys, these salesmen, ain't they?

Colonel A. C. Bromhead, now qualifying as an exhibitor, has been elected to the South Midlands Branch of the Exhibitors' Association. Bromhead, who has been president of the British & Dominion Association, will possibly be a future candidate for the like post in the C. E. A.

Herbert Wilcox, with W. Henderson-Cleland, chairman of British and Dominions Company, left early this week for New York with prints of "The Bondman" and "The Triumph of the Scarlet Pimpernel."

Both are likely to go through the new J. D. Williams' company for American release.

G. Bernard Shaw is to do another talker for Fox Movietone. Jack Connolly responsible.

A. B. Abrahams is financing the film production of "The Young Woodley," which Thomas Bentley is directing. Robert Irvine, lead

London as It Looks

(Continued from page 2)

can call on a film man without losing caste, if one has one, which one hasn't, thank God. And, when an intelligent man like Herman Starr talks about the future of the industry, surely it is a good story.

On the day before the opening of "The Jazz Singer," there was actually a luncheon party of film critics to protest against my writing about talkers. Do not these people understand that most write a lot of dreary technical stuff that is of no interest to the public whatsoever?

They always miss the human story. Scarcely one knows the heads of the industry personally. When they meet them, if they do meet them, they sit cap in hand and cannot talk to them on equal terms, frankly and truthfully.

Save Me From Film Work!

Then there is so much trade politics in all the business. The public don't care about it. When I think of the way certain critics tried to sneer at "The Circus," which is the greatest entertainment I have seen since "The Gold Rush," I am appalled.

Mind you, I would rather be a curate than a film critic. After all, if I sleep at the first night of a play, people do say, "My God, he's gone to sleep." In a picture palace, they wouldn't notice. It wouldn't be worth while.

Noel Coward Preferred

The only other thing I have to say about the talkers is that if you Americans keep on sending over here any more of your voices, Bunker's Hill will be wiped out, White Plains will be forgotten. The nasalism must stop. This raucousness must end. I prefer Noel Coward!

Bee Lillie Takes the Knock

Ivor Novello condescended to appear at the Palladium sacrificing his great art for money only to find that the public knew it was the bunk.

The next week, as Beatrice Lillie received \$1,500 for a week's rest I thought, of course, that Noel Coward was writing something specially for her.

No, she did a lot of old Mase Gay stuff and got the bird. They cut out one of her numbers, and did not take up the option of a second week. All sorts of explanations have been made. The truth is that revue artists must not condescend when they go into vaudeville.

Herb Williams Teaches Sultan

Herb Williams passed the test, though. The Sultan of Muscat and Oman went along, the other night, to see his show. As he does not speak English the foreign office had to sort out the plays that he could understand.

Williams did not know he was in the house and no one could have told him. The Sultan looked just like one of those black law students.

Still, I watched his face while Herb Williams tried to live up to his title, "The Funniest Man in the World."

The Sultan first laughed out loud when Williams sat down on the screw of the piano stool. He grinned, though, when Herb Williams hanged the conductor, and he showed satisfaction when Herb hit the conductor over the head with a cricket bat.

In fact, he and his Grand Vizier, who was present, are thinking of learning cricket specially, so they can do it to the local band.

I wrote down the Sultan's name for Herb afterwards. I told him where Muscat was, and I said I would write you about it.

Then, after supper, I met Herbert Williams playing bridge with Archie de Baer, his manager.

"Ah," I said, "the funniest man in the world playing bridge with the funniest manager in the world."

The Grand Old Men

Henry Arthur Jones was 77 a week ago. Gordon Selfridge went up to tea. So did the Jones' grandchildren. And so did I.

There was a charming letter from Barrie pinned on the mantelpiece and all sorts of telegrams. A birthday cake was cut, and after we had gone the family shut themselves in while two of the grand-daughters acted a scene from one of Jones' comedies to the dear old man. "No critics allowed," was the order.

Henry Arthur was full of memories. He sent you all greetings. He is an old friend of America's, and, in spite of his illness, as happy as a boy.

Then, at supper, I learned that Pinero, who is 73, is writing a new play with a sort of Jekyll and Hyde plot. He is 73!

I don't know who will follow these old men. There is no one like them today. Jones, Pinero, Shaw. Even Barrie is 68. Galsworthy, the youngest of the great ones, is only 61.

Then come a lot of mutts.

Lillian Sees It Through

It was announced that Constance Collier had left the cast of "Taken By Storm," the new Ivor Novello play in which Ivor will star, because Jed Harris wanted her for New York. Managements make pronouncements like that. Then, it turned out that, really, she was going into "The Mollusc" with Joe Coyne, who played the part in New York exactly 20 years ago with Alexandra Carr. Then they said that Lillian Sees it Through was taking Constance Collier's place with Ivor. Then it seemed that Ellis Jeffreys had left. Now, Lillian Brathwaite is to have a go.

It is strange how these leading ladies walk in and out. The drama is like a bargain basement.

Delicious Comedy Acting

We had three first nights last week, three new London managements, in fact. Leslie Faber and Ronald Squire, with the Wyndham family as partners, appeared with Yvonne Arnaud in "By Candle Light," an adaptation from the German, which Gilbert Miller has bought for New York and for which he wants Leslie Howard in the Ronald Squire part of a valet who takes his master's place.

It is not a good play, but it is very amusing. Herr Graham's lines are better than the plot. All three stars acted in a perfect comedy vein.

A Star Comes Back

Then, the next night, Matheson Lang opened his management with "Such Men Are Dangerous," which, when called "The Patriot," cost Gilbert Miller \$175,000 in five nights in New York.

Frankly, I am nervous about Lang now. He had a fine presence and a fine voice, but how slow! I wonder if you get provincial when you go on tour for three long years.

Besides, Charles Laughton played the same part in "Paul I," another version of the same story, last year. These actors must not have themselves compared with Laughton. No, not one of them. Besides, the play was clumsily produced.

There were cheers, of course. We were all delighted that Lang was back. But it was more a case of "Auld Lang Syne" than anything. I hope it will be a success.

"Frank Cellier" in the Lights

Then, the night after that, Norman Loring, who is Marie Tempest's son, tried to make Frank Cellier a star. When he saw him in "The Man With a Load of Mischief" in New York two years ago he promised him the chance. So, Cellier had his name out in lights at the Apollo and they staged "The Lord of the Manor," by John Hastings Turner.

No, I do not think so. I hope so. I like these people to try. It is easily a fine play.

Havana Chatter

By RENE CANIZARES

Havana, Oct. 5.

City all dressed up for the Spanish-American War Veterans at 30th annual camp next week. From 10,000 to 15,000 veterans and their families will visit the island. The Cuban Government is co-operating on the entertainment and special parades, excursions, shows, etc., will be put on for the veterans. The Rough Riders will visit San Juan Hill in Santiago de Cuba.

Hotels and bars are doing capacity business. California Veterans arrived a week ago.

Gene Austin here last month with his wife and a party of friends on his private yacht. After a few days here they sailed for New Orleans.

Boris Saphiro, Lithuanian actor, 18, who claims he talks seven languages, sings and dances and impersonates, was given the razz at the Campomoro theatre on his opening performance. His contract was cancelled immediately to avoid a riot.

Jimmy Bigelow, billed as the Banjo King, spent two weeks in Havana and played a week in Campomoro theatre. He also broadcast from PWX.

Dan Vila, manager of Montmartre cabaret, arrived yesterday with eight kings and queens for the show of his cabaret. Among the girls is an acrobatic dancer from Chicago, billed as Lorne.

Chatter in Nice

By Frank Scully

Nice, Sept. 27.

Maurice Chevallier, due in Hollywood next month, and Sacha Guitry, down for a trans-Atlantic flight of fancy in November, have been taking a long breath here before the big leap.

Chevallier's home is in Cannes. Not Cannes really, but La Bocca, the wrong side of town. After loafing for a month to clear his head of 300 consecutive performances in the same act at the Casino de Paris, he warmed up his pipes at a gala at Cannes the other night. Drew 50,000 francs for the night, about \$2,000. Boxes went as high as \$40.

This, with Paramount's two-year contract in his pocket, made him feel mighty cocky. Harry D'Arrast will direct his first picture, which, according to Lasky, who signed this prince of Parisian song and gesture, will be a musical comedy. Chevallier's chance to sing some of his song hits. If he sings what he sings over here you couldn't mail the translations from Hollywood to New York on asbestos paper.

Movie matters in Nice, with production ideas, however, still back in the Middle Ages, are brightening up. Ingram's "Three Passions" is in the cutting and titling stage. Perret's "Possession" is nearing the end of its shooting schedule and Constance Talmadge is due to start on "Venus" in a few days. All this at Franco Film studios.

Other places are not doing much, though Machin is trying an original picture titled "Beasts Like Men." This title isn't to be read as a simple declarative sentence. The story has to do with a cast of monkeys, chimps and hens, and Machin is a rave at making them imitate any \$1,500 a week movie actor ever born.

Karl Kitchen, Broadway chatterer, has been sipping cocktails at Cap d'Antibes, which seems to be the paradise of every playwright, critic, hooper and show girl. Shaw left after six weeks there. Said he hated the place as there was nothing to do but swim. And there isn't. For a non-drinking vegetarian, especially if you bring your own wife. It was Shaw's first visit and maybe he hated it so much he'll come back.

Promoting Plane Travel

Exploitation goes new to these eyes is being pulled by an airplane outfit down here. Each time a crack train pulls out a plant picks it up, races past it so low that all the passengers can read every letter on the wings. Then the pilot, awings skyward, circles around behind the train and shoots past again at a low level. He does this four or five times and then waves farewell.

It makes the de luxe train look like a stationery bathtub. Since all the passengers can afford to travel by plane if educated to its speed and safety, the racket drives the train. Then the pilot, awings them ditch the train for faster travel on their next trip.

Father of Robot Claims Flexible Sound Device

London, Oct. 9.

Albert Roberts, an inventor here connected with the Illusion business, claims to have perfected a device to make the voice travel about the screen in talking pictures. Roberts is the inventor of the mechanical man now showing at Maskelyne's theatre.

Last Sunday's roto sections in New York carried photos of Mr. Roberts' mechanical man, which he dubs Roberts' Universal Robot, or "R. U. R." The play which first dealt with the possibility of mechanical men was "R. U. R." by the Capeks of Bohemia.

Paris Chatter

(Continued from page 2)

Gloria Swanson, denier a local report he is abroad to appear in a picture, says he is in France as the foreign press representative of Joseph P. Kennedy.

Edmond Greville is quitting British International to produce "Minuit" (Mid-night) for an Anglo German company, to be made in France with Yvonne Yanger in the lead.

A season of two months of Russian opera is listed to begin at the theatre des Chateaux Elysees in January, ends the rumor of vaudeville again this winter there.

Harold E. Tillotson, youthful impresario, formerly directing Noble Sissle symphonies at the Ambassadors here, has quit the orchestra and is returning to New York this week. The Sissle band has dispersed and the colored conductor is back in London.

The fall opening of Longchamp, Paris' most beloved race track, drew out the leading personalities of this city but did not tempt the dressmakers to send the mannequins with their latest creations.

Always in the past, Longchamp was no concentered Longchamp, particularly at a seasonal opening unless the gorgeous models were slinking in and about the crowd. The sky was slightly overcast which may account for it.

Another sign of the times indicating that Montmartre's popularity is slowly but surely waning is the closing of the Grand Depot, meaning the dead rat. This establishment, which formerly occupied the coveted spot—rue Pigalle and the Place—very heart of the hill section, has closed for the first time in its existence which dates back long before the war.

A small sign says that the place will reopen in the near future, being newly decorated. But the pessimists point out that the month is mostly gone and as the proprietors haven't started work on the place it would not be a surprise if it remained shut.

South Africa

By H. HANSON

Cape Town, Sept. 7.

Opera House is dark. Cape Town is not to have a gala season this coming season according to the decision arrived at by the Publicity Association.

Two big weeks at the Tivoli with an excellent bill headed by Will Fyffe.

Fyffe sailed today for England. Jane Dillon, American male impersonator, opens in Johannesburg. Zena Dare Co., due next week.

All suburban cinemas report business satisfactory.

Johannesburg English actress Sybil Thorndike and her company at His Majesty's with "Saint Joan."

Revue "Hit the Deck," Empire. Orpheum, bio-vaude.

Bijou, pictures.

Local and suburban cinemas doing well.

Morris Davis, more familiarly known as "Brother Pio" to hundreds of artists who have visited this country, died Aug. 7. His association with the Profession dates back to 1896. His well-known figure at the railway station meeting artists appearing at the Empire was a welcome to Johannesburg.

Plans for a theatre to occupy a whole block, also a super cinema, and bio-vaude theatre to cost 3,000.

A native Tom Thumb is in Johannesburg. He is 22 inches high, weighs 44½ pounds, and is 66 years old.

Natal

Criterion, bio-vaude.

Theatre Royal, bio-vaude. New municipal regulations make it a punishable offense to annoy neighbors by playing gramophones, pianos, and other musical instruments, and the use of loud speakers. Even fireworks being set off are prohibited.

Egypt

By EDWARD ASSWAD.

Cairo, Sept. 20.

Last program performed by Lydia Johnson, a play consisting of Murtilla, Nelson and Markoff, Su-lange and Nildin, the Ferri's, Eight Jackson Girls, Duo Mennis, Bellekens, and Vandok.

A new Greek company under direction of Marica Coteopoul played the Karsal theatre. Company includes M. Papageorgiou, Mme. Vassilou, Popi Hadzianayiotou, Vassili Logothetidis, Mrs. C. Myrat, L. Leandrou and F. Yannopoulos. Plays performed were "Le Noceur Immacule," "The Plute," "L'Amoureux de la Bergere," and "Cheri de sa Concierge."

Management of the Kit Kat (cabaret) held a fashionable soiree with a show including Miss Bepa and Juliette de Ritter. Charleston imitators received an ovation.

Other artists who played here are the Eight Jackson Girls, Mirka Alma, Duo Slaclof, Russian dancers: Bella Biro Sisters, and Carmina de Sevilla, Spanish dancer, has returned.

Film d'Art Egyptian company is preparing an all-Egyptian comedy picture.

Ramesses Films is doing "Zelnab," by Hussein Bey Helikal, editor of Assiassa, important Arabic paper.

Condor Films, directed by Ibrahim Luna, has produced a film named "A Catastrophe in the Pyramids." Egyptian actress, Fatma Rushdy, is in the lead role.

Sonia Pili, under direction of Lady Inshan Sabry, has prepared a film entitled "The Victim."

Amin Atalla Film Co. turned out a comedy called "The Sea Laughing."

Naghib Effi Rihani will rejoin his wife's, Mme. Badia Massabny, company. Play in project is entitled "Yasmina."

An agreement has been entered into between Youssef Bey Wahby, director of Ramesses theatre, and George Abiad, through the intervention of His Excellency Mohamed Mahmoud Pasha, the Prime Minister, who offered a subsidy of 4,000 Egyptian pounds.

Sensation of dramatic plays will reach its apex due to the association of these two artists.

London Chatter

(Continued from page 2)

turned into a national memorial by her daughter, Edith Craig, to whom it was willed.

The net profit for the year for the Theatre Royal Theatre, Drury Lane, amounted to \$220,000. Directors recommended a dividend of 50 per cent, and a bonus of 2 per cent, less income tax. The current attraction, "The Show Boat," broke the house record the week ending Sept. 22, \$32,000.

Finding time hang heavily between the two shows at the Palladium Sept. 27, two members of the Fong Ling Chinese team of acrobats started to beat each other up, with the result one was taken off in an ambulance and the other to the police station.

William J. Wilson is back in London, after several years' absence and is producing J. L. Sachs' revival of "The Lilac Domino." He staged the original production for Sachs some 10 years ago. The revival opens in Cardiff and comes to London Oct. 22.

Charles Cochran says there has not been a single unoccupied seat for any evening performance of "This Year of Grace" since the opening. The receipts do not vary \$25 a performance.

Ice and Heat

Now that the Palladium is giving its patrons free ice water, the Alhambra is prepared to rent out umbrellas during the hot stage. Who knows, perhaps this fall they may even turn on the heat in the theatres (that is those theatres with heat) before a given date set by the directors in event of a premature cold spell!

The Duncan Sisters, presented by Jack Buchanan, will stage their "Topsy and Eva" show at the Gaiety in October. The sup porting cast includes Winifred Davis, Sylvia Cecil, Daphne Glenn, Kate Overy, George V. Platter, Harold Duncan, John Kelly, Percy Cahill, Burns and Johns.

After running over a year at the Kingsway, "Marigold" closes Sept. 22. A new play will be staged there Oct. 3, "Thunder on the Left," with leading roles assigned to Angela Baddeley, Michael Balfour, Lawrence Anderson, Harcourt Williams will act as producer.

SAN FRANCISCO

Imperial

A little too much dancing on last week's bill. Capacity business again with the brand of Bert Levy vaude continuing strong. Opener a straight dancing act by Light and Daugherty, couple of University of California booties just starting out. Boys are clean cut and know their steps.

Michel, juvenile xylophonist, rapidly getting into the young man class, finished turn. Plays with considerable feeling from classical to jazz.

Ernesto, Chiquita and Paquita, "Flash" Spanish dancing revue, on third. Couple (man and woman) do a ungo. Then a solo Spanish ball dance by one of the gals. Castanet stepping followed and then a fan number, with the trio on for the finish. Act is nicely dressed and offering well received.

Fox (Bozo) and Fern, comedy team, with Bozo doing a dumb comic and gal doing straight. After comedy opening Fox answers gals questions by writing them on slips of paper. It drew laughs. Does funny pratt falls and hoofed all over stage, showing versatility. A finished comedy act, and deserved spot.

Manuel Marcias, wire walker, closed and held 'em in, with frequent interruptions by applause. He works in a tux. "Gouss" bit on the wire particularly good. Marcias is a past master at wire walking and balancing.

"The Fortune Hunter" screen feature. Edwards.

Cast for "The Dybbuk" at the Temple Oct. 29 includes Irving Pichel, Carolyn Anspacher, Sam Hayes, Wendell Phillips, Charles Levison, Alice Renebone, Ralph Cain, Manuel Snyder, Leon Wachman and Paul Bissinger. Nahum Zemach directing.

Cast of Duffy's stock production of "My Son," starring Marjorie Rambeau, opening Oct. 14 at the Alcazar includes Ben Taggart, Louis D'Arcy, Marguerite Allen, Dorothy Detru, Walter Law, Stuart Wilson.

Frank Castle is in charge of the orchestra at Duffy's new Dufwin, Oakland.

"B. B. B." for several years m. c. at Coffee Dan's, Los Angeles, came here to switch jobs for two weeks with Frank Shaw, for years in similar berth with the "Pacific Coast institution" in this burg.

Capitol, under lease to Jack Brehany, is second local legit house to eliminate six-day week recently granted local musicians.

Samuel Levin, former circuit operator, after eight months of idleness, felt the urge to again be an exhibitor and close deal with Ackerman, Harris & Oppen to retake for personal operation his three neighborhood picture houses, Alexandria, Coliseum and Balboa.

Florence Oakley, wife of Lewis Stone, is replacing Charlotte Walker in "The Royal Family," at the

Geary. Miss Walker's mother is ill in Texas.

Two screen comics are appearing currently at Market Street houses. Harry Langdon is at the Warfield; and Sammy Cohen at the Granada.

"Kongo" is set to go into the Capitol Oct. 21.

SAN DIEGO

By LON JEROME SMITH

Partage—Vaude-film.
Savoy—Stock.
California—"Night Watch"—show.
Balboa—Vaude-film.
Superba—"Terror," wired.
Mission—"Tenderloin."
Cabrillo—"Docks of N. Y."
Plaza—"Tempest."
Broadway—"Actress."
California—"Blonde Saint."

Good bills and business all around. California and Pantages preparing to wire. Will give four wired houses. Superba and Plaza already set.

Liberty got a bump when the city council was told by two critics on the local police force that the show was too rough—"not conducive to good morals." The Liberty's been handling the sailor boys some red hot stock burlesque and the council ordered the theatre's license revoked.

New theatre for 7th and B streets, seating 4,200. Will be leased by Fox for West Coast.

OAKLAND

By WOOD SOANES

Henry Duffy, setting Oct. 8 for the opening of his new Dufwin here, assigned Alan Ryan as manager. Ryan is a brother of J. Richard Ryan, for many years manager of the Fulton.

Oct. 27, new West Coast called the Oakland will open, with Frank Newman as manager. Bob Harvey, the T. & D. manager, replaces Frank Whitbeck as general p. a. for the W. C. circuit in the north.

Fulton reopens Oct. 14, 10th anniversary under Geo. Ebey's management.

"Appearances," the drama by Garland Anderson, negro bellhop, produced in New York with the aid of Jolson and Belasco is to have a week's run at the 12th Street starting Oct. 15.

ALBANY, N. Y.

Stanley Company has begun a \$100,000 neighborhood house at 1030 Madison avenue, known as the Pine Hills section. Capacity of 1,500, as large as the chain's downtown theatres.

Majestic, playing Mutual burlesque, will close after Dec. 1. Oliver E. Stacy, manager, announced. Reason is high rent asked for renewal of lease. It is understood the rental on the property has been raised 100 per cent. Lease expires Dec. 1. The Majestic is one of Albany's oldest theatres and independent houses.

VARIETY BUREAU WASHINGTON, D. C.

416 The Argonne
1629 Columbia Road, N. W.
Telephone Columbia 4630

By HARDIE MEAKIN

Belasco (Shubert)—"Olympia."
National (Brangler—Rapley)—"Wings" (4th week).
Pols—Dark.
Gayety—Stock burlesque.
Strand—Mutual burlesque.

Pictures
Columbia—"Dancing Daughters."
Earle—"Wedding March."
Fox—"Mother Knows Best."
Keith—"Tenth Avenue."
Met—"Singing Fool" (2d week).
Palace—"Cameraman."

Universal's Rialto reopens Friday after several weeks of darkness with U's "Lonesome" and sound.

Columbia is now, also, in the sound class, beating Rialto by just a week. "Dancing Daughters," with Hearst campaign behind it, is the feature.

Keith's, switching to grind Sunday, cancelled the straight K-A acts booked and has a unit.

Lawrence Beatus, for 13 years manager of Loew's Palace, during which he married a local daughter of a Washington furrier, has now disposed of the home here and has his family with him in the new job in the Loew Manhattan offices.

Columbia is playing two Movietone shorts for its first week of sound, Leo Beers and Marlon Harris. House is also playing the Movietone News, making three now offering the film that "speaks for itself."

Al Jolson in "The Singing Fool," Warner Vitaphone, is in for five weeks at the Met, unless the bottom drops out—and it doesn't look as if it will here in the old home town of Jolson.

National is holding the road-showed "Wings" for a fourth week as Cohan's new "Whispering Friends" was cancelled at the last minute. Another gap in the legit is also ahead for the next week. National has booked in another film "Simba," previously here, to fill that one in. Pols's with McIntyre and Heath likewise cancelled, went dark.

KANSAS CITY

By WILL R. HUGHES

Mainstreet—"The Whip"—stage show.
Loew's Midland—"While City Sleeps."

Newman—"Caught in Fog."
Pantages—"Midnight Life"—vaude.
Globe—"King of Kings" (2d week).

Uptown—"Phyllis of the Folies" and stage show.
Plaza—"Street Angel."
Gayety—Mutual Bur.

A warrant charging child abandonment against Sayre Deering, former dancing partner of Mae

Murray, was recalled and the complaint dismissed by the county attorney's office on request of Mrs. E. F. Borgello. Deering's former wife, who had caused the complaint to be issued. It was reported that an understanding between the two had been reached, and Deering promised to continue to support his twin daughters. He stated that the case had been misrepresented to the prosecutor.

Louis Lazar, here for several weeks supervising the reopening of the Newman, has gone to Boston, where he will have the management of the Metropolitan for Public.

Louis Finsko, former manager of the Alabama, Birmingham, has been transferred to the local Royal for Public. House will open soon with "Singing Fool."

"Ace," dramatic and picture reviewer for the Journal-Post, and co-author of the feature column "Lobbying" for the paper, also has a column, The Movie Man, questions and answers feature. In addition to these duties he answers movie questions by radio over KMCB each Wednesday night.

Plaza, town's newest and one of its largest suburban, opens Oct. 9 with "Street Angel." Managed by Jack F. Truitt. Two free automobile parks.

BUFFALO

By SIDNEY BURTON

Shubert-Tech—"Good News."
Erlanger—"Kindling."
Buffalo—"Tempest."
Hipp—"Our Dancing Daughters."
Great Lakes—"Singing Fool."
Lafayette—"Uncle Tom's Cabin."
Court Street (stock)—"Able's Irish Rose."
Gayety (Mutual)—"Chicken Trust."

The Appellate Division of the Supreme Court this week practically refused a ruling defining the powers of the Mayor of Buffalo to grant children permission to appear on the stage. When the Children's Aid Society here last fall lodged a complaint with the mayor regarding the appearance of a minor with the Court Street Players Mayor Schwab after investigation allowed the child to continue the week. On an appeal taken to the Appellate Division for an order defining the rights of the mayor in the matter, the higher court ruled that inasmuch as the child had finished out the week ago the question was now merely an academic one and consequently refused to go into the issues.

That Buffalo will have a permanent Polish theatre became known when the Fillmore, formerly pictures, was leased by a group of Poles. For over ten years a group of Polish actors has been appearing in the Polish section with scant financial success. A wealthy Polish widow is reported back of the movement.

Charles McLeary, former assistant manager of Loew's State here, will occupy the same berth in the new Providence, R. I. Loew house which opened there Saturday.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Excess Baggage."
Broad—"Final Film."
Proctor's—Vaude—"Just Married."
Loew's—Vaude—"River Pirate," wired.
Newark—Vaude—"Kelly"
Moskowitz—Ship wired.
Branford—"Water Hole," stage.
Fox—"Street Angel" (6th week), wired.
Rialto—"Lilac Time" (silent) (2d week).
Castol—"Night Boat."
Goodwin—"Women Talk."
Empire—"Wine, Women, Song."
Orpheum—Films.

Loew's State opens this week with sound, using "The River Pirate." First time in several years Fox picture played State. Shorts next week.

Operators have finally signed three-year agreement on sound question. A \$95 scale, 15 over present scale for silent films; four men at all times at Moscovitz and Terminal and for any fully synchronized show anywhere; three men at Branford, three for a party synchronized show. After Dec. 1 four men in all houses equipped for sound whether the apparatus is used or not.

This means that regardless of the price of the film a sound picture will add about \$250 to the weekly nut.

William Phillips back as manager of Loew's State and former manager, Grotte, at Fairmont, Bronx. Phillips went to his home in Portland, Ore., and it was understood he was through with managerial duties but Loew induced him to come back.

Newark has returned to seven acts. Last week the house had one and the week before five.

Capitol has been running a picture "The Penalty" (2,000 feet) made by the Star-Eagle to teach the need for safe driving. Manager Louis Gilbert neatly ballyhoosed it.

Edward Sothern Hipp, critic of the Sunday Call has been barred from the Shubert and Broad by M. S. Schlesinger. It is understood that Hipp's review of "Billie" was cause. Hipp took occasion to bring in the names of the Shuberts in his criticism although it as a Cohan show and that is believed to have offended Schlesinger. A couple of seasons back Hipp was the white-haired boy in Schlesinger's houses and he broadcast reviews or rather puffs of the attractions for Schlesinger each week. Of course this had no connection with his Call reviews which were independent. Last spring it is said the love feast began when a cloy a hit Stevens. Hipp was persona non grata to the Fabians but the paper backed him up.

Sanford, Irvington is reinstating its m.c. policy, dropped through the summer. A L. Stevens, formerly band leader at Branford, new m.c. Ray Nichols and band have returned on stage.

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Pantages

A balanced lineup of rapid-fire vaude at Pantages last week. Niles and Mansfield in zippy domestic skit wowed next to shut and set a hard pace for Alexandria and Olsen to follow, but they got over. Emil Knoff and Brother opened, with Knoff pulling his piano solo as prelude to some nifty slow-motion acrobatics and strong-arm stuff. Good as an opener.

Burns and West, blackface comedians, accelerated the tempo in the deuce spot, grabbing a few laughs with old gags.

Rogers Revue just missed by flopping to a dead finish after a whirlwind workup. Two men and three femmes, including a nifty team of tap hoppers.

Niles and Mansfield copped with chatter, making a fast tempo. Alexander and Olsen, three men and a femme, beside ringing in about half the personnel of the entire show, and new here, and did well. Slapstick humor with old burlesque gags, but held for 40 minutes. Good show, good house.

William Powell will replace Arnold Kent, in the auto accident last week, in the Cooper-Schoedsack production, "Four Feathers."

Nick Grinde, elevated to first directional aide to C. E. De Mille for "Dynamite" for M. G. M., will occupy the same position on the De Mille staff as the late Frank Urson.

Orpheum

Irene Franklin was all that saved the otherwise lightweight bill of fare. First appearance here of Violet Bache, exotic beauty brought from Paris by the Gamble Boys, also helped some to balance of stuff was just ordinary.

Mack and LaRue opened with a skating act; acceptable and belonged where spotted. Rosalind Ruby, shop girl put donna, and the "Cine spot and a pleasing enough voice.

William Desmond in a sketch, "The Right Man," gave him chance to characterize old man and recite couple of actory speeches but otherwise unimportant. Took a curtain call and introduced blonde girl, who, as secretary in casting office, almost stole the act. Mrs. Desmond, James Kelso and Belle De Mond in song and patter with some hoofing, fairly diverting. Smacked so much of old time vaude almost a novelty.

Gamble Boys, with Miss Bache and Del Faust, acrobatic dancer, next. The girl is tall, olive skinned and graceful, with a pair of big come-hither eyes. Her stepping and contortionist stuff acceptable but she gets over largely on her beauty and personality. The Gambles did their usual four man jazz band turn, going over as well as always and Del Faust proved an expert split comedian.

After the news reel, Ryan and Lee came on as a couple of Bowery Dictionary hounds, packing plenty of laughs in their chatter.

Miss Franklin, with new songs, stopped the show. The mob kept her coming back until she ran out of new material and began reminiscing with some of the old favorites. She was no better and better looked like a million. Jerry Jarnigan at the ivories a help.

George Jones and Stanley Hull shut, doing a little of everything. Acrobatic collusions as much as it's a wonder they stood up under them.

Scott Darling is aiding William



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Conselman in writing "Listen, Baby."

Pete Smith, director of publicity for M-G-M, and Joe Cohn, general production manager at the studio, returned from a two-week stay in New York.

Carl Laemmle, Jr.'s trip to New York is postponed until after the final editing of "Eric The Great" and "The Last Warning" is completed. These will be finished about Oct. 15.

May McAvoy will play opposite Monte Blue in "No Defense," by E. B. Davis, which Warners will put in production near the end of the month. Lloyd Bacon directing. Robert Lord wrote the scenario. Leo Moran is cast.

Raoul Walsh, Fox film director, is in a Salt Lake City hospital, suffering from an injury to his left eye and cuts about the face. Walsh was injured when a jackrabbit, blinded by lights of the car in which the director was riding, leaped through the windshield. The accident occurred on the highway near Cedar City, Utah.

West Coast Theatres will open three new houses in California during October. Oriental in Oakland, seating 3,000, starts Oct. 27. This house will play first runs and Fanchon and Marco Ideas. T. & O. Oakland, formerly playing these shows, will be a long run house and wired. Policy of the Grand Lake, Oakland, will remain the same as at present with first runs and specialty stage shows.

Other two houses will be El Centro in El Centro, Oct. 19. Seats 1,800 and be straight pictures. Other house at Riverside will also seat 1,800 and play straight picture policy, opening Oct. 26.

Brox Sisters have signed for a stage presentation at Warners Hollywood during the run of "The Singing Fool," opening Oct. 8.

George Raft, dancer, signed with Fanchon and Marco for 14 weeks, through Bill Perlberg of local William Morris. Raft, formerly with Texas Guinan in New York, will appear in Texas act at Loew's State, L. A., week of Oct. 12.

Clarence Brown, film director, ill at his home in Hollywood with influenza.

John Philip Sousa will open a series of band concerts here Nov. 12. He is bringing with him as soloists Marjorie Moody, soprano, and Winifred Bambrick, harpist.

Ham Beall was elected Chief Hi-Hatter for the coming year at the annual meeting of the Hi-Hatters Association of local theatrical press agents. J. M. Lamborough is assistant Chief Hi-Hatter; Frank Bruner, treasurer, and P. A. Swope, secretary, were re-elected.

Melville Brown, Pathe director, completed shooting of "Germinde" one day under schedule. Dialog was keyed to the action before the cameras. Brown's writing of the titles as he shot, facilitating synchronization.

Walter Hiers will leave Hollywood again for tour of Public houses, opening in October in Denver.

"The Patriot" follows "Wings" at the Criterion Oct. 11.

Princess Pat, lame lioness used in pictures, booked for Orpheum tour on the west coast.

Mary Radlova heads east of "The Jazz of Patriotism" anti-war play by Panny Bixby Spencer at the Regan, Oct. 15.

Hollywood Theatre Mart's second production will be "The Graven Image," by David Teagle early in November.

The city planning commission of Inglewood, suburb of Los Angeles, is out for suppression of billboards. It has taken steps toward a local ordinance to eliminate them.

The Los Angeles Repertory Theatre Association will bring the New York Theatre Guild players to Los Angeles. The Guild will present

"John Ferguson," "Ned McCobb's Daughter," "Second Man" and "The Doctor's Dilemma," beginning April 20 at the Los Angeles Playhouse. Guild guaranteed eight weeks. First western appearance at El Paso, Texas, April 13, remaining a week. After four weeks here, it is planned to take them to San Francisco for the remaining three weeks.

The Los Angeles Repertory Players will make their debut November 13 in "The Silver Cord." The Repertory idea has met with considerable subscription support, particularly among Hollywood film colony.

Erlander's Mason theatre, dark since the close of "Running Wild" Sept. 15, will continue dark indefinitely. "The Marriage Bed," which follows "The Squall" at the Belasco, will use the Mason stage for rehearsals.

Umberto Gala, Italian screen actor, and dancer of the Gala Co. Rome, is in Hollywood to try pictures.

Sam Wood has returned to the M-G-M studios following an operation and resumed directing "The Little Angel."

Abc Stern is in New York where he went to meet his brother, Julius, who returned Oct. 15 from Europe.

Adelaide Hellborn will do the adaptation and continuity of Merwyn LeRoy's next for First National, from Robert S. Carr's magazine story "The Bluffers."

After refusing a double for what was considered a hazardous knife throwing scene in "The Apache," Warner Richmond, screen actor, was painfully injured in both hands by a falling arc lamp at the Columbia studios in Los Angeles, Oct. 3, putting him out for several days.

On the same day in the same studio, Betty Ross, extra girl, backed off a parallel and cracked a rib. Just outside of the studio Lilly Taylor, 12-year old Hollywood kid, was struck by a studio truck while skating. His left leg was broken.

Archie Stout, Par Akeley cameraman, was operated upon for appendicitis Oct. 1 at Hollywood Hospital, Los Angeles.

Earle Hughes, now playing in "Ritzky Rosie" for F. N., is often mistaken for his brother Lloyd, who had spent three years in the "South of France" as a convict. The resemblance is so great that some of the old timers think Lloyd has returned to the lot.

Maurice Leloir, technical director for Douglas Fairbanks, received a dislocated shoulder when he was thrown from a truck at the Columbia studios in Hollywood Oct. 3, while on his way to the United Artists studio. He was taken to the Good Samaritan hospital.

Harry Lustig, western division manager, Warner Brothers exchanges, who strained a tendon in his right foot, is around.

Mrs. F. O. Collins, inspector, Co-operative Film Exchange, Los Angeles, struck by a truck and received a fractured right hip and foot.

Phil Gersdorf of the Pathe publicity staff was elected as chairman of the Wampus credentials committee, replacing Everett Klineberg who recently became president.

Chesterfield Productions, Lon Young supervising, is making "South of France," directed by Charles J. Hunt. Principal players are Carmelita Geraghty, Philo McCullough, Edouard Raquello, Lewis Sargent. The company has taken offices in Metropolitan studio.

Trem Carr has delayed for three weeks due to appendicitis. He is directing a production on "Ships of the Night" for Rayart release. She is to be starred. Starting about Oct. 25 at Sennett Studio.

Paul Scofield at Universal is adapting story of "Little Miss Satan" for Laura La Plante. Directed by Wesley Ruggles.

Samuel Freedman has established production headquarters at the Trec Art building, where he will make pictures for the independent market.

Educational studios closed negotiations for installation of sound recording equipment to be used in all their future short subjects.

Ray Taylor directed "The Final Reckoning," 12-episode serial, for Universal, in 21 days, which establishes a record for time in making a picture of this kind. The usual

schedule for a 12-part serial calls for four to eight weeks with one man directing.

Edward Everett Horton will open in "On Approval," at the Vine Street Oct. 9.

William Yergian, 25, Hollywood violinist and orchestra conductor, probably fatally injured Sept. 30 when his auto plunged over a cliff on Mulholland highway, near Hollywood. He was taken to Orthopedic Hospital.

Ill health has sent Mitchell Fitzer, operating houses here, in Buffalo and in Kenmore, to a Battle Creek sanitarium to recuperate.

Claims against Miller and Slayter, producers, as a result of the collapse of "Running Wild," colored revolts here, have been increased by \$775 through claim filed by Sonny Clay, musician, with the state labor commission here. This brings the total of salary demands against the Miller and Slayter well over \$2,600.

Other claims filed with the commission include Jacques Rey, former agent, E. D. Hochheimer, Hollywood real estate man and former picture producer, for \$119.50 for services at the Pacific-Southwest Exposition held recently at Long Beach; Irene Jones and eight girls against the Coffee Shop of Ontario, Cal., for a balance of \$25 alleged due for show staged at the cafe; Carlos Nuese, draftsman, against Fox studios for \$162.50 for drawing bird's-eye view layout of Fox moviehouse buildings at Fox Hills; Grace M. Heller against the Paramount theatre, Hollywood, for clerical work.

William DeMille's first dialog subject for Paramount will be Barrie's "Half Hour," all-talker feature now in work. Principals are Ruth Chatterton, Henry B. Warner and Robert Edison.

Edmund Burns, just returned from Australia, has been signed for "She Goes to War," Inspiration-Halperin.

Marie Wells, possessing dramatic soprano voice, now playing in "Lombard, Ltd.," will have leading role in Warners' "Desert Song."

"In Old Arizona" is the final title of picture Raoul Walsh is making for Fox, which had his germ in the O. Henry short story, "A Caballero's Way." Walsh is playing the heavy.

Norman Taurog has been assigned to direct a football comedy for Fox Movietone, with Bobby Clark and Paul McCullough. Hugh Herbert wrote the dialog and Lou Breslow adapted the scenario from an original.

Chic Sale has bought a home in Hollywood and will bring his family to the west coast to reside permanently.

Frank Borzage has signed a new term contract with Fox, beginning Jan. 1. His next picture will be "True Heaven," by Tristram Tuppener, and featuring Helen Twelvetrees, with Nick Stuart opposite.

Bert Levey office in Los Angeles booking the press, Denver, gives the Levey office here three bookings for acts on way east. Levey also booking Albuquerque, Gallup and Santa Fe, N. M.; Trinidad, Col.; Prentiss and McCook, Neb.

Virginia Fabreza Company, permanent Spanish stock at the Capitol, Los Angeles, has booked Friday night performances for Spanish students at the various schools and universities in and around Los Angeles.

Dorothy Arzner has been assigned to direct Charles Rogers' next, "Two Shall Meet."

Victor Schertzinger is to make "Father Ralston's" "High Society," following her "Lone" picture, "The Case of Lena Smith."

Mervin LeRoy, currently making "Ace of Hearts" for Fox, Denver, at First National, will also direct her next picture, "Bluffers," in which she is to play a female Harold Teen. "Children of the Ritz," bought for Alcon, will be used as Dorothy MacKail-Jack Mulhall vehicle.

Adam Hall, Shirk and George Thomas, p.a.'s at First National,

are breaking into writing with mystery yarns for either talkers or silent, or per chance, the stage. Shirk already has "The Ape" to his credit. Fitzer, they are listed as ready or in the works.

"Sensation," comedy-drama, just produced by Theatres Mart, was written by Rita Kassin and staged by Henry Kolker. In the cast were Mary Carr, Geneva Stone, Ben Hard, Alma Tell, Elsa Lormier, Margaret Kolker, David Teagle, Raymond Lawrence.

Production by the Theatre Mart marked the debut of a unique theatre organization. In that the Theatre Mart's declaration of intention is to present new plays, professionally directed and professionally cast for the purpose of giving legit producers the chance to look at them. It is not a little theatre movement in the customary sense, as such. But the actors, players or present highbrow stuff. "Sensation" has much to commend it, though it needs plenty of working out. The dialog is genuinely clever, easy to listen to, with a number of laughs, a lot of chuckles and a few speeches worth savoring. But the characters are not drawn sharply enough, in spots the motivation is bad, some of the preliminary plotting is too obvious and the entire construction is along film formula lines. Miss Kassin is a scenarist and shows it. However, the idea in the play is good and it is definitely interesting. It has the makings.

Thelma Todd, screen actress, operated on for tonsils.

Ernest S. Woods, who has just finished in the Fox picture "Husbands and Liars," is rehearsing as possibly relief in "The Marriage Bed," due at the Mayan theatre.

ROCHESTER, N. Y.

By E. H. GOODING

Rochester—"Tempest"—vaude.

Lycium—"Desert Song."

Eastman—"Patriot."

Regent—"Warming Up."

Piccadilly—"Sawdust Paradise."

Victoria—Stock burl.

Gaiety—Stock burl.

Theatre managers of Rochester had a private session last week in the office of assistant manager of Public Safety George J. Nier, and agreed what they would do in regard to Sunday acts. Manager William Callahan of the Eastman will allow only singing in his theatre, while Manager Thomas D. Soriero of the Rochester, of whom it had been complained he was using acts not permitted on Sundays, agreed for only singing and talking acts on Sundays.

Joe Woods, formerly of New York, is the new manager of the Victoria theatre under Dewey Michaels. Victoria was the only downtown house to have the pictures of Al Smith and Joe Robinson prominently displayed with "welcome" signs for the Democratic state convention last week.

Work will start this week on construction of Mike Mullin's Little sure seat film theatre at 240 Little avenue. It will seat 300.

Fillmore, small village in Alleghany county, by vote of 144 to 86, has declared in favor of Sunday pictures.

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LOS ANGELES, CALIF.

BRONX, N. Y. C.

Drake and Walker have closed for the Apollo, vacated by Minsky Bros., with the new owners to play colored musical tabs and pictures.

Gerald Kent is leaving the stock at the America, to join "The Royal Family" on tour.

Keith-Albee has given up the theatre site it held on Fordham road, two blocks from its Fordham theatre, and a business building is to be created. A sign announcing a 3,600-seat playhouse to be built by Keith had stood on the lot for nearly four years.

Yorkville Casino reopens Oct. 20 as German theatre, operated by Andrews Fugmann.

Newly-opened "Tuxedo" cutting into the business of Moshulu, with the latter retreating in the way of added attractions, and a war for patronage is on. Moshulu formerly had that locality all to itself.

DENVER

Aladdin—"The Singing Fool."
America—"Sinner Angel."
Broadway—"Dark."
Colorado—"The Gamin of Dust."
Denham—"All Alone Susie" (stock).
Denver—"The Fleet's In."
Orpheum—"Stocks and Blondes" (stock).
Rialto—"Docks of New York."

Arthur M. Oberfelder and Ben Ketchum, of the Denham theatre, now beginning its first season under the visiting-star system, have leased the Orpheum, Kansas City, and will operate that house along the same lines. They plan to add several other western theatres, with Lincoln and Omaha, Neb., rumored as possibilities.

Ogden, Federal and Webber, all second-run indies, have entered the ranks of the sound-picture exhibitors in Denver. Until recently all sound films were controlled by Harry Huffman, of the Aladdin and America. The Aladdin was one of the first wired houses in the country.

Colorado theatre, million-dollar movie house which won the last week, is running now under management of Al Hagen, formerly in show business but recently retired. Stage show is out, prices cut to 15 and 25 cents, and advertised as "not in the trust" which doesn't mean much to people who wished they were. Business still bad.

Gail-Curt appears here Oct. 15 as first star on Oberfelder concert series at city auditorium. Advances sale reported heavy.

Martin Reynolds, 44, motion picture operator at the Alpine, died in Kansas City last week, after going

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there to attend the funeral of his mother.

William Van Hoes, orchestra leader, ended his life in a fit of despondency at a local hotel last week.

A new \$70,000 movie house was opened in Delta this week under the management of the Consolidated Theatres, Inc., of Denver.

BROOKLYN

By JO ABRAMSON

Werba's Brooklyn—"Hilt the Deck."
Boulevard—"The Song Writer."
Werba's Jamaica—"Smilth Thru."
Majestic—"The Trial of Mary Dugan."
Strand—"The Night Watch."
Met—"The Tempest"—vaude.
Ed. F. Albee—"Docks of New York"—vaude.
Orpheum—"Charge of Gauchos"—vaude.
Mormart—"Runaway Girl."
Cox—"Plastered in Paris"—stage show.
Mayfair—"Queen High" (stock).
Fulton—"Abie's Irish Rose" (stock).
St. George—"Double Feature."
Rivera—"Stock Legitimate."
Star—"Stolen Sweets" (bur).
Gayety—"Ginger Girl" (bur).
Cassino—"Big Banner" (stock bur).
Empire—"Social Maids" (bur).

Next week sees three tryouts. At Werba's Brooklyn, Allan Dinehart in Barry Corbin's new play, "Gill Double" presented by Richard Herndon; Harry Wagstaff Gribble's play, "Revolt," at the Boulevard, and the Shuberts new musical play, "The German," entitled "Music in May," at the Majestic for the week of Oct. 22.

Casino giving stock burlesque downtown, and making a heavy dent in the Star's business, playing Mutual, is going in for ladies' matinees offering coupons for admission.

Elton theatre, movie house in Bennington vicinity splurging in all dailies and offering, besides picture program, vaude show. From 10 to 25 cents admission.

Local police detective and fire marshal's office investigating cause of mysterious fire which broke in Garfield theatre early morning last week. Damage not much.

New York Greyhound Racing Association has been getting into police difficulties in Long Island City. At the opening eight men were pinched on gambling charges. Two promoters of the dog races previous to the opening pleaded guilty to a building law violation and received suspended sentences. The local taxpayers' association regard the opening of the races as very undesirable.

The second big Chinese-American restaurant to invade Brooklyn within two weeks is Kee's downtown, across the way from the Fox theatre, with Al Lynn's orchestra furnishing the music.

CINCINNATI

By JOE KOLLING

Shubert—"Imperfect Lady."
Grand—"Wings."
Tat—"Walker" stock.
Cox—"National stock."
Albee—"Excess Baggage"—vaude.
Palace—"Dancer Street"—vaude.
Empire—"The Four Ladies."
Capito—"Beggars of Life" (2d week) (wired).
Lyric—"Two Lovers."
Keith's—"While City Sleeps."
Strand—"The Crash."

McKay Morris ended engagement as leading man with Stuart Walker company last week.

Recently published story in Variety that Shubert interests bought the Olympic theatre, former Columbia burlesque unit, now dark, was doubted by some here until front of house was covered with paper advertising shows at near-by Shubert theatre.

MINNEAPOLIS

Metropolitan—"Peggy Ann."
Subert—"Sovereign" (Edith Tallfarrow and Bainbridge stock).
Hennepin—"Orpheum"—"Craig's Wife" and vaude (Clayton, Jackson and Duranto).
Pantages—"Man, Woman and Wife" and vaude.
Palace—"The Student King" (musical stock).
Gayety—"Naughty Nifties" (Musical).
Minnesota—"The Night Watch" and Public Unit.
State—"The Singing Pool."
Strand—"Patriot."
Lyric—"Heart to Heart."
Grand—"Street Angel."

The State is opening doors at 9 a. m. during run. "The Singing Pool" instead of 11:30.

Evidence of bad road conditions in closing of Chicago company of "Whispering Friends" Saturday night in St. Paul. The George M. Cohan piece came to Minneapolis directly from Chicago. Although the attraction was an economical one to operate it could not pay.

"Peggy Ann," musical comedy at the Metropolitan this week, also has been having tough sledding, and was to have closed prior to Minneapolis engagement. Members of the company took it over, and are operating it here, co-operative.

"The Wedding March" follows "Wings" at the Strand, opening Thursday.

Georgia Caine of "Whispering Friends" was injured by a fall down stairs during St. Paul engagement last week. She insisted on going on the week before Virginia Fox of "Rose-Marie" was thrown from a horse in St. Paul.

Newspaper and billboard ads for "The Greenwich Village Follies" at the Metropolitan next week, announce that the revue "outstrips them all."

A. G. Bainbridge is bringing more road attractions here than the city has had in several seasons. There have been four successive weeks of bookings for the Metropolitan.

"The Student Prince," with a cast of 65, at 50c top nights and 30c matinees is offering an entertainment bargain at the Palace this week. A male chorus of University of Minnesota students is included in the McCall-Bridge Players' augmented cast.

INDIANAPOLIS

BY EDWIN V. O'NEEL

Apollo—"Singing Fool."
Circle—"Uncle Tom."
Indiana—"The Whip."
Loew's Palace—"While City Sleeps."
Lyric—Vaude.
Mutual—Burlesque.

English's to open Oct. 15 with "Imperfect Lady" (Pauline Fredrick).

Local officials deny knowledge of reported negotiations of Warner Brothers to buy the Skouras-Publix three downtown houses.

Wages of local stage hands expected to jump 10 per cent. with the signing of contracts between Stage Employees' Local No. 30 and legitimate theatres. This will make the city wage \$4.25 a show.

NEW ORLEANS

BY O. M. SAMUEL

Tulane—"Wings."
Saenger—"Singing Fool."
Loew's State—"Wedding March"; vaude.
Orpheum—"Morning, Judge"; vaude.
Tudor—"Tenderloin."

Managers here signed 3-year agreement with unions. New terms call for a salary increase of 5 per cent. after the first and second year.

Saenger is raising its prices lightly for "Singing Fool."

Little Club, easily the south's smartest nightery, again steps Oct. 24. George McQueen, m. c. Tony Denapolsi owns and manages.

"Sinbar" after "Wings" at Tulane.

LOUISVILLE

Brown—"Stock."
Gayety—"Burl."
Rialto—"Red Mark" (vaude).
Anderson—"Hilt of Show" (wired).
Majestic—"Forbidden Hours."
Strand—"Four Sons," 2d week.
Loew's—"Waking Up" (wired).
Alamo—"Missing Girls" (wired).

Joseph Steurele is temporarily managing the Rex.

J. H. Boswell, manager of the Mary Anderson, found it necessary to employ three new operators after installing sound equipment last week. He employed Louis Leather-

man, William Tapp and Al Greenburg. W. H. Payne, one of the old operators, resigned to go with optical department of a local department store.

Lehr and Mason Players, stock, headed by Fannie Mason and Ina Lehr, has leased the Walnut indefinitely for tabloid stock, beginning Oct. 13.

JERSEY CITY

Stanley (wired)—"River Pirate."
State—"Forbidden Hours" and vaude.
National (wired)—"Tempest."
Fulton (wired)—"Patriot."
Central—"Forbidden Hours" and vaude.
Rialto (Hoboken) Stock—"The Poor Nut."

Capitol, Union City, opens its sound policy tomorrow with "Anybody Here Seen Kelly." Also Chic Sale's talker.

Plaza, Englewood, playing "First Year" this week, calls it quits Saturday night.

Managers here worried that Tynon graft probe is going to kill Sunday shows. This would practically ruin show biz.

Majestic opened stock Monday night with "Abie's Irish Rose."

WEST COAST NOTES

(Continued from page 25)

Alwyn O'Day, Gwynn Williams, Dick Alexander, Tom Maguire, Mark Hamilton, Ed Brady, Harry Cripp, Harry Leonard.

Nita Fremault signed by Tiffany for "Spirit of Youth." Walter Lang directing.

Charlie Diltz started production of fourth Barney Google series (Darmour-FBO).

Chief Big Tree added "Redskin" (Par).

Allan Garcia added "Three Week Ends" (Par).

Earle Fox added Fox's "Captain Lash."

Lynn Shores is directing FBO's "The Jazz Age" with Henry B. Walthall, Marceline Day, Gertie Messenger, Douglas Fairbanks Jr., Myrtle Steadman.

William Powell added "Tong War," (Par).

Schuyler Grey will head committee of 24 veterans of Pathe named to entertain members of First Division, A. E. F., in coming Los Angeles convention.

Lewis Milestone, loaned to Par to make "Ellis Island," Emil Jannings' next, will go to U. A. lot to make "The Shot" and "Taras Bulba," both Russian stories, for United Artists, before returning to Caddo, which has him under contract.

Rose Dione, Arthur Morrison, added "Ritzy Rosie" (F. N.).

Cast for "Synthetic Sin" (FN): Colleen Moore, James Ford, Edythe Chapman, Gertrude Astor, Kathryn McGuire.

Reginald Barker has started "New Orleans," T. S., starring Ricardo Cortez, with Alma Bennett and Buster Collier.

Cast supporting Reginald Denny in U's "Clear the Deck" are Olive Hasbrouck, Lucien Littlefield, Otis Harlan, Robert Anderson and Collette Merdon. Water shots will be made at sea between L. A. and Seattle.

Jacqueline Logan signed for lead in "Ships of the Night" for Rayart.

Joseph Jackson writing dialog for "Hardboiled Rose" (WB).

Mary Alden added "Someone to Love" (Par).

Howard Hawks assigned to direct "Arc You Decent," Fox.

Doris Hill has signed a new Par contract.

Davey Lee signed by WB on long term contract.

Universal will start production on their second serial "Pirate of Pan-

ama" Oct. 8 with Louise Lorraine starring and Ray Taylor directing.

Chesterfield started production this week on "South of Panama" with Carmelita Geraghty in the lead.

Harmon Weight is directing "Foghorn River" featuring Rin-Tin-Tin for W. B. Story by John J. Fowler, scenario by Anthony Coldevey. In cast, Davey Lee, Raymond McKee, Dunn Thompson, Frank Camenau, Joseph Swickard and Lou Harvey.

Montagu Love added to "Synthetic Sin," F. N.

Nora Lane, Paul Hurst and J. P. McGowan added FNS "Lawless Legion," Ken Maynard starring, Harry J. Brown directing.

Fred and Panny Hatton titling "Applause" (T-S).

Roland Drew to play opposite Dolores Del Rio in "Evangeline" (U. A.).

Russell Simpson added to "Noisy Neighbors" (Pathe).

May McAvoy opposite Monte Blue in "No Defense" (WB), replacing Lila Lee.

Robert Perry, William Gilbert, Mike Donlin and Jane Keckley added Pathe's "Noisy Neighbors."

Nancy Carroll to play femme lead in "Wolf of Wall Street," Par.

"The Big Scoop" is the title for Bebe Daniels' next for Par.

Complete cast for "Pirate of Panama," Universal's new chapter play, includes Neddie Quigley, feature, Alberta Vaughn, Theodore Roberts, Russell Simpson.

Complete cast for "Pirate of Panama," Universal's new chapter play, includes Neddie Quigley, feature, Alberta Vaughn, Theodore Roberts, Russell Simpson.

Herbert Pryor added "All at Sea," M-G-M.

Edward T. Lowe added to U scenario staff for one year.

Title of "Street Fair," Fox, changed to "Christine."

Second Ruth Taylor and James Hall co-starring picture (Par) has been deferred until after Hall finishes in "Case of Lena Smith."

"The Desert Song," after three weeks of chorus rehearsal, is in production, W. B.

U. has begun production of the final picture in the third "Collegians" series called "Bucking the Line." Nat Ross directing. This is the last of the silent "Collegians."

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(Continued from page 41)

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3 Kayton Girls
Caban & Carlson
Pease & Nelson
Sako
Mae Murray
LONG BEACH, CAL.
Pantages (15)
Alexander & Olsen
Burns & West
Rogers Revere
Niles & Mansfield
Paul Knoff
SALT LAKE CITY
Pantages (15)
Noyers & Ryan
Richard Vincent
Richard Herbert
Argentine Cabaret
Poley Kids
Tom Kelly
OGDEN, UTAH
Pantages (15)
2 Olympians

Butterfield

ADRIAN, MICH.
Crescent
2d half (18-20)
Dwyer & Blaine
(Two to fill)
ANN ARBOR, MICH.
Michigan
1st half (14-17)
Chas T. Alrich Co
Cala-Rini Star
BAT CREEK, MICH.
Hijou
1st half (14-17)
Van Cello & Mary
Hobby Dancers
2d half (18-20)
Thelma 4
B & R Gorman Co
(One to fill)
BAY CITY, MICH.
Regent
1st half (14-17)
Thelma Deanna
Wright Douglas Co
Ohio State Univ Bd
2d half (18-20)
Vanello & Mary
Klein Bros
Brown McGraw Bld
BENTON HARBOR
Liberty
2d half (18-20)
Mont & B Harvey
Ohio State Univ Bd
(One to fill)
FLINT, MICH.
Capitol
1st half (14-17)
Synchronization Show
2d half (18-20)
Lee Gull Bros
Bronson Renee Rev
(One to fill)

Stanley Fabian

BAYONNE, N. J.
Opera House
1st half (14-16)
John Johnson
Bowling & Nette
Owen Mober & O
Chill & Wells
Joe Barb & Co
2d half (17-20)
Lone Star & Ch
Lauchlin & Wood
John Burton & Co
Frank Hamilton
(One to fill)
ELIZABETH, N. J.
Ritz
1st half (11-16)
The Marine & Co
Bobey Young
Hobby Rev & Co

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New Fabian
1st half (14-16)
Art & Lydia Wilson
A Mod'n Cinderella
McGrath & Travers
Ben Hamed Tr
(One to fill)
JERSEY CITY, N.J.
Central
1st half (14-16)
Her Birthday U
2d half (17-20)
Maycox & Nolan Tr
Frank Hamilton
Duke & Lord
Leon Follies
(One to fill)
MONTAUK, N. J.
Mouthank
1st half (14-16)
2d half (17-20)
Black Kat 4

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Joe Wagner Bld
Lido
Joe Adler
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REDUCED RENTALS

Syracuse last week. And, despite
the expectant attitude of the "first
night" audience at the premiere of
"The Kingdom of God," she declined
to make a certain speech, containing
herself with blowing two kisses
to the folks out front.

George Arliss, who opened his
transcontinental tour here last week
in "The Merchant of Venice," has
his eyes on two other classic roles,
he told reporters. He would like to
do Iago and Cardinal in "Rochester."

The cast playing "The Merchant"
were showered many changes from
that seen in New York last year,
the replacements totaling 11. Friday
is the new Point.

The Wieting's Yiddish season
starts Oct. 14 when the Moscow
troupe of Toronto will present
"The Love."

The Shine interests will meet a
new \$100,000 house. Corning the
contract being awarded. It will oc-
cupy a site formerly given over to
the Liberty theatre.

St. Louis will have the Capital
Theatre, N. Y. It will be the first
theatre in West County.

Syd Newhoff and Milton Win-
chester have formed an acting
partnership.

James Thatcher, never known to
take a vacation, called 8 days for a
three month trip around the
world.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting, Al. Wieting, "The King of
B. F. Keith's, Syracuse, N. Y."

Temple, Paul.
Savoy, "The Playhouse, Syracuse, N. Y."

Strand, "The Whirl."
Empire, "The Whirl."

Low's, "The Whirl."
Savoy, "The Playhouse, Syracuse, N. Y."

Strand, "The Whirl."
Empire, "The Whirl."

Low's, "The Whirl."
Savoy, "The Playhouse, Syracuse, N. Y."

Strand, "The Whirl."
Empire, "The Whirl."

Low's, "The Whirl."
Savoy, "The Playhouse, Syracuse, N. Y."

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Savoy, "The Playhouse, Syracuse, N. Y."

Strand, "The Whirl."
Empire, "The Whirl."

Low's, "The Whirl."
Savoy, "The Playhouse, Syracuse, N. Y."

Strand, "The Whirl."
Empire, "The Whirl."

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VOL. 2 NO. 1

NEW YORK, WEDNESDAY, OCTOBER 17, 1928

80 PAGES

USELESS FILM CRITICS

Show Business to Date from 1911 In Revised Encyclopedia in 1929

A survey, resume and summary of everything of major importance that has happened in and to show business since 1911 is one of the editorial problems of the new Encyclopedia Britannica to be issued in 1929.

The new edition is the first complete revision of the reference work in 18 years, a period that has witnessed a series of revolutions so far as show business is concerned.

The rise of motion pictures, the decline of the dramatic "road," the hey-day of big time and its subsequent passing, the springing up of mammoth picture palaces, growth of censorship, the radio mushroom, little theatres, palatial public ballrooms, the revolution in popular music and finally talking pictures, are some of the subjects now being studied and classified.

It is understood that wherever possible the Encyclopedia attempts to get the best available opinion within the particular trade or profession. Many of the articles have already been written.

Persons already reported as completed and subject matter, include:

Theatre Architecture

General, Norman Del Godden. History, Sheldon Cheney. Modernism, Joseph Urban, Howard Chase.

Modern Drama

Tendencies, Kenneth McGowan. Production, (theory and forecast), Robert Edmond Jones. Drama in U. S. A., George Jean Nathan. Costume Design, Ernest De Weerth. Cosmetics, Otis Skinner. Little Theatres, Edith Laane. Little Theatres (in England), Geoffrey Whitworth. Colour Music, Claude Braxton. Stage Designing, Lee Simonson. Stage Lighting, S. L. Rothafel (Roxey). Direction and acting, Max Reinhardt. (Continued on Page 2)

Merchants Force 'Sunday' Opening to Pop Vote

Portland, Ore., Oct. 16. Dispute over whether Eugene film theatres shall have a seven- or six-day week is to be decided at the polls in November. Business men of that city favored a movement to have the film theatres open on Sunday, under the belief that it would be a stimulant to business in the college town.

Eugene is a small town about 100 miles south of Portland. It is the seat of the University of Oregon. Supports five film theatres.

Protest against the seven-day movement was started by church officials and religious organizations. Theatre men themselves have so far taken little part in the controversy.

MEX DIVORCE MILL'S NEW YORK BRANCH

New York's own divorce mill, strictly legal and irrefutable, is being promoted by Arturo Del Toro, 67-year-old American citizen, who controls some 200,000 acres of property in Sonora, Mexico, and is responsible for the passage of an "absent treatment" divorce law in that city. Del Toro might be termed a "liberty broker," arranging divorces for non-residents of Sonora, Mexico, and charging from \$1,000 upwards for his services. For this amount, on which he makes something like \$140 net on a minimum charge divorce, Del Toro pays all legal and other expenses incidental to a divorce suit, which takes from six to eight weeks to become legal.

Del Toro figured in the Ben All Hugin divorce from Donnie Glass, the millionaire artist marrying his model, May Corday, who was also a dancer, shortly thereafter. Neither Hugin nor Miss Glass visited Mexico, the divorce being expedited under a technical formality which Del Toro engineered in Sonora.

The 67-year-old property owner, being what might be termed land-poor, is established in a sumptuous Park avenue residence and office at No. 36.

The procedure is for Mr. and Mrs. Smith each to sign a power of attorney, supposedly unknown to another. Each also signs a stipulation of "acceptance of jurisdiction" of the Mexican divorce, so that there can be no come-back in (Continued on page 36)

Birds and Animals Per \$ in Studios

Walter Eberhardt's low over the radio was on "What Price Nature." This First Nationalite got in a lot of good publicity as per schedule, and also the following figures:

That the use of a flock of geese per day in Burbank (P. N. studio) cost a half buck apiece. Pigs and dry horses draw down \$250. One trained chicken gets \$15. Able mice pick two bucks. One deer gets a \$.

Walter told the air that wages for lions and so forth could not be standardized, but ended by advising animal lovers not to take their pets westward unless they had a New York contract for every dog collar.

Burlesque Not Sound

Syracuse, N. Y., Oct. 16. Burlesque has been damned for a great many things hereabouts in the past, but the worm has turned at last.

Tom Phillips, impresario of the Savoy stock, is advertising his shows as "Not a Sound Movie." The gals in person!

ADMIT AS MUCH TO MANAGERS

Replies to Managerial Questions Suggest Little Knowledge, but Much Indifference by Picture Reviewers on New York Dailies — "Getting Away With It" Is Main Idea

EVASIVE ANSWERS

At a talk-fest where film reviewers on the New York daily newspapers were interrogated by a group of theatre men on the methods applied in reviewing pictures, admissions were obtained showing that few of the reviewers were aware of the principles of picture criticism, that reviews, either good or bad, exerted a comparatively slight influence on attendance and that pictures which had been unfavorably received by the critics had often broken box office records.

In other words, they didn't appear to know what it is all about.

Another group of theatre men, also with the idea of showing theatre managers how little picture reviewers on daily newspapers know about films, or the manner in which pictures should be fairly judged, recently proposed a similar meeting, based on the results obtained the first time. They temporarily side-tracked the plan on account of possible retaliation from the critics if offended.

Showmen disagree with the average reviewer's contention that the personal viewpoint should characterize a picture notice. There is also an impression in the show business that reviewers ostentatiously opposed to motion pictures as a form of entertainment, as in the case of a reviewer who said that "His express viewpoint will always be dominated (Continued on page 7)

LEGIT IS DEAD IN SOUTHLAND

New Orleans, Oct. 16. No one can make the south believe there longer exists such a thing as legitimate shows. Down here they just say the legit is dead and don't give it another think.

Tulane, playing road shows, has two such booked in between now and New Year's with no certainty either will show up. Tonight now the Tulane has an animal picture at the \$2 scale. When that leaves at the end of the week the house will be dark until something it thinks can be sold for \$2 or more per staggers in.

Theatre Censorship by Minn. Police; Raw Shows in Mutual Wheel House

TEX GUINAN GETS COLD WHEN BIZ GETS CHILL

Los Angeles, Oct. 16. Texas Guinan's first picture house appearance out here has been unsuccessful and eventful to date. After four shows in "Night Club" at Loew's State, the Guinan contracted laryngitis and failed to appear at the theatre Saturday or Sunday. Sunday night she showed up for whoopee making at Roscoe Arbuckle's Plantation cafe and Monday was named defendant in a Superior Court action brought by West Coast Theatres Circuit.

Opening day at Loew's (Oct. 13) Tex drew \$3,790. Following morning, it is claimed, Dr. A. J. Sambuck advised her to stop work. Announcement of her absence was out in the lobby that day but with very little request for refunds. Sunday's intake of \$5,400, with Guinan out, might bring week to around \$24,000.

Miss Guinan was in on a \$1,500 salary and a 15 per cent split over \$28,000. With her opening day's gross it was estimated she would hardly have surpassed the percentage minimum and indications were that she might not have reached it. Prior to opening the little girl's friend announced she expected to tip over about \$40,000 on the week (Continued on page 36)

Dine Only in Brownstone Houses, New Nite Racket

A new trend in the metropolitan nite life is towards the converted brownstone house restaurants. Their two or three floors, with the usual bar trimmings to supplement the kitchen facilities, are attracting more and more people to the homey environments and reacting against the convert charge places.

The headwaiters of the various nite clubs around town were the first to force the decline of that racket. This season any number have their own hideaway places, calling on their nite club patronage of the past for the present following.

These headwaiters seem to be exercising discrimination in soliciting only the nice people since the same thing is out. There is no entertainment, not even a dance band.

The prime attraction is the food, the hideaway atmosphere and the booze, good booze notably. The nite is down at a minimum and the tolls are accordingly proportionate. The ballyhoo is for the food and booze, with the intention to develop a steady dinner trade.

Many of the spots close early, and will not cater to after-theatre patronage, this being the wiser move to avoid complications.

Minneapolis, Oct. 16. Minneapolis city council has set in motion wheels for the establishment of a theatre censorship here by the police department's license inspectors.

It did this by directing that the inspectors view all theatrical performances each week and report anything offensive to the committee so that summary action may be taken against the offending show-houses.

This action came after the council, by a vote of 12 to 10, refused to concur in its license committee's report to revoke the license of the Gayety theatre (Mutual wheel burlesque) on the grounds of immoral performances.

Instead, the council referred the matter back to the committee for a public hearing to determine if burlesque shows of any sort shall be permitted in Minneapolis.

The censorship move followed charges that the Gayety theatre is being discriminated against and persecuted.

This is the second time that the Gayety has been in hot water and faced license revocation during the past two years. Upon the other occasion the house was playing stock burlesque. Jimmie James is now manager of the Gayety.

Coolidges at Keith's And See "Grind" Show

Washington, Oct. 16. President Coolidge with Mrs. Coolidge attended the performance Saturday night at Keith's. It was the first time they have been to a local theatre together in a year.

Keith's last week returned to its former grind policy of continuous vaudeville and pictures. The vaudeville consisted of a unit or tab, with acts included.

Keith's discontinued its attempt to revive two-a-day vaude before the Coolidges had a chance to see it.

Marathoners on Route

Chicago, Oct. 16. A regular company of marathon hooters, managed by Albert Numero of Minneapolis, is touring the country and taking bookings in advance the same as a show troupe.

In Houston at present, their route includes San Antonio, Atlanta and Cuba.

Carry their own m. c. Mel Tormé.

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PARIS PLAY FAITHLESS WIFE, HIT

"M. Tropaze" Is Bitter Satire
—Other Premieres in
French Capital

Paris, Oct. 16. "Monsieur Tropaze," new comedy by Marcel Pagnol, awaited with interest, proved a hit at the Theatre des Varieties. Piece is a bitter social satire in the guise of a comedy of manners, having to do with the adventures of Tropaze, modest professor who loses his school position because he will not compromise with shady practices.

On a new tack the pedagogues becomes an assistant to a crooked financier and, learning the tricks of that scheming trade, goes into crooked methods on his own account, disposing of his employer and making fortune for himself by unscrupulous devices. It is then he finds himself respected and courted and finally wins the official scholastic rewards that were denied him as an honest and well meaning scholar.

Andre Lefaur does extremely well as the professor. Others are Pauley, Mardel Vallee and Mme. Jane Prevost.

Other Premieres
"A Quoi pense tu?" ("What's on Your Mind?"), postponed from last season as well as length given by Charles Dullin at the Atelier (Theatre Montparnasse), and turned out to be scarcely worth all the trouble. It is in three acts and four tableaux and deals with a bizarre domestic situation, where a husband becomes the friend of his faithless wife's lover and proposes to him that they both go far away in search of tranquility. Wife interferes with the scheme of the two men, and husband goes back to monotonous existence with her.

Cost is headed by Germaine Delbo and Dullin, Francois Wilbert playing the husband.

Romantic Opera
"Une Nuit au Louvre" ("A Night in the Louvre") is a romantic opera, book by Henri Duvernois, lyrics by Dorin and score by Mme. Louis Ungel and was fairly well done at the Bouffes Parisiens. Story in brief relates how a poor artist becomes involved in a love intrigue with a demimondaine and neglects his affectionate model. He becomes a tourist's guide and falling asleep passes the night in the famous art gallery where the pictures come to life and show him the error of his ways, so that he weeds the model while a flirtatious American takes the wild woman off his hands.

Piece was well received as played by Rene Pavart as the model, Henry DeFreyn as the painter, Koval amusing in the role of the American and Mlle. Jussan, pseudonym of an opera dancer, commanded notice.

SHOW BIZ TO DATE

(Continued from page 1)

hardt, Constantin Stanislavsky, Marionettes, Helen Haiman Joseph.

Maska, W. T. Renda.

Ballet and Pantomime, Harold Kroutzberg.

Motion Pictures
Introduction, R. F. Woodhull.

Sets, Sedgwick Gibbons.

Production, Jesse Lasky, Terry Ramsey.

Direction, Cecil B. DeMille.

Acting, Milton Sills.

Make-up, Tom Cheney.

Universal Language of Motion Pictures, Lillian Gish.

Talking Pictures
Technique, A. N. Goldsmith (RCA).

In talking pictures it is understood the Encyclopedia will delay writing the full story until just before going to press. This is because of the embryonic condition at present and over night changes.

Approximately \$2,000,000 is the cost of bringing out the new edition it is reported. This is the 14th edition of Encyclopedia Britannica since founded in 1768 at Edinburgh, Scotland. The last three editions have been printed in America.

Wallace's Farewell Luncheon
London, Oct. 16.

Press Club is tendering a luncheon to Edgar Wallace a week from tomorrow (Oct. 24) prior to the latter's departure for New York.

Smaller in Berlin

Berlin, Oct. 5. One of those things happened to Bessie Armand. Her film experience was limited to roles opposite Bob Steele and Tom Tyler. She was spotted by Erich Pommer in a cafe here and approached with a view to film work.

After a film test, the lucky lady was signed to play the lead in "Asphalt," Pommer's third for UFA.

Louise Brooks has been selected as the lead in "Lulu," G. W. Pabst's film version of Wedekind's "Erdgeist," the play which flopped in New York two seasons ago as "The Loves of Lulu."

Elizabeth Bergner is to play Juliet in "Romeo and Juliet," under the direction of Max Reinhardt this season at the Berliner theatre. Hans Thies has to play Romeo. No one quite understands just how the maestro is going to direct and launch all the productions he has announced and still be in Hollywood by Christmas to do his super special with Lillian Gish.

Asta Nielsen is still going strong. She starts a tour of German cities in October, appearing in Strindberg's "Comrades" and Turgeniev's "Nathalie." Nielsen at present has a life story, entitled "How I Started in Film," running as a serial in the B. Z. am Mittag here.

Throwing Things
Dolores Del Rio, with Edwin Carewe and her mama, stepped into Berlin long enough last week to make an entrance at the opening of "Ramona," here. Miss Del Rio welcomed the chatter group in her apartment at the Adlon and they ate up everything she had to spout about museums, the study of peasant life, and her general cultural pursuits.

Miss Del Rio did "Ramona," a world of good by her personal appearance at the premiere. A sound applause turned to hysteria when the star threw roses into the crowd—the German audience is yours from the second you start throwing things at it.

Sore at Buster West
The Wintergarden here didn't feel at all cheerful about Buster West breaking his contract to go over to "Tops-a-Daisy," in New York. Had depended on him evidently to bolster up weak vaude bill which is one of the worst in months.

Had him billed big right up to opening performance, then flashed a slide reading, "Buster West—Contract Breaker!!"

Raquel Not So Hot
Raquel Meller, here at the Scala, is not doing as well as expected. Opinion is the Scala house is too big for la Meller, with the stage construction such that the artiste is too far from her audience. Still, Scala is the only house in town that could pay her, what she wanted.

"Daughter of Joy" Set
Los Angeles, Oct. 16.

E. H. Griffith's original play, "The Daughter of Joy," is being made a slide reading, "Buster West."

It will open in London in the late fall with Robert Lorraine playing the male lead.

Kelsos Postpone
London, Oct. 16.

Kelso Brothers failed to show at the Palladium (vaude) this week due to the lions in their act still being on the water.

They will open next Monday (Oct. 22) meanwhile doing part of their act at Birmingham this week.

Adagio Trio Split
Paris, Oct. 16.

Myree, Desha and Barte, adagio dancers, have broken up.

Arrangements for a new member to take his place are being made.

Jim Barton in London
London, Oct. 16.

Jim Barton has been booked for four weeks at the Kit Cat and Palladium (vaudeville), opening Christmas week.

Wilbur-Newcombe on Water
London, Oct. 16.

Crane Wilbur and Newcombe, who produced "A Woman Disputed," with Mary Newcombe, for Al Woods.



GEORGIE WOOD

"The British boy" who has triumphed in the United States, Canada, South Africa and the British Isles, was successful, but no riot, in New Zealand and made the biggest personal record-breaking hit ever known in Australia. Flopped in Cleveland, Ohio, but still liked the city. Flopped in Davenport, Iowa—well only more's half-flopped there, it was a split week last half.

Address BM/JIM, London W. C. 1, England.

Paris Raw and Wet

Paris, Oct. 16. Raw wet weather, with the temperature hovering in the 40's and 50's, climaxed what started out to be a pretty good week.

'Tis the beginning of sultry winter weather.

Batten Forced Home

Los Angeles, Oct. 16. John Batten, youthful English actor, has completed the two years' extension granted him under the immigration regulations.

Having been denied further extension, he is on his way back to England to enter the film field there.

"Beetle" Unimpressive

London, Oct. 16. A bad crook melodrama titled "The Beetle" came into the Strand last week with Maurice Chevalier. Dramatized from Richard Marsh's 30-year-old novel, the play doesn't seem to be much hope.

ADOLPHE OSSO ILL

Paris, Oct. 16. Adolphe Ossos, French administrator for Paramount, was unable to sail last week with Maurice Chevalier, being taken down suddenly with a threat of pneumonia result of a cold caught during the banquet to the French comedian.

He is progressing favorably, however, and expects to sail in a week or so.

ROBEY AFTER DALY'S

London, Oct. 16. Due to his success last season at Prince's, a theatre on the fringe of the West End, George Robey will return in December to undertake a venture further westward.

The comedian is negotiating for 12 weeks at Daly's starting around Christmas. He is currently touring Canada.

MOTOR SHOW IMPETUS

London, Oct. 16. Hotels and the entire West End have been packed for the motor show.

Theatres, as a consequence, have been reaping.

HACKETT'S UNNAMED OCT. 23
London, Oct. 16.

Walter Hackett's new but unnamed farce arrives at the Saint Martins Oct. 23.

Show has also been staged by the author.

Meller Failure

London, Oct. 16. "The Brass Bachelorette," opening at the Apollo last night (Monday), has been adapted from "The Brothers Karamazov" and is a failure.

It's a gloomy Russian melodrama unweaved by comedy and indifferently acted.

Whirlwinds Doubling

London, Oct. 16. Opening Nov. 5 at the Trocadero (restaurant) for eight weeks, the three Whirlwinds will double into General Theatres' houses.

Australia

By Eric H. Gorrick

Sydney, Sept. 15. Tremendous crowds are flooding the city this month. For the first time in the history of Australia, the Bicentennial Congress is being held here this week. Many management, especially the smaller fry, are catering to those of Catholic faith by mounting Irish parties and an Irish play.

Business has not been brilliant at the matinees, but nights have been very good. Many changes due next week with several new shows arriving.

An excellent opera season finishes at the St. James with "The Student Prince" at the Majestic, with James Liddy and Beppie de Vries. W-T bought the show from Rufe Naylor after the latter did but fairly with it at the Empire.

Margaret Banierman will quit the Criterion shortly to make way for Irene Homer in "The Patsy." This show opened at the Palace, but quickly caught on. W-T handling it.

"Rio Rita" is now in its 21st week at the St. James. The Palladium. Has dropped "way off, but can stay a few weeks more. "Good News," with a new cast replacing those who have closed, will follow.

Maurice Moscovitch vacates Royal in a week to make way for Leon Gordon's "Interference." Another W-T attraction.

W-T's repertory company is playing "Dear Brutus" at the Palace. This will be followed by "Bird in Hand," by the same cast. Business fair.

"The Rosary" is being played at the Opera House by a stock company under William Russell's management.

Americans at Tivoli
Night business is good at the Tivoli (vaudeville) here. Spanish clown, opened this week and did very well.

Jimmy Conlin and Myrtle Glass had them guessing on their opening, the audience hardly knowing just how to take the comedy. Towards the finish the crowd gave in and the couple closed strongly. Joe Termini is now in his third week and is regarded as a hit. Diero, with piano accompaniment, did well on a repeat performance. Alphonse Berg, dress designer, pleased the female portion of the audience with his work. Present bill not especially strong and acts could be spotted better.

Fuller's Off
Business poor at Fuller's this week with Gayle Weyer revue unit playing "The Honorable Trail." Attempt is made to introduce vaude, but this portion is in dire need of nourishment.

PICTURES
Capitol—Business tremendous concurrently with "The Tiger Lady" and "Madness Ahead." Double row of standees nightly. Nothing like this business has ever been witnessed in this city before. House now in 24th week.

Ted Henkel scored big with clever stage presentation titled "Hawaiian Nights." Head, Hugo, and Romona are the dancers. Fred Scholl scored at organ.

Empire—"Mother Macree" followed by "Annie Laurie." Rufe Naylor staged another revue under the title of "Eric." Show just all right.

Prince Edward—"Student Prince" now last week. Picture has not been a great pull. Management cut prices a bit to boost trade. House is popular, but a big picture is needed for run, now that other big presentation houses have opened.

Regent—"Four Sons" doing nicely and picture looks like staying at least three weeks. "Telling the World" and Joe Aronson's band complete bill.

Piccadilly—Second showing of "The Dove" doing well. Two or three weeks stay.

Arcaida—"An Irish Mother" here to catch Catholic folk now in town. Picture weak and poorly acted.

Crystal Palace—"Madness Ahead" opening today for run. Stage presentation includes troupe of American Indians imported by Union Theatre to appear with picture in each capital city.

Lyceum—Business big with "Les Miserables," "Three Ring Marriage" and Maxwell and Elton stage act. Weekly change house.

Haymarket—Week's bill includes "Les Miserables" and "The Masked Ball." Picture, on stage.

Haymarket—"Good business" with "The Patsy" and "Hello Cheyenne." Lauri and Raine appear twice, daily on stage.

Lyric—Second showing of "White Sister" should be okay. "Sailor Izzy Murphy" and "Two Ends" fill out.

Empire—On grinding of three pictures this week including "On Your Toes," "Three Sinners" and "Three Ring Marriage."

Following acts playing Union (vaude) circuit: Maxwell Priora, Ray, Enos, Piquo, Head, Hugo and Ramona, Victory Girls, Long Tack Sam, Roy Ryan, Toris, Long Tack Co., Follow Twins and Lewiola Bros.

MELBOU
Business rather good in this southern city. Following attractions are now playing:

"His Majesty's"—"Hit the Deck." Closes this week after fair business.

"Desert Song," with Virginia Perry, Herbert Mundin, Mude Zimbia, Reggie Pomeroy, Lane Fairfax and Stephen Destry. W-T.

Comedy—Dion Boucicault and Irene Vanbrugh playing in "All the King's Horses." W-T.

Palace—"Wattle Flat" presenting "The Donovan Affair," by arrangement with V-T.

Royal—"The Patsy" moves to Sydney next week after a great run. Irene Homer featured under W-T management. Will be followed by "The Silent House."

Athenaeum—Carrolls are presenting "White walls" with American cast. Will finish in a week or so.

Tivoli—Corking bill this week with "The Ingenues" drawing big business. Bill includes Barker and Wynne, Conn Kenna and Elliot, Syd Burchall, Marie Hughes and Brother and Schist's Marionettes.

Rejout—"Small-time house playing Rufe Naylor's "The George Wallace Co. the attraction this week."

All Around
"The Ingenues" go to London from here, after which the girls will visit Germany.

Looks as though W-T will present "The Patsy" in London with Irene Homer. This firm secured the English rights a little while ago.

Kelso Bros. sailed for England last week, where they have been booked for two weeks with an option on further time.

Rufe Naylor will stage a panto at the Empire around Christmas.

Melba opera troupe will play a short season in Adelaide, an western Australia before disbanding.

Music sold well here during the past month with "Ramona," "Breeze," "Side by Side" and "Laugh, Clown, Laugh" among the leaders.

E. J. Tait, director of W-T, is a great talker, at least he thinks he is. Recently he had his auditor check up on his expenditure for balls lost in bets. The shock has put him off his game.

Swor and Swor have been engaged for a tour of Union Theatres circuit.

Long Tack Sam has arrived here with a new outfit. He will tour the five time following a Brisbane showing.

Francis Lister, former leading man with Margaret Banierman, has left here for London. The Lister has broken his contract, and they have instituted proceedings against him.

Barbette has been engaged for a tour on the Tivoli circuit, and will appear in Sydney shortly.

Pictures
"Wings" is playing to huge success throughout the country. Four road shows are now out.

First sound picture has reached here, and has passed the censor without a single cut. Name of film is being withheld. Chief censor has stated all sound pictures must be accompanied by a written copy of the dialog. It is the censor's intention that sound will be cut the same as the silent pictures.

A bill may be formed in Parliament to meet the situation. It is probable that a bill will be undertaken a test case. Musicians' union is also becoming interested.

"Exploits of the Emnden," Australian made, will come into the Prince Edward, Sydney, for a run.

SAILINGS
Oct. 24 (London to New York) Noel Coward (Olympic).

Oct. 22 (London to New York) Arthur Spizzi (Columbus).

Oct. 18 (London to New York) Cochran's revue company (President Harding).

Oct. 17 (New York to Berlin) Lola Menzeli (Geo. Washington).

Oct. 16 (London to New York) C. B. Cochran, George Pearson, Burns and Churchill (Leviathan).

Oct. 13 (London to New York) Somerset Maugham (Aquitania).

Oct. 13 (New York to Paris) Mrs. Mark Luescher and daughter, Mary (Albert Ballin).

Oct. 12 (New York to London) Claire Luce (Paris).

'Show Boat,' \$32,500, London's Biggest Musical; Several \$20,000 Grosses

Estimates and Comment on 33 Legits in West End—"Song of Sea" Hook Up—"Good Girl" \$22,000

London, Oct. 5.
This summary of box office grosses in London comprises a combination of estimated receipts and accurate figures supplied by some of the managements.

Adelphi—"Clowns in Clover" opened Dec. 1. Consistently good business. Recently second edition, with Elsie Janis in the lights with Jack Hubert and Cicely Courtneidge. Apparently Elsie's first performance was not up to standard because the press was far from enthusiastic. Since then she has improved. Doing \$19,000.

Alwayce—"Plunder," farce by Ben Travers featuring the last three or four farces for this theatre, which has been a money maker for the past half dozen years. Current show bit hit, practically capacity. \$15,000.

Ambassadors—"Many Waters" by Monckton Hoffs. Daily Chronicle called it year's finest play. Seats 500 with the eight performances weekly. \$5,000.

Apollo—"The Lord of the Manor." Varying run, with one show will close shortly and another it may move to Prince's.

Carlton—"Good News" started to \$16,000. Of last night's business probably a weekly profit of \$7,500 at present. Clayton & Waller are paying \$1,750 weekly rental. Not a big salary in entire cast. Probably a weekly profit of \$5,000.

Comedy—"The Devil's Host" closing this week. "Deadlock," new, opened following, and closes Oct. 20. Next, revival of "The Mollusks."

Criterion—"Passing Brompton Road," new farcical comedy by Jevon Brandon-Thomas, son of the author of "Charley's Aunt," and who is also interested in the management. Stars Marie Tempest. Doing \$8,000 with capacity of \$7,500. Weekly profit.

Daly's—"Eve Eyes" moved from new Piccadilly theatre and put in as a stop gap until Daly's has new attraction. Doing about \$13,000 with show very expensive. Musical version of a former farce.

Drury Lane—"The Show Boat," season's biggest hit, by Lynn Riggs, looked upon as a flop opening night. Even Solly Joel, financially interested with Sir Alfred Butt, spoke gloomily of it after the first performance. Daily overhauling immediately and expenses were cut down, supplemented by an intensive advertising campaign and receipts immediately began to rise. Allowing proportions, which the management set at \$32,500. At annual meeting of the board of directors of Drury Lane last week Sir Alfred Butt, managing director, stated it was the largest money maker the house had ever had in its career, exceeding "Rose-Marie" and "The Desert Song."

Duke of York's—Matheson Lang in "Such Men Are Dangerous," done in New York under the title "The Patriot," upon which he won a million. House capacity \$14,000. First week, \$5,500. Since then it has been averaging \$7,500.

Fortune—"Napoleon's Josephine" doing poorly, despite allusions of a representative of the management it is a success. Justification for Variety's estimate of poor business is the fact it is coming off the end of this month and will be replaced by Barry O'Brien's revival of "The Mollusks," starring Joseph Coyne and Constance Collier.

Gaiety—"Duncan Sisters in 'Topsy and Eve'" opened last night. "Garick"—Revival of "The Constant Nymph" limited to four weeks. Doing very well.

Globe—"The Truth Game," new comedy, with the authorship credited to H. E. S. Davidson, but in reality written by Ivor Novello, who co-stars with Lily Elsie. Show opens tonight.

Haymarket—"Alibi" moved from the Prince of Wales some weeks ago where it was doing capacity, now running along at about \$8,000.

Hippodrome—Jack Buchanan in "That's a Good Girl," doing \$2,500 a performance for nine shows weekly. About \$22,000, and weekly profit of \$7,500.

His Majesty's—"Song of the Sea," new musical play doing \$19,000 gross, not enough to be a very expensive production. Including loss on tour for a few weeks' break-in, heavy rehearsal tolls for orchestra, etc., the "nut" for the house could not have been much less than \$100,000. Weekly overhead, \$14,000. While making a profit, not sufficient to repay the production, which should be charged off at the rate of

\$5,000 a week, as at the end of 20 weeks receipts are almost certain to drop with any show here excepting in the case of an overwhelming success.

Kingway—"Thundered on the Left" opened this week. Little Theatre—"Diversion," new play produced privately for a couple of performances at the Arts Theatre Club, where it scored strongly. Another place by John Van Druten, author of "Young Woodley." Subsequent to the success of a bit too close to the knuckle to warrant projected success, and would probably not be permitted in New York.

Pavie—"Tally Ho," the revue, "This Year of Grace," running along to \$20,000 weekly, varying but little. Last week, when pretty nearly everything slightly off, gross \$19,500. Looks like the show will run into next year. At present a local cast is being recruited to present the revue in New York.

Lyceum—"Edgar Wallace" melodrama, "The Flying Squad," featuring Peggy O'Neill, playing to popular prices. Inexpensive and a big success. Now in its 20th week and still playing to \$10,000 weekly. House can hold \$17,500. Present gross yields weekly profit of \$3,000.

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WILL MAHONEY

The Boston "Globe" said: "Whatever Mr. Mahoney did made everybody laugh, and the longer he did it, the louder their shrieks of mirth. In addition to being a great comedian, Mahoney is a dancer whose eccentricities are both novel and excruciating. He has so many original stunts one can scarcely remember them in detail."

Direction
RALPH G. FARNUM
1560 BROADWAY

London Openings

London, Oct. 16.
Entering to a tremendous reception, Alice Delysia made her London vaude debut at the Palladium yesterday (Monday), with excerpts from musicals in which she has appeared during 10 years. Her success was emphatic.

Another Monday vaude opening was Robert Reilly at the Holborn Empire. Returning here after seven years in America, and with a company of six, Reilly swept through to a hit.

This house was experimenting with Monday and Wednesday matinees. Attendance yesterday afternoon was weak, partly due to insufficient publicity.

At the Alhambra yesterday, Mary Marlowe opened with Charles Jordan as her partner. Miss Marlowe was here for a few weeks last season as a single, her former act being better than the present turn.

Charity Benefit Barred

London, Oct. 16.
Paul Murray and Jack Hubert announced a charity performance Sunday night of "Clowns in Clover." It never materialized.

Despite it was to be for the Chamber Cross Hospital, the Lord Chamberlain refused permission, as establishing a precedent for Sabbath shows.

PARIS SEES "WATERS"

Paris, Oct. 16.
A group of English players presented "Many Waters" which has enjoyed a measure of success in London, at the Theatre Albert I Friday of last week.

Fricked in Bank

London, Oct. 16.
While counting up receipts in the Westminster Bank Saturday, the treasurer of the Coliseum (vaudeville) was fricked for \$2,000. The snatch boys escaped.

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London as It Looks

By Hannen Swaffer

London, Oct. 4.
I really do feel that Equity uses strange phrases sometimes. Still, its misunderstanding of the Alden Gay case and its childish belief that Ernest Truex really felt justified in going to the Ministry of Labor to swear that no Englishman could be found to play the part of a Belgian count before he could get a permit to act in "Call Me, Georges," have given me shocks before.

Is Robeson Dishonorable?

Godfrey Tearle showed me, the other day, the September number of "Equity," asking me if I had seen the statement about Paul Robeson to whom Frank Gillmore, the executive secretary, had cabled, in regard to the Caroline Reagan case, "Do you wish to ruin her and stamp yourself as dishonorable?" adding a threat of suspension from Equity "with its train of publicity and opprobrium."

Then I read that, in the opinion of Equity, it "would be a great pity if this outstanding member of his race should take a narrow view of the obligations he incurred when he signed this contract." It seems to me a pity to drag Mr. Robeson's color into this question.

I saw Paul Robeson for a long time this morning. I asked him to call, knowing that I could take his word in regard to his version of the case. After all, this is an important matter.

The "Indispensable" Negro

Sir Alfred Butt swore an affidavit, when Mrs. Reagan applied for an injunction against Paul Robeson in the Law Courts, two days ago, saying that if Mr. Robeson had to return to New York, "Show Boat" might have to be withdrawn. So that you see Drury Lane seems to be in the position:

- (1) That, unless it has an American show, it is doomed; and
- (2) That even an American show is doomed if it loses one colored man.

This is reducing the condition of the British Empire to a depth of despair that is almost funny.

Robeson Offered to Arbitrate

Now, Paul Robeson assures me that, but for the refusal of Mrs. Reagan to come into the Equity office where Mrs. Robeson was waiting to put the matter to arbitration, he would have paid whatever damages Equity had decided were due to her for any loss she had incurred.

"Do not misunderstand me," said Robeson. "I could earn more money in New York, working for Mrs. Reagan under the contract which I signed, than I am earning now in Europe. I feel, however, that the matter was entered into without either of us understanding what we were doing. My wife was ill then, and I was worried, and I signed a contract under which I should have had to do work which, frankly, I do not feel capable of doing."

He Is Not Upstage

"When I read 'Equity' I felt that in saying that her husband did not really consider himself an actor, any way, but a singer, Mrs. Robeson was using words that might mean that Robeson was getting upstage."

The truth is that Robeson is trying now to be fair to everybody, even himself.

"Even now," says Robeson, "I will submit the whole matter to Equity. I cannot do more. I will pay whatever damages, if any, are awarded against me." Money does not interest me. I am turning down valuable contracts all the time."

A Case for Consideration

I put Robeson's case before me as I do think it fair that an artist, who has established himself on both sides of the Atlantic, and whose work in the theatre has done so much for the race to which he belongs, is entitled to consideration. It is so easy to sneer and so hard to understand.

I first met Robeson when he came over to act in "The Emperor Jones," and, since then, I have never heard one word against him, but, on the other hand, have been told on all sides of the culture and kindness of his character, and heard nothing but praise of him as an artist and a man.

He refuses work in cabarets at enormous figures. He is turning down "picture" contracts all the time.

Now, if he owes Mrs. Reagan money, he wants to pay it.

The Wonderful Duncans

The other outstanding event of the week on this side was "Topsy and Eve" when the Duncans put on with their own money against the advice of all the experts in London.

Their first night was a minor triumph. Great Heavens, how banal its plot was and how bunched was the background! But that Rosetta girl as Topsy gave a fine performance, while Vivian proved very sweet and very charming, looking like a baby doll trying to act Mary Pickford.

The show lasted for three and a half hours and, all the time the Duncans were on the stage they held the house. I think it remarkable that two girls like the Duncans can go into the West End of London with a show like this and put themselves right over.

Two Girls Who Really Know

They have been very modest about it, in spite of their pigheadedness. It is the obstinacy of knowledge. It is not vanity, but just knowing what they can do and then insisting on doing it.

When I saw Vivian, after the show, she was delighted to hear that I was pleased.

"If you only knew how afraid of you we were," she said.

Daily Mail Wrong

The Daily Mail critic found fault with Rosetta's prayer at the end. I thought it a good idea for a girl to go on the stage and almost make fun of a prayer to God and yet keep inside her humor all the time a reverence that made you catch your breath. It was a proof that this girl, Rosetta Duncan, possesses real genius.

The Daily Mail wants the prayer taken out. The Daily Mail is wrong.

The Singing Trolley Men

Then Van and Schenck. I went to see their show at the Palladium Monday, not because they were described as "the world's greatest entertainers," but because they used to be the driver and conductor of a trolley car in Brooklyn. I always like drivers and conductors.

Well, now, I like the "world's greatest entertainers." The way that fellow Schenck sang without singing at the piano showed great artistry, while I found Gus Van had a greater mastery of dialect than any man of the kind I have seen for years.

They are a great pair. The Palladium is booming. In fact, until the program was changed, they went back from pictures to variety, they were losing \$7,500 a week. Now, they're making \$10,000 a week.

This is certainly a feather in George Black's cap.

Frank Tours Brought Back

London, Oct. 16.
At the instigation of Sam Katz, Frank Tours will vacate his musical directorship at the Plaza, a post he has held for two years, and return to New York.

Tours is to become musical advisor in Paramount's sound department.

The Tiller Dancing Schools of America, Inc.

54 WEST 74th ST., NEW YORK
MARY READ, President
Phone Edinboro 4218-6
New Classes Now Forming

No Stage Director or Writer Required for Talkers, But Screen Actors in Them Flop

Los Angeles, Oct. 16. In an address before the directors' division of the Academy of Motion Picture Arts and Sciences, Jack Warner (Warner Bros.) declared that in his opinion stage directors and writers are unnecessary in the making of talking pictures. It has not been found essential, according to Warner, to use either in sound production, and that the best results so far have been obtained through experienced film directors and screen writers.

Warner expressed an opposite point of view concerning the actors, stating those among the strictly picture players without stage experience have allowed opportunities to slip from under them. Up to the present time, Warner said, all performers with screen experience only have been flops in talkers and have permitted stage players or others imported for talker purposes to monopolize the field. Warner further intimated that screen actors without stage experience will shortly be relegated to the discard.

No Silent Drama
William C. DeMille and D. W. Griffith also spoke, both having plenty to say.

DeMille predicted that in three years or less there will be no such thing as silent drama in this country, and probably not in Europe. To illustrate, DeMille informed how he is making "Hail the Hour" into a stage film, by using the stage version intact without adding situations, sequences or elaborations to further the story. He said he feels the manner in which he is treating the play will give a better interpretation of the original Barrie than either a stage presentation with its limitations or a silent screen version in which liberties would be taken with the original script.

Griffith spoke of art. He said: "There is no art in silent pictures, and the only science that enters into making money." He admitted he knows practically nothing about sound pictures, having had no experience with or in them, but from observations believes that if the picture industry becomes an art it will be through the talkers.

Representatives of the Electrical Research Products Corp. were present and offered to equip the Academy clubrooms with sound mechanism for talking picture projection gratis. Offer was unanimously accepted.

M-G-M's Tie Up on Zep

Loew's fell into something with the Graf Zeppelin for its Metro-Goldwyn-Mayer newsreels, through the tie-up also made with the ship by Hearst's International News service.

Besides the newsreel films, M-G-M may acquire, it also received by the big plane the UFA print of "Spies."

Several of the New York dailies sarcastically referred to the International's tie-up for news purposes, claiming it interfered with information during the ship's flight over.

Remaking 2-Reel Talker

Los Angeles, Oct. 16. M-G-M had considerable trouble in making a two-reel talker under the title of "New Garden." The picture was looked at in a preview, and it was decided to scrap it.

Benny Rubin has been called in to fix up the story and aid Marcelle De Angelo in the direction. Rubin will also be in the cast. It includes Creighton Hake, Guy Oliver, Raymond Kean, Monte Collins and Georgie Grandea.

Lionel Directing

Los Angeles, Oct. 16. Lionel Barrymore will direct a two-reel talking picture for M-G-M. His own appearance in it has not been determined.

Betty Blythe East for Stage

Los Angeles, Oct. 16. Betty Hythe, screen actress, is on her way to New York, with the expectation of landing a legit engagement there.

Knew Bad Beer

An independent film producer just in New York from the coast where things have not been going so well for him and his star, visited the local office he had kept open in more prosperous days to find it a speakeasy.

Although tendered every courtesy, even to the point of seeing a chalk model of his b.r. perched on the cash box, the gentleman remarked to friends in the Picture Club: "The beer is lousy."

Gross Increases From Talkers Running High

A comprehensive idea of the vast increase in attendance for picture houses through talking pictures is furnished through the reports that attendance records in many towns showing talking pictures, not merely synchronized but with dialog, have brought increases ranging from 50 to 100 per cent. Many of these towns are not key spots. According to indications, the talkers are gaining more strength with the smaller cities than in the metropolitan centers.

5,000 MILES TO SEE SHOW

Marion Davies' Director Journeys Far to Witness "5 o'Clock Girl."

Los Angeles, Oct. 16. Al Green returned from Detroit Oct. 10, where he went to see one performance of "The Five o'Clock Girl" which he is to direct for M-G-M with Marion Davies. John Bartels of original company has his same part on screen.

Menjou Off Talkers

Los Angeles, Oct. 16. Adolphe Menjou has joined Dolores Del Rio in opposition to talking pictures. Menjou declares he will make no talkers. Says his contract with Paramount doesn't mention them, and therefore they are out.

Menjou is to make Leo Dietrichstein's "The Concert" following "Marquis Preferred," down on the Par schedule as next.

ANNA Q ON SET

Los Angeles, Oct. 16. Anna Q. Nilsson has returned to the screen after being incapacitated for six months with a broken hip caused by a fall while riding a horse.

Miss Nilsson is not completely recovered, but is able to get around sufficiently to go through her scenes for "Blockade," FBO.

LESLIE PEARCE DIRECTING

Los Angeles, Oct. 16. Leslie Pearce will direct, starting Oct. 22, dialog version of Christie's "The Carnation Kid," starring Douglas McLean.

Pearce is one-time Australian director, later putting on several legit shows locally.

ASHER OUT OF F. N.

Los Angeles, Oct. 16. E. M. Asher is understood through with First National as a supervisor and producer.

He leaves this week for New York where it is said he is going to negotiate to take over production of Bristolphone on the west coast.

De-Ritzing Monicker

Clifford Holland has been signed on long term contract by Inspiration pictures and changed name from Clifford to John. He will play lead in "She Goes to War" opposite Eleanor Boardman.

M-G-M's Talking Shorts All Shifted to East

Los Angeles, Oct. 16. After completing the one subject now in the making, M-G-M will discontinue the production of talking shorts at the Culver City studio and transfer all activity in that line to the Cosmopolitan studio in New York.

Decision to move follows a claim that M-G-M could not procure talent necessary for the better class of talking shorts on the coast.

The short now almost completed is under direction of Carlos De Angeles. Two others have been finished.

OFF BACK STAGE AND RUSH NEW SUBJECTS

Los Angeles, Oct. 16. The cycle for pictures with a backstage background has occupied the attention of coast picture producers all year. So many are ready for release now that the market is becoming highly speculative and the producers have suddenly switched to other cycles. The newspaper, prizefight and river stories predominate.

Producers have recently completed or are now making six newspaper stories, namely: "Power of the Press," by Excellent; "Telling the World," by M-G-M; "Calamity," by Fox; "Freedom of the Press," by Columbia; "The Big Scoop" and "Interference," by Paramount.

Stories about prizefights so far are "Celebrity," by Pathe; "Spirit of Youth," by T.S.; "Come and Get It," by F. B. O.; "Patent Leather Kid," by F. N.; "Body Punch," "Night Bird" and "Shakedown," by Universal; "Beau Broadway" and "The Duke Steps Out," by M-G-M.

River stories now in production include: "The River Woman," "Weary River," "River Pirate" and "Frozen River."

Another newspaper story is Pathe's "The Official Scandal," which Paul Stein will direct.

Making Par's 'Letter'

Paramount's first 100 per cent talker, planned as a special, is in production at Long Island City under Walter Wanger's supervision. It is "The Letter," starring Jeanne Eagels in the Katherine Cornell role, with O. P. Heggie, Reginald Owen, Herbert Marshall and other legit names in support. Monta Bell is directing.

"Gentlemen of the Press" is also a Paramount property for 100 per cent talker purposes.

25 Colored Players For Vidor's Picture

Between 25 and 30 colored players are being signed by the King Vidor M-G-M company and will leave for the south this week.

There they will meet the director and start work on exterior shots in the Metro-Goldwyn-Mayer picture, "Hallelujah." Vidor left for Tennessee last week with a technical staff for atmospheric shots.

The full company will remain in the south for a month, when it will journey to Hollywood for interior work in the studios.

James Stacy, business manager and assistant director, picking the cast, has already engaged Honey Brown of Club Highland, Dan Haynes of "Show Boat," Fanny Belle DeKnight and Victoria Spivey. He has also brought Everett McGarity on from Chicago.

Singing of spirituals will be conducted by Eva Jessye, director of the Dixie Jubilee Singers. The songsters will also have roles in the film.

DEL RIO BACK SOON

Los Angeles, Oct. 16. Lou Jerome, business manager for Edwin Carowe, is due in New York to await Edwin Carowe and Dolores Del Rio from Europe.

He will pick locations in the East for "Evangelina." Carowe's next Del Rio for United Artists.

Norma Shearer Articulate

Los Angeles, Oct. 16. Norma Shearer is working on M-G-M's sound stage, "The Sign of the Cross," with George Jessel, its star, in the play as a 100 per cent talker.

Veteran Film Men See New Yorkers Come to Coast to Push Them Out

Russian News Reel All About Babies

Showing at the 55th Street Playhouse, New York, this week (Oct. 13) is a short subject titled "Sovkino News" and billed as a "Russian news reel."

It opens quite like a news reel with a view of a village fair, but drifts onto the subject of babies and maintains that topic the rest of the way. Organized rearing of Russian children is pictured, from nursing to subbing.

Nothing in it can be classed as newsy and nothing scientifically present to rate it as a travelogue. It is obviously government produced for propaganda purposes.

First foreign film even called a news reel that has been over here.

\$30,000 Average Cost For Sovkino Pictures

Moscow, Oct. 2. The Moscow Studio of Sovkino received an appropriation of 1,380,000 rubles (about \$700,000) for the fiscal year of 1923-1924, starting Oct. 1. Thirty thousand dollars will be the cost of an average feature film produced in the studio. It is planned to make 23 art films during the year.

Sovkino is now producing two newsreels a week, each not more than 200 metres long. Some of the film will be shot exclusively for export.

Maxim Gorky gave Sovkino his permission to film his story, "A File With Clasp." Khokhlof will direct.

Donal Blossom's Elopement

St. Louis, Oct. 16. Blossom Breneman, in pictures as Donal Blossom, and William S. (Billy) Medart, amateur golfer of note and first-nighter at the theatres, eloped to Clayton, the county seat of St. Louis County and were married in St. Louis shortly afterward last Wednesday.

The ceremony was performed by the Rev. Dr. John W. MacIvor, pastor of the Second Presbyterian Church. The preacher refused to tie the knot until Medart's father and mother came to the parish house to witness the ceremony. The young couple, each of whom gave their age as 23, had appeared at the minister's home and asked him to perform the ceremony.

Teaching Wilcox

Frederick W. Wilcox, brother-in-law of Nick Schenck, will get a chance to learn the production end with M-G-M. He has been handling fan magazine stuff in the publicity department for two years. King Vidor takes Wilcox under his wing on "Hallelujah," the all-negro production.

Kennedy's Coast Rep.

Los Angeles, Oct. 16. Harry Eddington has been appointed personal West Coast representative of Joseph P. Kennedy. He is functioning as contact man on all of Kennedy's studio affairs as well as keeping an eye out for available material to join the ranks of F. B. O. and Pathe.

AL LEWIS GOES WEST

Al Lewis left for the Coast Saturday to stay about fortnight. Fox's West Coast lot, Lewis is Fox's \$150,000-a-year Movietone production exec.

The producer will probably close while in Hollywood for the Movietone rights to "The War Song," with George Jessel, its star, in the play as a 100 per cent talker.

The importation of an apparently endless chain of New York stage directors, managers, writers and others from the legit field into Hollywood to help make talking pictures is bringing plenty of moans from the veterans of the film colony. They see one juicy job after another, created by the talker situation, going to the newcomers, while they are either ousted from jobs they held or are left standing on the sidelines with no engagement in sight.

They say that while the new arrivals may know all that's necessary about the stage and dialog, talking pictures are distinctly different from stage productions and the only real link between them is the fact that both use spoken lines.

In every case the film people say the stage folks brought to Hollywood have to be put through a long course of instruction in the technique of motion pictures and even after that the newcomers must necessarily be experimental.

Talking pictures, they emphasize, are only nine months old, while the film business, as a whole, is 30 years old. For the past 15 years it has been out of the primary stage and moving along progressive lines of development to a high point of efficiency.

They insist that the logical thing for the film producers to do would be to take the men who have spent years in developing efficiency in motion pictures and attach them to the added technique necessary for the making of talking pictures. The veteran film worker would simply have to adapt the new phase of his own industry to mechanics he already knows, while the outsider has to start at the bottom to learn the mechanics of something he knows nothing about.

As the clincher to their arguments the film folks point to the varying success that has attended the talking pictures already made, which show that the most successful have been those made by old time picture directors who were given the change to learn talking film technical necessities. They particularly stress "The Terror," made by Roy Del Ruth; "The Singing Fool," directed by Lloyd Bacon; and "Mother Knows Best," directed by J. G. Blystone. All three were made by veteran film directors.

Jap Theme Song

Theme song mania has reached the Orient and now the Japanese equivalent of the song pluggers gets busy on big pictures.

A literal translation of the lyrics of the Japanese theme song for "Steamboat Bill," Buster Keaton's picture, is appended hereto as an example of American ideas gone goofy in foreign lands.

Keaton-San, the Young Captain
Oh, how manly style he is
With modern dress but small chin.
He forgets of his father.
But never forgets of love.
You, Keaton-San, the young captain.

Even when I get old
Her sweet kisses of tender hearted,
Wishing to get just one glance of hers,
I'm yearning for the lovely
Moon-ill night.
How could I forget
You, Keaton-San, the young captain.

Oh, the hearts gone to crazy
Ships of two departed from parents.
Who is going to fasten the rope of love.
Oh, yes
Keaton-San, the young captain.

Returns on Placards

Chicago, Oct. 16. Radio broadcasting of general election returns this year is made difficult in wired houses because of the synchronized accompaniment to pictures.

Great States are returning to the old method of announcing results on painted placards.

"ABIE" U TRIAL NOV. 3

The \$300,000 damage suit by Anne Nichols against Universal comes to Oct. 3. The trial will be conducted before Judge Goddard in the Federal District Court.

The authoress-producer of "Abie's Irish Rose" complains that U's "Cohens and the Kellys" infringed on "Abie" to its stage and screen damage.

Paramount subsequently screen-plays the Nichols record-breaking play.

WARNERS CLEAR POSITION

H. M. STATEMENT FULL COVERAGE

Not Negotiating at Present with Any Chain or Producer—Satisfied with Stanley and F. N.—Brands Some Reports as Ridiculous—Warners Secure for Future

"RIGHT MEN RIGHT"

Categorical denial that Warner Brothers are in stages of negotiation or contemplating the acquisition of any producing companies or chains other than managerial control of the Stanley Company circuit and First National, which they announced as effected in a statement issued last week, was made Monday by H. M. Warner.

Warners now hold 60 per cent of First National and do not want another share, said the Warners' president in terming as "asinine" reports that he is making efforts to acquire two-thirds absolute control and was thwarted by Fox, as the largest minority stockholder, jumping his interest up to 35 per cent.

"As long as we have control we will be glad to sell Fox any excess shares. Why even today (Monday) I turned down offers from several sources to increase my First National holdings. We would not buy any more Stanley either, except that in the case of this company, which is an entirely different arrangement, we would be forced to buy 100 per cent, should the stockholders decide to turn it all in."

That the Warners did not want First National originally, but were forced to take it because of the one-third interest in the producing company which Stanley holds, was revealed by the Warner president.

"I had plenty of opportunity to get the two-thirds control," Harry Warner declared. "Only an insane man would merge these companies with one like our own. Our lawyers know what the other lawyers know. People must be stupid who would believe such reports as these."

"Why would we merge First National. If we want to make 40 more pictures a year we can do it without taking on another company."

Future Operation

Each of the companies, First National and Stanley, will be run as they have before, Warner said. Irving Rosheim will function as president of Stanley and temporarily as head of First National. The status of the presidency of the latter company will be determined among other details in the general workings in the near future, Warner said.

In regard to reports rampant in the Warner building this week that departments of the two companies will be retained but will be moved from their present offices on Madison avenue here and Philadelphia and will be under the supervision of Warner heads in like departments, Harry Warner stated:

That First National has a lease on the Madison avenue property, which has five years more to go at an annual rental of \$45,000 and that it will continue to function at that office.

That Stanley will continue to function in Philadelphia.

As to Warner departmental heads having been made like chiefs in the two companies, H. M. Warner repeated that there would be no changes, but that he has as yet given these details no "consideration."

"No Politics"

Fear of the axe taking a large toll in First National and Stanley ranks, where duplication of efforts may be made, was not both in First National and Warners. This

Film Dialectician

Los Angeles, Oct. 16. "Dialectician" is the latest verbal outcropping of the sound innovation. Allen Garcia, former screen leading man, thinks he is the first to fall under the title. He is attached to "In Old Arizona," Fox unit taken over by Irving Cummings by reason of Raoul Walsh's injury. Garcia's duty will be to supervise the dialog of those who, knowing only primitive Spanish, would try to express themselves in English. Garcia is a teacher of Spanish and for several years has talked in front of a microphone. His first picture work was with Selig in 1909. He was with Chaplin for seven years.

is what the Warner president had to say about the reaper:

"First National and Stanley will continue just as they have functioned. There is this exception. They will continue with success. And let me lay stress on this point: Any man in the service of either company need not worry if he is the right man. The right men now have bigger opportunities than ever before."

But Warner admitted that the axe will fall and descend hard on "politicians."

"We want no politics. That is one thing that we will not stand. That, and unbusinesslike methods. Warner qualified the last by adding, 'If there are any in First National or Stanley...'"

Warner declared that the slate is clean of his company getting other interests. The Warner brothers, he said, will concentrate on their own company and the other two. After they get Stanley and First National on a profitable basis they may look around for other holdings.

"It would be ridiculous for me to say that we are not going to do any more buying. When the right time comes and something worthwhile presents itself we may then buy it," H. M. added.

It will probably be six months or a year before the "right time" shows up the next time, he conceded.

The Future

When Impressions in the trade were presented to him that Warners now appreciate they are on the crest of the wave because of their leading position in talker production, but that in another year other companies with large theatre holdings will have caught up and will concentrate on their own product to the disadvantage of Warner sales, the president remarked:

"Before the talkers we booked silent films into these theatres. As long as we have good product, we have nothing to fear about theatres. No, I think we have plenty of box offices and will continue to have plenty without other deals becoming necessary."

In denying any deals were even contemplated with Kunsky, F. and K. Keith's, a host of others and the latest one, Balaban and Katz, Warner said especially about the B. and K.:

"That is the most absurd thing I ever heard of. Of the 210,000 shares in Balaban and Katz Paramount owns 100,000. We couldn't get any of that if we wanted to."

As to future buying, Warner stated no effort will be made to gain control of companies that "are a credit to the industry. Rather we will co-operate with them."

"Coquette" Talk Tests Rejected for Picture

Los Angeles, Oct. 16. Screen and voice tests made of the entire Broadway cast of "Coquette" with the exception of Helen Hayes, the star, were rejected by Mary Pickford when viewed here. Miss Pickford is to appear in a talking version of "Coquette" for the screen and is experiencing difficulty in casting.

"Love Song" Dialog Ordered by Schenck

Los Angeles, Oct. 16. Joseph M. Schenck has decided "The Love Song," United Artists-D. W. Griffith subject the silent version of which was completed Sept. 15, shall be all dialog after all. At the Paramount studio, surrounded by settings transported from the original staging, Lupe Velez had sung several numbers and a group of musicians had performed for the synchronizers. That was three weeks ago.

U. A. has endeavored to secure accommodations at M-G-M, but that studio is jammed with its own stuff, as is Paramount. As a result U. A. will wait a few days for the completion of its own sound proof studio. "The Love Song" will be the first to be recorded on the lot.

The decision in favor of dialog means bringing back Lupe Velez, Julia Goudal, William Boyd, Albert Conti, George Fawcett and Henry Armetta.

KEITH-RCA DEAL HANGING, BUT NEARLY IN

Understood Terms Not Yet Arrived At—Keith Factions Together

Radio Corporation of America and Keith's had not closed on their anticipated deal, under which RCA is expected to make a purchase of the vaude chain, up to yesterday noon. This edition of Variety went to press yesterday (Tuesday) at 1 p. m.

Reports said some indefiniteness on agreement deferred the closing. That was believed to be the price set for the purchase of the Keith stock and the mode of payment for it.

One story said that Keith's might go in at 28 or possibly 40, with an exchange of its stock on that basis with RCA. Meanwhile Keith's market quotation on common had been slightly declining, opening at 32 1/2 yesterday morning compared to its best above 34.

Following the return of J. J. Murdoch and Pat Casey from abroad last Friday, conferences immediately followed between them and Joseph P. Kennedy. It was later said that the factions in Keith's known as the Albee and Kennedy-Murdoch crowds, were sitting in together on the deal with the RCA representatives.

One story stated neither side held majority stock control of Keith's, with 510,000 common shares required for that. Kennedy-Murdoch are said to hold the whip hand despite that through their operating control agreement of Keith's.

Meetings were scheduled between all parties for yesterday and again for today (Wednesday), with the deal at jump either way; closing or delayed.

The opinion appeared to be that if Keith's change hands, RCA would be the buyer, although the rumor that Warner Brothers had placed a standing bid the Warners said would be unchanged still stood in front of the Keith riddle.

Keith People Fuzzed

In the Keith office the stuff men appeared as much in the dark as ever over the proceedings and the probable direction of Keith's in the event R. C. A. took it over. It's pretty well understood that if there is a sale Murdoch will retire from his active operation of Keith's, in association with Kennedy through the Kennedy Keith office representative, John Ford.

With Murdoch's departure, the only showman in sight with sufficient knowledge of Keith's to operate the merged Keith and Orpheum circuits is Pat Casey. Provided negotiations for the sale fall through with Murdoch-Kennedy

Fox, with 160 New York Indie Houses, Going Up-N. Y. State, Jersey and Conn. for Others

"UGLY RUMORS ONLY 95% TRUE"—MINDLIN

Sure-Seat Magnifier Dines and Talks on Caviar and Ryé

"Those ugly rumors you hear about me," said Mike Mindlin, sure-seat magnate, seated comfortably at his desk munching a chunk of egg and caviar sandwich on rye bread, in answer to a series of queries volunteered by Variety's nosy reporter, "are only about 95 per cent true."

Following reports that the Mindlin guiding hand had been withdrawn from the wheel at the 55th Street Cinema and the St. George Playhouse, Brooklyn, a couple of w. k. sure-seaters, logic foresaw the doom of the mighty sure-seat circuit, which had seemed likely to grow up.

But Mindlin pooh-poohed any such ideas. Chains of sure-seaters are here, or, rather, will be here when they come to stay, Variety's nosiest was assured, with Mindlin sure-seaters being completed in Rochester and Buffalo shortly.

The loss of the 55th Street Cinema, as believed generally, is true, according to Mr. Mindlin, while in another way of figuring it is not so true. Mindlin's contract was to go for another few months, but with Mindlin's announced intentions of opening a sure-seater on 57th street in the premises occupied by Roger Wolfe Kahn's former "Le Perroquet," the proprietors of the 55th Street claimed he could not operate their theatre also.

Meantime Joe Fleisler, formerly with Mindlin, has been appointed director of the 55th Street Cinema. Mindlin holds this move as progressive or side step, adding that if he personally had been obliged to choose his opposition he couldn't have done better than pick Joe Fleisler—or maybe Gould of the Guild.

Between nibbles at the rapidly diminishing sandwich Mr. Mindlin volunteered the invaluable info that "there's only about seven bucks in the whole sure-seat racket, and everybody in the world is out to get it. Me, too," he added; "and the kind of people these competitors of mine are—terrible cutthroats! Me, too."

Mindlin's latest art theatre on 57th Street will be known as the Little Carnegie Playhouse, following permission obtained for the use of the name "Carnegie."

Gas Station Lead Off

Los Angeles, Oct. 16. Orville Walbridge, gas station employee, is not going to play the lead in C. B. DeMille's production of "Dynamite" for M-G-M.

No lead as yet has been chosen

remaining in charge, Casey will probably become the general operator of the chain.

Reports continue in the Keith agency that the Albee crowd will return to power if R. C. A. buys. They appear to be vague surmises, in view of R. C. A. usually determining its own operation of all subsidiaries.

Kennedy Sticking

Though Kennedy will leave Keith's if the sale is effected, and with it his own picture producer, FRO also in the deal, it's doubtful if Kennedy will retire from the show field. His interests will remain in Pathe, and possibly FRO, while it is understood Kennedy and Murdoch have plans in mind in connection with other show and theatre operations.

With around 160 independent picture houses within Greater New York added to the Fox chain, by contract or pledge, William Fox is reported extending his eastern expansion for indie exhibitors to up-state New York, Northern New Jersey and Connecticut.

The metropolitan indies Fox seems assured of and as reported, with several of the exhibits confirming, are:

Circuit	Houses
Small & Strassburg	30
Meyer & Schneider	16
Consolidated	16
Brandt Bros.	12
Haris	11
Harris	9
Henry Siegel	8
Rachmell & Rintzler	8
Springer	7
Vaffa & Frieberg	4
Brecker	3
Russ	3
Rudolph Sanders	3
Fred Hubner	3
Sam'l Lesselbaum	2
Henry Traub	2
Sam Berman	2
Scattering	20

All of the indie exhibs and their houses Fox gathers in through his present drive will be included in a new corporation called the Fox Metropolitan Theatres, Inc. William Fox is its president.

From report there are not many more indie houses in Greater N. Y. for Fox to conquer. Nor are there considered enough desirable houses the Fox chain can add up-state (N. Y.) to exceed 200. It is claimed that the Fox theatre division has set a quota of 1,000 indie houses in the east to add to the Fox house holdings.

Bill Brandt Steering

Rumors seeping out credit William Brandt of the Brandt Brothers in Brooklyn as the creator of the system under which Fox has so far successfully acquired what were looked upon as "the impossible New York indie exhibs." It is also reported that Brandt, with possibly brother, Harry, may organize for Fox in order that Fox may reach the eastern quota of indie houses he has set, after that it is contemplated as a country-wide campaign.

It seems settled from the outlook so far that it takes an exhib to capture an exhib. Fox is acting on that theory. It is said, and corroborated the New York men through the indie doing business through one another with Fox more easily lead with the Fox cash in sight at the finish.

An estimate of realty values the are values for the 160 New York houses is \$15,000,000. The large majority of the houses are on leasehold property. It will require about 60 days to unroll the details.

The Fox-indie deal is unique in that it has gathered and comprehends a mass of independent untethered exhibitors and theatres. Getting them on the fly as Fox has done is without parallel in picture-dom.

5-10 in Neighborhoods

Chicago, Oct. 16. The old nickelodeon days in picture houses are coming back in the neighborhoods of this town. The indie and dime places are springing up all over town; some seasonally overnight.

It is estimated that there are about 50 of these grinds in existence at this time, all operating at 5-10.

Dorothy Dawn Opposite

Los Angeles, Oct. 16. Dorothy Dawn will play opposite Tom Mix in "The Drifter," scheduled immediately at P. B. O. studio. Bob De Lacy directing.

British Film Field

By Frank Tilley

London, Oct. 5

Practically nothing doing here right now. Caused by the coming into force of Section 19 (1) of the Quota Law. It says an exhibitor shall show 5 per cent. British pictures from Oct. 1. Also by Section 2 (2), which says he must not book ahead from Oct. 1 more than nine months.

Most all the play dates that count were already booked ahead a year, as the act allowed them to do before Oct. 1. Result is, the distributors can't find any dates to book, because the 12 months ahead they have already filled takes them to the end of the nine months now legal as the maximum release period.

Now they're closing down on trade shows (pre-view). No use showing stuff with no dates available. Previews have fallen this month already from a usual average of around 15 a week to about 10. And by this of blank schedules coming in they will fall to around four a week right through till the end of November.

This is the only solution to the distributors' problem of catching up on release dates. It is why so many British films made this year have been kept on ice. In December they will be able to book the few remaining dates of September next year. But after then the flood will come, for most every house has a blank date-book from then on (except for Gentlemen's Agreement's). And there will be a stampede to grab all the possible dates for the full nine months ahead allowed by the Act.

And in two years' time the same position will arise again, when the release period is cut down to three months. That comes into force Oct. 1, 1930, when everyone will be booked the limit to the end of the next June. But no bookings will then be legal for dates beyond March 1931, so there'll be another three months wait to catch up again.

If the distributors, British and American, could work together so April May and June 1931, would be booked very lightly and leave some blank number of open dates to play with when the picture shortages. But despite the existence of a Distributors' Society, we shall not reach such a Millennial state till we have some equivalent of the Hays Department here.

The Talker Position

Despite the momentary excitement caused by the opening of "The Jazz Singer" here, and the sound shorts shown with it, this market is a long way from being sold on the talker. Sound-films, yes. Especially shorts, and particularly if the price is cut down. German gotten way down. Yet even these have not proven the attraction expected. New Gallery has been wired for some time and has been showing regularly Movietone shorts. At first they pulled them in. But then they hit. Now the talker stand outside and discuss what's on before they decide to spend their money.

The installation was put in the New Gallery as a try-out and didn't cost Provincial Cinematograph Theatre any money. But with this house and the Plaza (which is also now wired) do not figure to put on any talkers for some months. They have looked them over and do not find anything to take a chance on just yet.

Warner Brothers, did a clever thing in putting "Jazz Singer" in first, whether they figured it or not. Lots of paper is going out, especially to exhibitors. Even so, they are not rushing to spend \$20,000 on wiring, though a few of the big boys have gone as far as having their houses measured by Western Electric for estimates.

Interchangeability

Every new device that breaks into the press here—and they average one a week—claims it will be interchangeable with Movietone or Vitaphone. Even the new German system, which runs off a wire and reproduces through electro-magnetic sound-waves, makes this claim. This still system has been kicking around in Germany for some time and no one took any account of it. Now it has been brought in by the Blattner Corporation. UFA has made an offer for the Central European rights and are crying out loud they would have taken it for the world if they had known it was as good as they now think it is. No reply has been made here to any of these heavily-cavanned in-

terchangeability claims by Western Electric, but the statement by Charles Bunn for W. B. in Variety of Sept. 28 has already thrown a bad scare into a lot of folk. As it is, the Exhibitors' Association is running a committee to examine the situation, especially on the question of using one firm's records and pictures on someone else's equipment. They have not reached any conclusion yet, but the general impression is no one can stop it being done any more than they can with a gramophone, or than they can prevent a theatre running anybody's film through any pattern projector he chooses to use.

Meantime the Photophone studios at Elstree are all set to start work next week. Count Anthony de Borsari has left this week for America for the purpose of effecting further picture and record interchange with the disk system. Dudley Bott, general manager of British Photophone, is already on your side, and Borsari is coming over to clinch the deal opened by Bott.

Attempts are being made in city to promote several other sound devices without success. One which has been pretty well demonstrated in Germany, the Tri-Ergon, is coming along, and may possibly get floated. The two already out on the public stand at a premium. British Photophone \$1 stock around \$2, and L. W. Schlesinger Talking Pictures' \$1 stock about \$1.50.

Folks Here

Irving Asher is acting as production manager for Warner Brothers on "The Flying Squad," Arthur Maude directing. Edgar Wallace story.

Frederick Zelnick is working on English locations, shooting Lya Mara in "My Heart is a Jazz Band" for a German film.

Albert Parker still around. Keeping quite quiet.

Garnett Weston, scenario writer from the Continent, arrived this week to work for British International.

Rex Taylor, here some while for the same outfit and also from Cal, has completed the script for the adaptation of Thomas Hardy's "Under the Greenwood Tree" for a German film.

Walter Marks from Australia, who was chairman of the Film Commission there a while back, has completed the script for an Australian Quota arrangement.

President H. Victor Davis and secretary W. H. Fuller of the Exhibitors' Association are now in Brussels conferring with president Guttman of the German Association and president Brazillon of the French Association as to the possible formation of an International Exhibitors' Association. And other things. Production and such.

W. J. Morgan of First National is back from the Continent. He is Franz Osten, who made "Shiraz" for British Instructional, is to make another Indian film for a German company. The negative of "Shiraz" was destroyed in the recent fire at the Ufa Studios at Babelsberg, Germany, but was insured for \$50,000. British and foreign films, English company with German affiliations, also lost half a dozen negatives in the fire, all insured. Some of these fellows have all the luck.

Shooting began this week at the new Welwyn Studios, Anthony Asquith returning from Germany to direct "The Princess Priscilla's Fortnight."

The George Pearson who is concerned with a new studio scheme at Babelsberg, Germany, is now with George Pearson, the director, who originally handled Betty Balfour. The former is running British Screen Productions Company, making small Quota features and operating a newswell released here by Paramount. Latter directs for the negative of "Shiraz" mentioned, which also releases, so far, through Paramount in this country.

An interesting commentary on this "Shiraz" controversy is that Metro-Goldwyn is using bits from the British film notes in Variety in its trade paper advertising here. The British film notes in Variety is the property of the general manager of General Theatre Corporation, says vaudeville is now dead. At the same time, one of his group's West End houses, the Astoria, is playing around capacity with vaudeville. Lots of folk are poking fun at Swaffer for referring to Alec Francis as an "almost unknown English actor." Swaffer says if he'd

never heard of him, Francis must be unknown. But maybe Alec has never heard of Hannen. Which wouldn't be the latter's fault anyway.

Coming New Companies

The wet season having arrived, more floatations are aboard.

One is Associated British Cinemas, promotion of John Maxwell's, but not a subsidiary of British International, which company will take a large piece of stock. Capital is to be \$5,000,000 and the common stock (carrying the voting power) will be controlled by British International. The new company takes over Savoy Cinemas Ltd., which owns the Savoy, Bradford, the Blue Halls and the Broadway Picture theatre, Hammersmith, Gaiety Manchester, and the Pavilion well by Ludwig Blattner some six months ago, the Empire, Newcastle, Grand, Bournemouth, Olympia, Liverpool and the Pavilion Cardiff. As already stated here, a 3,000-seat house is to be built at Brighton, and another of the same size at Dublin. The new company also takes over Maxwell's Scottish Cinema and Variety Theatres company, which owns some 20 houses in Scotland.

Stockholders in British International are being invited to subscribe for 1,000,000 \$1 shares at a price of \$2. British International figurine profits for 1927-28, \$1,000,000. Pathe and its holding in Associated British Cinemas, Ltd., will bring in \$500,000 a year.

Then there is in formation a company with a capital of \$300,000 to buy some downtown theatres and take over a distributing business. This is being promoted, it is believed, by interests associated with Tom Davis, formerly associated with Hyam Winik, who now runs the Western Import Distributing company, having sold his 25 per cent. independent American products.

Another to make a \$1,000,000 move is the now-forming Lancashire Screen Productions, Ltd., a company not yet started, but promoted by George Pearson of British Screen Productions and George Dewhurst, who has occasionally directed some of British movies. The group's house, a former fireproof plane shed at Lytham, near Blackpool, and is to be put in a northern edition of its present British Screen News. Nine features and 26 shorts a year are planned, and on this lav-out they are going to the public for the above sum.

The kind of nerve should be recorded.

More Distribution

Rather interesting situation developed here with the new A. E. Abrahamson of Babelsberg, Germany, Gulliver group making pictures as start a distributing unit. So, with two British productions, and as the distributors have 10 picture houses, they can handle 26 foreign films on account of their own two.

So Gotham Pictures get a break all in one place in this market, which is Film Distributors, Ltd., taking 26 Gotham for the coming year. This holds a thought as to how some of the things which have been the quota here was going to put them on the blink, can get their stuff in.

Abrahamson's Regal theatre, by the way, is still in the building stage, and is not likely to be opened much before Christmas. This and his other projects, 100 picture houses are being leased as built to Super Cinemas, Ltd., and not operated by Abrahamson, who has always had a preference for buying or building and then leasing, which he and pays better than running the houses. He does this with the Garrick and the Scala, legit theatres.

Oversubscription

London, Oct. 16. A new issue of \$1,000,000 in common stock at a \$1 premium was made last week by British International.

It was immediately oversubscribed by the existing stockholders. Company now has a capital of \$5,000,000 including \$3,075,000 in common now quoted on the exchange at \$2.75 with a par value of \$1.25.

"Dancer" Without Sound

London, Oct. 16. Although Fox previewed "Red Dancer" for the Movietone series, the picture will open minus synchronization at the New Gallery, the theatre having decided not to use full length sound films in their present state.

Premiere is due early next month.

Stockholm Presentation

London, Oct. 16. Francis Mangan left for Stockholm yesterday to stage the first presentation at the China theatre, Paramount's new site there. He is due to open this Friday (Oct. 19).

Czecho-Slovakia Declaring Its Own Film Quota System

16mm. Film's Seasonal Period—U Still In

Universal is not retiring from the 16 mm. field. Julius Singer, formerly in charge of the "Show at Home" department, has been transferred to the new synchronization work of the company, but the 16 mm. subsidiary continues under Hilda Wolf's direction. Universal went into 16 mm. in August, 1927. At present it has about 12 feature length and 52 shorts for 16 mm. release.

It has been found necessary to discontinue the original practice of leasing prints for one year periods. Instead Universal now sells prints outright to dealers at a flat rate of \$15.50 per reel. All business is conducted directly with the dealers who sell home movie equipment and service them with film. Between 700 and 1,000 such dealers now exist.

Then there is demonstrated that the home projection and 16 mm. market is seasonal. Warm weather paralyzes the trade in prints. From October to April is the busy season with Thanksgiving to New Year the peak.

Several 16 mm. projection machines to retail at about \$50 are expected to hit the market for the Christmas holidays and an anticipated boom is looked for. These machines will be hand-driven with motors costing another \$15, according to present dope.

Ufa's New Houses

Berlin, Oct. 4. The UFA chain of movie theatres in Berlin is growing. Openings this past week bring the number of UFA-managed first run houses above the half dozen mark.

The idea over here seems not so much giant movie palaces as it is a matter of covering the entire city. The new Universum, on upper Kurfuerstendamm in the heart of the best residential section, and the new Kammerpriel theatre on Potsdamer Platz, Berlin's Times Square, demonstrate this policy of UFA.

Both theatres hold about 1,500 each; architecturally they put New York's best to shame. The architects, peculiarly enough, are hired here to build moving picture halls and not mausoleums.

And the chatter boys and girls get champagne and sandwiches at all openings, so that's all right.

Gaumont Stock Shoots Up

London, Oct. 16. A big rise in Gaumont stock this week due to the rumors of a merger with Moss Empires and the expectation of an interim dividend from the General Theatres Corp. Since Oct. 11 the price has gone up from \$6.50 to \$8.25.

The inside belief is that negotiations are on for a Moss merger, Gaumont already holding a seat on the Moss board, but that there is no chance of a General Theatres dividend.

Jaydee's Wasted Wire

Los Angeles, Oct. 16. In order to simplify the working out of the reciprocal phases of the English-American film situation, efforts are being made to sign American film players to make pictures in England for release on this side.

The prize effort was made by J. D. Williams of the Wide World Pictures Corporation (N. Y.), who wired to representatives here to secure Wallace Beery and George Bancroft for English-made pictures. He didn't get them.

PARIS FILM SHOWS

Paris, Oct. 16. United Artists presented Buster Keaton's "Steamboat Bill" to good returns at the Cinema Max Linder Oct. 12. "Ben Hur" was the offering at the Gaumont Palace. "The Last Command" has been retained another week at the Paramount.

Paris, Oct. 16.

Czecho-Slovakia, that diminutive republic formed since the war is about to follow the rest of the European countries and place a film quota system into effect. Plan calls for the purchase of one Czech made picture for every 25 foreign films screened.

This epoch bears out the prediction made some time ago that if France were allowed to get away with its restriction law the rest of the European nations would follow. Those countries which have not yet enforced a similar law have such a one under consideration and it will only be a matter of time before these will be passed.

Word has but recently been received here that Portugal, which does not produce pictures, is laying a foundation for a film restriction as is Spain, Poland and Rumania. All these quotas are leveled against American films and those in the know state that German producers are engineering the various governments into passing these laws.

The Germans invariably make a beneficial agreement whereby their pictures will not be greatly affected by restriction. The best informed men over here assert that America's only salvation is to call a halt to this high-handed business method and refuse to sell pictures under these conditions. They point out that the American picture is so far superior to the one made on this side that their popular demand would enforce purchase.

On the other hand European producers are praying that the Americans will give them a little time, feeling certain that if the U. S. picture people keep on insisting on the matter they will surely win out of this side.

French-Spanish Combo; "European Bloc" Arrives?

Washington, Oct. 16.

French-Spanish combination for exchange of film is seemingly near completion, reports George Catty, Paris, to the Department of Commerce.

Verdaguer, Empress-Ideal, and Vilaseca y Ledesma (Pathe associates) and a new company, styled Cinematographica Nacional Espanola, have been created with a capital of 75,000,000 pesetas.

New Spanish concern operates close to 40 theatres, mostly in Catalonia, with the French selling them practically all of their releases.

Commenting, Catty states:

"An agreement for the interchange of productions between the Societe des Cineromans, Paris, and the Societe Fittalage de Milan, being considered, and Messrs. Jean Spence and Stefano Pittalage are said to be discussing terms. While awaiting confirmation it will be remembered that Cineromans has an agreement with Terra-Film, Berlin, so that, little by little, aided by the Anglo-French and Anglo-German agreements—the so-called "European" bloc seems to be coming into being."

Hubert Trying Again

In Germany but a few weeks after falling in plans for national distribution of Ufa pictures here, Kurt Hubert, head of the German company's foreign division, will be in New York Oct. 19 for another try. At the same time Jaydee Williams' European representative, M. Aaronson, is coming over. In view of World Wide, new distributor for foreign pictures here, having turned Ufa's local representatives down several times because of the five-year eastern franchise held by David Brill, it is reported Hubert intends to make every effort to get Brill to relinquish his interest.

W. J. Locke on Coast

Los Angeles, Oct. 16. William J. Locke, English novelist, arrived on the coast with his family and will soon start writing a story for Norma Talmadge's next U. A. picture. Joseph M. Schenck signed the novelist in his recent trip abroad and holds an option for additional stories.

BANKERS SEEK SHOW INFO

ONLY 5 WALL ST. MEN WISED UP

Downtowners Reported Deciding More of Their Numbers Be Familiar with Picture Industry—Now Obligated to Consult One of Informed Five

BIGGER AND BIGGER

Wall Street has reached the conclusion more of its set need to know more about the show business.

At present from the account but five banking men downtown can give accurate information to their associates on the picture industry or the remainder of the show trade.

This situation has been acutely brought out within the past few weeks, the reports say, through the many multiplying deals with bankers, with their scope and money invested growing bigger and bigger.

The meagre number conversant with the theatre's internal side and competent to talk with authority is said to have been drawn to the attention of some of the largest downtown banking houses.

Bankers have been doing business with the theatre for several years, with the same little coterie of banking representatives acting as the instructive medium in this or that deal.

The story as related is to give more detail to the banking houses which have found the show biz so profitable they are extending their holdings. To this end several of the Wall Street bankers will delegate an executive to study up on the picture trade, to avoid the present necessity of consulting one of the quintet when a theatre matter arises.

It is claimed that one of the big business men, not a banker himself but contemplating a show venture of an extensive range, brought to the attention of his banking connections the lack of show knowledge by them and their staffs.

Three of the reported informed bankers are quite well known by name in show circles; the two have not been so much heard of uptown.

The story has another angle; that the bankers now concerning themselves so intensely in the show trade foresee a very decided movement of banking and big business into all of the theatre. Details of that, however, are very vague.

Sound Proofing Death

Frank Plantadosi, the brother of Al, George and Arthur Plantadosi, all music men, was the sole fatal casualty resulting from the explosion of a talking movie stage at the Hirligraph Studio, Fort Lee, N. J., last week. Frank Plantadosi, along with nine others, was taken to the Englewood hospital, where he succumbed a day later.

The explosion which occurred during the sound proofing of the Hirligraph studio is said to have been the fourth or fifth recently. The inflammable product being used to sound-proof the room is believed to have been ignited by a careless cigarette smoker.

Mae Murray on Trial

Los Angeles, Oct. 16. Mae Murray goes to trial Oct. 23 on a charge of forcibly entering the home of Jack Donovan, screen cowboy, against whom she recently obtained a \$32,000 verdict under a damage action.

Crosland on Talker

Los Angeles, Oct. 16. Alan Crosland will direct "Tin Pan Alky" for United Artists. He leaves for New York next week to join John W. Considine, Jr., who has been clearing the way for the talking production.

"See-Hear" Sound Film Advertising Gets Business Bureau's Attention

Warnings not to misrepresent in the advertising of sound pictures appear to have had little effect upon some exhibitors.

In Detroit within the past 10 days the Better Business Bureau has called upon misrepresenting exhibitors in that city as to the truth of their see and hear paid announcements.

The "See and Hear" phrase is being extensively employed in ads where but the sound exists, while there is advertising of "sound" being published where the sound effects are of the crude back stage sort.

In one instance an exhibitor playing a silent air picture used a shot gun effect for the exploding of the plane.

Ordinary phonograph disc records have been frequently utilized of late by either the ignorant or malicious exhibitor.

Its the first report of a Better Business Bureau ever giving attention to picture theatre advertising.

Wrongful billing by the self-centred exhibitor, usually an indie and often in important neighborhood houses, can only result not only with a loss of interest in sound pictures advertising through lack of faith in it, but with the utter loss of confidence by the local public generally in all of the picture business.

With Better Business Bureaus taking part, misrepresented advertising, for the good of the industry, might well be taken up by the Hays organization, distributors and their exchanges, to cover local fields, and state exhibitor associations.

INDIFFERENT CRITICS

(Continued from page 1)
by a restless discontent with nearly all pictures," are not the type of people who should be permitted to convey their conceptions to the reading public.

On the first occasion the plan for a meeting between critics and managers was proposed mainly in an endeavor to inform theatre men throughout the country not to accept a critic's verdict, either way, seriously.

The critics were inveigled by being told that the showmen were particularly anxious to hear what they had to say on the subject of showmanship, each reviewer being given the same line. Though the critics' lectures were not aware of it they were subjected to a questionnaire which had been drawn up in advance and the questions were submitted according to the numerical order on the papers held by the managers.

Questions submitted included the following:

1.—To what extent do you believe attendance is affected by your reviews?

Ans.—Very little.
2.—Does it ever happen that a picture unfavorably reviewed proves to be an outstanding success at the box office?

Ans.—Quite often.
3.—To what can this be attributed, indifference, bad judgment or ignorance of the principles of show business?

Answers on this point were not quite definite but the general idea the critics seemed to hold was that "to err is human, to get away with it divine."

A number of the questions asked were prompted by the ideas of some picture reviewers relative to the basis on which films should be judged.

The contention among showmen is that a picture cannot be subjected to the same form of criticism as a stage play; that all the writer is called upon to do is review and report rather than criticize.

The critics who appeared before the managers were asked if they knew what the newspaper's primary purpose was in carrying film reviews. No two answers were alike and not one was correct.

Another query submitted was: "What principles of judgment do you apply?"

Most of the reviewers answered they judged by the histrionic ability of the actors as one basis.

In the opinion of each film star is a personality not necessarily equipped with the ability to play numerous parts. It is believed, also, that a star has a following that wants to see him, or her, in a certain role. Stars are expected to be themselves, or rather, what they prefer to be in their screen personalities. Stars who assume various poses are not as assured of their drawing power as those who play types.

"Influence"

Question No. 4 was: "Are the

FOX'S TALKER IN SQ. ON BUSINESS BASIS

Outdoor Movietone broadcast for political purposes now going on in Times Square is strictly a commercial proposition as far as Fox is concerned.

After three days of operation the broadcast is regarded as the greatest piece of political ballyhoo ever. It is also the first important open air utilization of the talking picture and the first time Movietone has been used purely for political reasons.

The show is located in the heart of Times Square on the island between 46th and 47th streets. Two steel towers at either end, one supporting a projection booth and the other the screen.

Fox was commissioned to record the numbers desired and install the apparatus, the latter on the same basis as when contracting with theatres for installation.

In all about 15 numbers alternate on the screen nightly. Excepting two and three professional offerings, among them a band number by Ben Bernie, the recordings are of political speeches by leading Democrats.

It is estimated that more than 500,000 catch the show nightly, with the sound audible two blocks away at points where the screen is not visible. Both seeing and hearing are possible as far down the Square as 42d street.

Besides a corker for politics, the broadcast is equally excellent exploitation for Movietone itself.

Hollywood Bound

Los Angeles, Oct. 16. Percy Marmont is on his way back to the States from London and due in Hollywood, Nov. 1.

contents of your reviews determined by any newspaper influence, except your opinion?"

Some of the reviewers admitted that their reviews were not entirely dependent upon their personal opinions though not necessarily implying that advertising had any connection.

Question No. 7 was: "What co-operation is given reviewers by producers, distributors or theatre managers in advance of a showing?"

This implied "co-operation" in the sense of personal gifts, dinners and other conveniences and was purposely misunderstood, with all the answers somewhat cloudy. One of the reviewers said something about getting press sheets. Considered a draw.

Following the interviews the managers summed up among themselves and passed judgment to the effect that few of the reviewers were judging pictures in relation to entertainment value; that very few of the reviewers knew what entertainment value was or if it was necessary for a picture to be successful and that too much attention is given to minor defects in production, especially since those cannot be corrected after a picture is released.

Tremendous Number of Records Needed for 600 Talking Films Sends Columbia-W. E. Together

Buck Jones Must Obey Orders, Says Garson

Buck Jones, western star with Fox a year ago, has gone wild since on his own as an independent producer, according to his backer, Murray Garson, president of the corporation. Back from Europe Garson says that mismanagement on Jones' first picture, "The Big Hop," shot the ante far over the budget.

About unpaid bills in Hollywood which dispatches said now surround the western star, Garson says he has not yet had time to familiarize himself with that. But the president of the Buck Jones Corporation, with 5th Avenue offices and gilded stationery, says:

"Buck Jones is going to make the other three pictures he contracted with 12 independent distributors to make regardless. He has a personal contract with me, as well, to make them. He has got to make them whether or not I go through with him."

Garson said that he would stick with Buck only if the latter from now on takes his dictation on spending the pennies from the Manhattan office.

The Jones company, regardless of how things turn out, Garson continues, is going to try and collect what he claims are \$250,000 worth of damages from the cortellaphone talker device, introduced verbally in New York by L. J. Selznick. Garson said they could have closed a money deal on "The Big Hop" had they not waited for the sound which he said, never came.

N. Y. to L. A.

Al Lewis.
William Fraser.
Paul Gerard Smith.
Edward Small.
Jack White.
Pauline Stark.
Al Lewin.
Con Conrad.
Sidney Mitchell.
Archie Gottlieb.
Louis B. Mayor.

L. A. to N. Y.

Al Santell.
Hope Loring.
Robert McIntyre.
George Barnes.
John Batten.
Sam Behrendt.
Sol Lesser.
Herschel Stuart.
Frank W. Vincent.
Major De La Esperanza.
Lew Jerome.
Betty Blythe.
Arthur Zellner.
Alan Crosland.

Vitacolor's Studio

Los Angeles, Oct. 16. The Max B. DuPont Vitacolor Corporation has taken over the one-time Realart studio here and is removing it preparatory to a campaign for business in colored film.

The company takes its name from Max B. DuPont, photographer and member of the A. S. C. who for five years has given his attention to experimentation in color.

At present the company is concentrating on 16 mm. film, intending gradually to work into the standard size commercial and professional field.

PATHE TRUCK IN CHI.

Chicago, Oct. 16. Word has been received at the Pathe Exchange here that the company will send on a sound wagon to this town within the next few weeks to begin taking double newsreel shots.

Columbia Gramophone and Phonograph Companies are about to close with Western Electric for contracts to manufacture records for use in talking picture production and for non-synchronous equipment used in theatres without Vitaphone or Movietone sound projects.

At present this field is almost exclusively catered to by the Victor Talking Machine Company. With 90 per cent. of the picture houses not wired, and about 40 per cent. of the total which may never be wired for talkers, the manufacture of records for non-synchronous equipment represents a market larger than that for the talking picture records.

In addition there are the needs of all of the major producers, and some of the independents, making synchronized pictures. Every picture calls for 2,000 to 3,000 records at the present time with a distribution of 400 or 500 theatres. This calls for a total of approximately 1,500,000 records for the coming year, figuring 600 features.

Within two years, according to the schedule which then calls for 3,000 wired houses, over 9,000,000 records will be needed annually for talking picture production only, not figuring the production of records for thousands of other theatres with non-synchronous equipment.

Negotiations between Western Electric and Columbia may be held up a week or two pending a settlement on terms. The agreement, it is reported, will not be settled this week as J. E. Otterson, president of Electrical Research Products, is in Chicago.

Wampas Frolic in S. F.

Los Angeles, Oct. 16. It looks as though Los Angeles will not get the Wampas frolic of 1929. Folks in this town did not think so kindly toward the Wampas the past two years or go out in droves for their frolics.

Five years ago the Wampas held their frolic in San Francisco and very successfully. At that time they had to go to the northern city as the police had a 12 o'clock curfew on Los Angeles.

Charlie Kurtzman, manager of the Granada, San Francisco, who was a Wampas member, is making arrangements for the next frolic. The Wampas figure on taking two carloads of people to the northern city.

Par's Producers Take

Turns in N. Y. Visits

Los Angeles, Oct. 16. Paramount studios are attempting to weld a closer relationship between the New York theatrical and literary market with their associate executives on the coast by sending the latter on trips to the eastern market in pairs.

G. C. Bachman and B. P. Finegan are now there. After completing search of the play and story market for prospective production units, they will return and another pair of associate producers will be dispatched to New York in the interest of material for their units.

This will continue until each producer exhausts the market to fill Paramount's present season's program.

F. N.'s Radio Talk

Los Angeles, Oct. 16. First National will broadcast a daily bulletin of studio activities over station KNWB owned by Warner Brothers. This program will be broadcast with any other radio station or hook-up. Several companies in the east, such as Universal and United Artists, have been broadcasting production publicity for some time.

Jolson Film in 2,200-Seat McVickers Led Entire Loop Last Wk. at \$51,000

Chicago, Oct. 16.

Weather: Warm, rainy.

During a week of unfavorable theatre climate and general decline in grosses, "Singing Fool" smashed through its opening seven days at McVickers with a record-breaking \$51,000 that outclassed the old house mark by \$5,000. Gauged by capacity of the theatre, it's the biggest thing in celluloid to ever hit Chicago.

Chicago had "Moran of the Marines," Richard Dix-Ruth Elder film, at the result, \$42,000 shows weather effects plainly for this time of year. Oriental took a \$7,000 drop with second week of Paul Ash, and "Women They Talk About" on the screen. This was the first actual talker to play the house.

Besides "Singing Fool," two other run films started last week, with neither encouraging the box office to more than moderate activity. "The Man Who Laughs" took a quiet \$20,000 at the Roosevelt, and "Battle of the Sexes" was another soft-shoe effort at \$20,000 in United Artists. "Sexes" opened its second week at U.A. with sound accompaniment, house wiring just having been completed. Exploitation is bringing some increase in interest.

Second and last week of "Lights of New York" was one at \$7,200; it had played both week and neighborhood grosses previously. "Cameraman" drew \$21,000 at the State-Lake.

Estimates for Last Week

Chicago (Public)—"Moran of the Marines" (Par.), wired, and "Fifteen Scaram" (Publ.), wired (4,400; 50-75). Dropped \$2,000; rate below average; \$42,000.

McVickers (P.B.), wired ("Singing Fool" (W.B.), wired (2,200; 50-75). Top leader and record breaker; \$51,000. 1st week.

Monroe (Fox)—"Tilver Pirate" (970; 60). 2d Loop showing, \$4,700; decline from previous bill's take, but better than normal.

Oriental (Public)—"Women They Talk About" (W.B.), wired; "Sunny Spain," Public unit (3,200; 50-75). One of three Warner talkers downtown last week, with Paul Ash on stage in second week and its return, house dropped to \$10,000 from \$17,000.

Orpheum (Warner)—"Lights of New York" (W.B.), wired (1,500; 50-75). Second and last week of 2d Loop showing, all right at \$7,200.

Playhouse (Mundlin)—"Czar Ivan" and "Shackleton's Trip to South Pole" (Imp.), (600; 50-75). Art house among those in slump, going to \$2,700; 2d week of "Ivan."

Roosevelt (Public)—"Man Who Laughs" (U.), wired (1,700; 50-75). Excellent notices and comment. Comparatively mild week and its return, State-Lake.

State-Lake (Keith)—"Cameraman" (M.G.), Vaude (2,200; 50-75). Dropped with Keaton comedy, but still above average held before booking in better pictures; \$21,000.

United Artists (Public)—"Battle of the Sexes" (U.A.), (1,700; 35-75). Griffith production witnessed quiet start; \$20,500; sound added last week.

New Loew's, Providence, Open as Smash, \$25,000

Providence, Oct. 16.

(Drawing Pop. 315,000)

Weather—Fair

No doubt about Providence's being film mad. The opening of the magnificent new Loew theatre here, with its 3,800 seats practically filled at every performance, didn't seem to hurt business much, if any, at the other houses. Legit attractions may take it on the nose but there is room for all of the theatres showing screen for all.

Loew's had a capacity week, "Excess Baggage" (M-G-M) and Van and Schenck on Metro Movie-tone.

The Majestic had another gang week with "The Tempest," and the Strand played to near-capacity all week with epic feature bill, none too hot at that.

Estimates for Last Week

Loew's State (3,800; 20-50). "Excess Baggage" (M-G-M) William Haines. Opening week smash with curious packing in \$25,000.

Majestic (Ray) (2,200; 15-50) John Barrymore in "The Tempest," (U.) good, \$20,800.

C. and Ind. (2,000; 15-50) Richard Barthelme in "Out of the Ruins," (P. N.) about \$11,000.

Victory (Fox) (1,500; 15-50) Chas. Bow in "The Fleet's In" (Par.) Excellent at \$8,500.

Rialto (Ray) (1,400; 15-50) Three-episode program. Average week at \$1,600.

Denver's Indie House Gets 'Fool' and \$10,000

Denver, Oct. 16.

(Drawing Pop., 400,000)

Weather: Fair

Despite heavy local interest in World's Series, movie houses didn't have much to complain about last week.

Denver (Public) with "The Fleet's In" and Aladdin (Indy) with "The Singing Fool" had about as much trade as the seats could take, the Jolson picture breaking record of "Singing Fool." It looks like a cinch to run three weeks unless Harry Huffman, manager of Aladdin, has to put down new carpets to replace those soaked by constant lachrymose drippings. This tear-compeller has 'em all talking.

"King of Kings," hopefully set for run at State, started off at beginning of second week but trade picked up and picture held over.

Estimates for Last Week
Aladdin (Indy) (1,500; 35-50-75). "Singing Fool" (P.B.). No equal here. Half-block standouts at night. Over \$10,000. Cops called twice during week to prevent traffic tie-ups.

America (Indy) (1,500; 20-35-50). Street Angel (Fox). Did nicely at \$4,000 or slightly under. This recently had two-week run at Aladdin.

Colorado (Indy) (2,450; 75-25). "Grain of Dust" (T-S). Didn't mean much to those shopping on Curtis street. Two years ago this was the class house of Denver. Now just another grind, with too many seats; \$2,000.

Denham (Indy dramatic stock) brought Alice Brady back for another week, subbing for Fritz Schold, who only stayed one week. Gross not extra at \$6,100. Frances Starr now at Denham in first of three, "The Sheik."

Denver (Public) (2,450; 30-50). "Fleet's In" (Par.) brought out Clara's admirers in force, while personable Jimmy Ellard, m. c., got plenty of publicity for his radio Kabaret. Plenty of standees over afternoon and discounted mats, which were off under \$20,000.

Empress (Levay) (1,860; 15-25). Letter than expected on opening week, with stage fare nothing to lay 'em in aisles. Picture, "Dancing Daughters" (Col.) had Heavy week and may have brought seven-day figure to \$4,000.

Orpheum (Keith's) (1,600; 15-35-40-60). Vaude. "Stocks and Bonds" (Rialto screen. Trade about usual; \$8,000-\$9,000.

Rialto (Public) (1,050; 20-30-40). "Docks of New York" (Par.) good at \$4,300. "Singing Fool" who thought picture of this type wouldn't click in small house without heavy plugging. Pictures coming in for second week, each being synchronized by Roy Slentz, house manager.

State (Pathe) (1,200; 50). "King of Kings" (P.B.) slid on second week, ending up quite better. Held over.

Victory (Public) (1,140; 12-25). "Cautious Cure" (P.B.) last week may have pulled in \$850. Aviation angle only feature.

"Wedding March" Not Hot In N. O.; Jolson, \$26,400

New Orleans, Oct. 16.

(Drawing Pop. 500,000)

Weather—Hot

They never stopped coming to see Al Jolson in "The Singing Fool." At 65c. top. Saenger topped \$26,000, biggest gross since opening week.

Held out for second week, establishing precedent for the Saenger. Different at Loew's State where von Stroheim's "Wedding March" held out for second week, in 14 reels and runs two hours, which would have hurt the turnover even had it drawn. General impression of "Wedding March" is pictorially beautiful, but much too long and very draggy in spots. Lots of wasted footage.

State dropped to \$14,000, lowest in months.

"Tenderloin," second week at the Petiteaud, went above \$6,000. Held out for third week.

The Orpheum showed a nice turn of biz with "Good Morning, Judge," stepping above \$10,000.

"Wings" dropped to a trifle above \$6,000 during its second week at the Thilane.

Estimates for Last Week
Saenger (3,588; 65c.) "Singing Fool" (P.B.) opened at \$26,400.

Loew's State (3,218; 50c.) "Wedding March" fell away. But \$14,300.

Orpheum (2,400; 50c.) "Good Morning, Judge" (P.B.) on Turpin headlining in person, helped. Tulane (1,400; 1.50) "Wings." 2d week, \$6,200.

Tulane (500; 50c) "Tenderloin." 2d week, \$6,100.

Talker Sweeps Montreal; Palace, 2 Weeks, \$50,000

Drawing New Trade—Helps
Film Houses; Hurts Vaude

Montreal, Oct. 16.

(Drawing Pop. 600,000)

Weather: Fine

Crowds still continued for second week of the see and hear picture "Mother Knows Best" at the Palace. Around \$18,000 grossed, total for the two weeks of about \$50,000, easily a record for this city.

For the first time since pictures have been shown here a current of biz is flowing in from surrounding country points to take in the much discussed latest screen development. All theatres here are benefiting from the overflow. Principally these transients patronize the bargain matinees at 25c from 11 to 12 in the morning.

Two Loew's costume play, went over well at Capitol and with repeat at Palace, the former did an exceptional week at \$17,000. Current season looks like being far and away the best from every point of view for many years past. Even the neighborhoods are steadily picking up.

Too much vaude seems to be one trouble. Loew's showed a slight falling off in gross from previous week at \$15,000. It is likely "First Kiss" saved this house from a bad drop. Keith house, Imperial, has a hard row against the talker shows and feeling that it is likely that dropping of pictures was a mistake. Aimed to get in the children who were not allowed to see pictures, this object has been defeated by action of Theatre men in bringing injunction against Quebec Children's Act and the youngsters are now going freely to all movie shows without anyone objecting. Meanwhile Imperial sank against last week and gross of \$5,500 is fair estimate.

"Auntie Irish Rose" at Princess is a good standby and secured fine houses. Running for the umpteenth time in this city, it still gets a fair sized periphery to protest against recent outbreak of high brow stuff here. When this house can gross \$14,000 as easily as this, there is no need to march Europe, Asia and Africa for sensation.

Strand although only featuring two pictures against the usual four, had good week and matinees are going better in this house, but due to recent inflow of out-of-town biz.

Neighborhood houses continue rising prices all over city and report even better returns than last month when the first indications of a banner season were evident.

Estimates for Last Week

Palace (FP) (2,700; 45-75). Wired. "Mother Knows Best" (Fox) 2d week. Sensation of first talker feature in Canada not exhausted by repeat. This house has jumped into position of leading theatre in city since wired. \$18,000.

Everything in pictures here would make with this house total gross of nearly \$50,000, record for Montreal picture shows in fortnight.

Capitol (FP) (2,700; 40-60) "Two Lovers" (U.). One of best weeks this year with costume picture featuring stars popular locally. House hit capacity first three nights, falling off on fourth, but week, but held up well to finish.

Nothing else in house except feature, balance of bill being filler material, except "The Singing Fool." Very good at \$17,000.

Loew's (FP) (3,200; 35-75) "First Kiss" (Pat) Vaudefilm. Picture was stand out of program; vaude hardly up to par. "Mother Knows Best" is put on here, grosses suffer although this house has a regular clientele which comes in whether show goes or poor. Fair gross of \$15,500. Drop of thousand from previous week.

Strand (UA) (800; 20-40) Pictures only. "None But the Brave" (Fox); and "Women They Talk About" (Warner). Despite cutting down pictures from four to two for week, gross showed no drop from previous week and good at \$4,000.

Empress (CA) (1,500; 25-35) Pictures only. "Hook and Ladder No. 9" (P. B. O.); "Love of Ricardo" (P. B. O.); and "Modern Daughters" (Ray) All Allocated at \$5,000.

His Majesty's (legit) French Plays (1,900; 60c-2). French not going in great numbers; English not interested. Liberal estimate, \$6,500.

Princess (legit) (2,300; 50c-1.50) "Auntie Irish Rose" Celebrated 10th performance in Montreal alone, last week. Still packing them in. Good at \$14,000.

Imperial (Keith) (1,900; 35c-1.50) Vaude. House not doing any too well. Another drop, to \$5,500.

Neighborhoods continue bettering business with grosses ending well or increasing with majority.



THE COPLEY-PLAZA

BOSTON'S MECCA OF THE SOCIAL ELITE

An orchestra is successful because it typifies the colloquialisms of the people it serves—the reason why MEYER DAVIS ORCHESTRAS enjoy such popularity in the many cities where they play.

Meyer Davis' LE PARADIS BAND, Jo Smith leading, is again proving an enthusiastic success at the COPLEY-PLAZA.

"Daughters," \$17,000; "March," Wash., \$12,000

Washington, Oct. 16.

(White Pop. 450,000)

Weather: Warm

Met, with "Singing Fool," 2d week, and Columbia, with first sound picture, "Dancing Daughters," 1st week, did remarkable business last week.

President Coolidge, Mrs. Coolidge and a party went to Keith's Saturday night. This is the first break in any kind the house has had in many a long, dreary month. Even that couldn't happen with the two-day, the President walking in when the house had gone grind.

This is the first time the Chief Executive and Mrs. Coolidge have attended a theatre together in over a year. It is believed to be his first visit to Keith's.

That was the only consolation Keith's had, as business disclosed no improvement with the reduced scale and musical tab. More people, but \$2,000 less than the final week of the two-day policy, and that was bad enough.

The Jolson business is the sensation. Just two grand lads on the second than it did the first week. "Dancing Daughters" was running right along. Latter came within a few dollars of copping the Columbia record.

Surprise was the small count on Von Stroheim's "Wedding March" at the Earle. Scribes said that in cutting the picture it was wrecked. In place with its happier trade found Buster Keaton's "Cameraman" minus some of the usual appeal that gets them in; result, lowest week in several months.

Fox got a fairly slow start, but built nightly and finally realized a fairly good week, in fact top money of town, but not what the capacity would make with, with "Mother Knows Best."

Rialto got back into the tightly drawn competing field on Friday night. "The Singing Fool" came and with a local orchestra headed by Johnny Slaughter on the stage. No pit combination.

"Wings" found the going pretty rough on a forced fourth week at National.

Estimates for Last Week

Columbia (Loew), "Dancing Daughters" wired (Cosmo-M-G) (1,325; 35-50). Played to everything that could be gotten in; missed record by less than \$50. Almost \$17,000.

Earle (Stanley-Crandall), "Wedding March" wired (Par.) (2,240; 35-50). Much interest prior to opening, but immediately slumped. Final count, including Friday's midnight show, about \$12,000.

Fox (Fox), "Mother Knows Best" wired (Fox) (3,432; 35-50-75). Started slowly, but built well to estimated \$20,000.

Keith's (K.), "Tenth Avenue" (Keith) stage tab (1,938; 35-50). First week of grind after two-day; \$8,500. Less than two-day a did.

Met (Stanley-Crandall), "Singing Fool" (WB) wired (1,518; 35-50). Second week and still breaking records; over \$18,000, making \$38,000 on two weeks, new high at lower scale. Held over.

National (Brlanger-Rapley), "Wings" (1,745; 50-\$1.50) (Par.). Fourth week due to last. Two shows a day; \$7,000, if not less.

Palace (Loew), "Cameraman" (U.) (2,212; 35-50). Dropped, giving house lowest in several weeks; flappers responsible with Wesley Edye, m. c., helping to save it from going lower; maybe \$15,500 against previous 20's and 21's.

Rialto (U.), "Lonesome" (U) wired (1,978; 35-50). Got back Friday night and seemingly good start.

FOOL' AND 'WINGS' HIGH IN BAD WK. AT MINN.

Hennepin Drops to \$1,000—
Minnesota Got \$22,000
With "Night Watch"

Minneapolis, Oct. 16.

(Drawing Pop. 500,000)

Weather: Favorable

Sensation of an otherwise drab week—second—was "The Singing Fool" at the State. With business off elsewhere this Jolson picture packed 'em.

It ran neck and neck during its first week with "The Jazz Singer" Jolson's other, which holds the State box-office record. "The Jazz Singer" did not have the tough Minnesota theatre opposition to contend with, that house not being open at the time of the latter's local initial engagement.

Two other fairly bright spots, Minneapolis showed a gain over the previous poor week. Nevertheless, takings were below normal for this house, but still accounted good in view of the bad slump that has hit the town.

"Wings," at the Strand, making a clean-up, its fourth week was supposed to be its best, but it beat the preceding week and is held over for a fifth. This is a long-run record for a grind in this town.

Many of our houses continue to blame the political campaign. Both of the big political parties seem to be concentrating on Minnesota. They have not been able to get the Twin Cities the best speakers available. Huge, red hot meetings every night, attracting from 2,000 to 25,000 people. Theatres are staying open at home nights, listening to political talks over the radio.

Estimates for Last Week

Minnesota (P. & R.-Public) (4-200; 75) "Night Watch" (P. N.) and "Step This Way," Public unit. Critics panned Bill Dove but she apparently is a card here. Picture well liked by public. Stage show over splendidly. Business shows a gain over last week, which was worst in theater's history. Around \$22,000. Far below normal, but good considering adverse conditions.

State (P. & R.-Public) (2,500; 60) "Singing Fool" (Warner-Via). Even bigger than "Jazz Singer." Every-body raving. Fine exploitation campaign by P. & R. Considerable favor. House opened at 9 a. m. daily, instead of customary 11. Even morning business phenomenal. Eight shows daily, 5:00, 7:00, 9:00, 11:00, 1:00, 3:00, 5:00, 7:00, 9:00. Around \$28,000—Holds over.

Strand (P. & R.-Public) (1,500; 60) "Wings" (K.). 4th week. Smashing box-office hit here and public will not let it go. "Wedding March" advertised for this week, but fourth week ran on stage and third and the last minute rush caused management to retain picture for a fifth week, breaking all long-run records for an grind house attraction. Over \$27,000. More than \$40,000 for four weeks.

Hennepin (Keith's) (2,890; 40-60). "Crash's Wife" (Pathe) and vaude. After fortnight of hit-bits, the M-G-M pictures, this screen attraction flivver as draw and house slipped several thousand dollars.

Clayton (J. & R.-Public) (1,500; 35-50). "The Singing Fool" with Parody band, vaude headliners, also failed to click here. General depression also hurt, even more than show and picture. \$11,000. Not so good.

Pantages (1,600; 25-50). "Man and Wife" (U) and vaude. First rate picture and all around show, but held no box-office power. \$5,200. Bad.

Lyric (P. & R.-Public) (1,500; 35). "Heart to Heart," 1st half; "The March," 2d half. Latter picture went over better, but neither displayed drawing strength. About \$1,300. Bad.

Weather for Milwaukee
And "Fool's" Records

Milwaukee, Oct. 16.

(Drawing Pop. 600,000)

Weather—Warm

Ideal weather most of the week and the theatre business is doing very existing record was broken at the Garden with "Singing Fool." The house opened at 10 a. m. daily and ran two nights with night shows. Raised to 7c from 5 p. m. on, but that did not stop them. Hit better than \$22,500 in a 1,400-seat house. Picture looks like eight to 10 weeks.

"Four Sons" is at Strand in third week. Getting lots of business. Dave Scholer's return to the Wisconsin, C. helped that house to rise a bit.

After running "Beau Broadway" a day and a half to bad business the Majestic, with its new show, threw in "Our Dancin' Daughters" cold. The latter is a natural. The two Hearst sheets helped plenty and the weather ended so big it is being held over.

"Scarlet Lady" at the Merrill failed to click and the two combs did a fair business.

Capitol's New Top \$98,250, 'Daughters'; Dove \$40,300, Strand; 'Call' \$72,400, Par

Meighan Not Overly Strong in Holiday Week—
"Devils," \$17,000—"Ma Machree," \$107,600

M-G-M's Capitol swept to a new record last week and was rooting for a \$100,000 gross, the house never having reached six figures. With the Columbus Day holiday to help and "Dancing Daughters" on the screen for the first sound program the Capitol staked itself to a top of \$98,250 and holiday business is currently almost as big.

Holiday helped all along the line, "Singing Fool" reaching \$45,800 at the Winter Garden and \$40,300 at the Strand, "Night Watch," Billie Dove having established herself as a Broadway draw. The Paramount was a new spot as the festive "Q Shirts" which for "The Mating Call" which could only get \$72,400. "Mother Machree" at the RKO was all right but failed to demonstrate sufficient strength to hold over at \$107,600.

On Friday, the holiday, both the Rivoli and Rialto caught new entries in "Wedding March" and "Battle of the Sexes." The von Stroheim picture started out ahead for the twins, getting around \$9,000 opening day, but on the second week end, "Battle" pushed off to \$6,000 and was considerably behind on Saturday and Sunday.

"Mother Knows Best" finished an indifferent collector at the Globe but "Four Devils," the other Fox \$2 attraction, hit a fast pace at the Gaiety for \$17,000. Warners' "Teror" is in its final week and has "The Home Towners" following Oct. 23. "White Shadows" keeps right on going at \$17,700, while the Cameo finally dismissed "Q Shirts" following a fourth week to \$5,200.

"Wings" drew a snappy \$12,200 and the Colony claimed "Lonesome" was around \$16,600. "Call Time," the Contee was \$1,000 short of that. "Submarine" snapped \$7,300 again at the Embassy.

Estimates for Last Week
As to "White Shadows" and sound (M-G-M-Cosmo) (1,111-42) (3d week), the Contee isn't having much trouble sticking with \$2 leaders; having holiday to help, \$17,700. Cameo—"Q Shirts" (Fox, Para) (549-73) (2d week) still off after four weeks; final week's \$5,200 a \$1,000 drop.

Capitol—"Dancing Daughters" and sound (M-G-M-Cosmo) (4,620-35-50-75-51-50) (2d week). Terrific week almost reached six figures; got \$98,250 for new record; former top registered with big studio policy went into effect; exceptionally big for a sound program which ran almost two hours and a half; holding over.

Central—"Lilac Time" and sound (FN) (922-1-52) (11th week). Not causing much fuss but turning in satisfactory grosses; claimed around \$15,000.

Colony—"Lonesome" and sound (U) (1,980-35-50-75-59) (3d week). Is sending out another week; reported in \$16,000 neighborhood.

Criterion—"Wings" (Par) (836-1-42) (62d week). Still able to draw; vet ran up \$12,200.

Embassy—"Submarine" (Col) (586-1-42) (8th week). Has been pretty consistent at \$7,300; still all right here; last week \$7,300 again.

Gaiety—"Four Devils" and Movietone (Fox) (1,111-42). Left after mediocre month's stay; house off picture list, now housing musical.

Paramount—"The Mating Call" (Par-Caddo) (3,666-40-65-75-85-11). Failed to show much in holiday week; \$72,400 not particularly hot in view of strong totals elsewhere.

Rialto—"Battle of the Sexes" sound (UA) (1,960-35-50-75-85-11) (1st week). "The Rialto" finished eighth week to \$23,500, which includes new picture's \$6,000 opening day; "Battle" not especially strong over first week.

Rivoli—"Wedding March" sound (Par) (2,200-35-50-75-85-11) (1st week). "Two Lovers" (UA) terminated third week at \$28,300, including following film's \$9,000 first day; "March" did \$19,300 on week end, not at all bad.

Roxy—"Mother Machree" Movietone (2,625-50-75-51-50). Short of a solid gross to hold over, but did a solid gross of \$107,600; "Ma Gangster" (Fox) next and then "Mother Knows Best" (Fox).

Strand—"Night Watch" sound (FN) (2,900-35-50-65-75). Billie Dove now at \$40,300 and \$40,000 strictly okay; no second week, however.

Warners—"The Terror" Vita (WB) (1,380-1-42) (10th week). Getting ready to quit, "Home Towners" coming in Oct. 23; listed at \$29,600.

'Water Hole' Lets Down Met, Boston, to \$35,600

Boston, Oct. 16.
(Draw Pop. 860,000)
Weather: Warm

Business last week rather spotty. State had another big week, and the Metropolitan had a poor week.

Weather unseasonably warm with one record hot day, but the holiday, Columbus Day, took the edge off this and ended up the week with strong business.

"The Water Hole" (Par) at the Metropolitan did \$35,600, one of the lowest grosses this house has seen for many weeks. It is the old story of a Western failing to draw. It has happened before.

At the State with Lon Chaney in "City Sleeps" (Met) Movietone they were in the ropes at the start of the week and the house had good business during the entire run. It did \$27,000, very good for this house at the scale. Movietone seems to have brought new business to this house and the past two weeks the business has been either capacity or near capacity all the time. Matinee business has been extraordinary since Movietone started at the state.

Keith-Albee with "Stocks and Blondes" had excellent supporting bill in the vaudeville.

Estimates for last week: Metropolitan (4,000-60-75)—Not very hot week for this house.

"Water Hole" (Par) met fate usually attends Westerns here. \$35,600. State (4,000-40-65)—Another good week with Lon Chaney in "City Sleeps" (Met) (Metro Movietone). \$27,000. Less by over \$10,000 than the "Dancing Daughters" business previous week but still good.

Keith-Albee (vaudfilm) Frances White helped out no little bit last week, bolstering up "Stocks and Blondes" (P. B. O.). "Olympia and Fenway" "Wings" (Par)—Second week at pop prices. Holding up well.

State—"What Girl" (Fox)—Got one of biggest plays in town from holiday.

Modern and Beacon—After several good weeks here, business with "Uncle Tom's Cabin" house has switched to "The Man Who Laughs" (U) with sound.

Coliseum (3,500-25-50)—About \$18,000. With "The Cameraman" (M-G-M). House not quite ready yet for sound.

P.I.'d's Growing Habit Is Holding Over Films

Portland, Ore., Oct. 16.

Growing custom of hold-over pictures prevailed again here last week, with three houses having second and third week runs. Business picked up again throughout town now that patrons have become accustomed to the first fall of winter rains.

Major event of the week was the opening of Henry Duffy's latest drama "The Bad Man" here, Duwin, which presented first performance Sunday of Leo Carrillo as guest star in "The Bad Man."

Estimates for Last Week
Portland (Public-W. C.) (3,500-35-60) "Dry Martini" (Fox). Fair program picture of no particular appeal. Fanchon and Marco's stage show. Temptation, cleverly executed feature.

Broadway (W. C.) (2,000-35-60) "While City Sleeps" (M-G-M). Lon Chaney, Fair. Movietone score and new "Dry Martini" (Fox).

Pantages (Par) (2,000-35-50) "Michigan Kid," last moving film of north woods. Five acts. Fair. \$12,500.

Oriental (Tebbetts) (2,700-35-50) "Third week of 'King of Kings'." Great \$10,000. Now closed awaiting new picture.

United Artists (Parker-W. C.) (1,200-35-50) "Woman Disputed" screen. Booked after four other Russian war pictures here recently.

Music Box (Harrick) (2,000-35-50) 21 week of "Glorious Betsy" (W. B.). Still doing well.

Columbia (U) (1,200-35-50) 2d week of "The Tempest" (U-A). Held up well.

Winter Garden—"Singing Fool" Vita (WB) (1,493-1-42-53) (5th week). Daily smash with holiday's show pushing receipts to \$45,800.

Big Grosses in All Buffalo's Best Houses

Buffalo picture business last week continued to big grosses.

Estimates for Last Week
Buffalo (Public)—(3,600-30-40-75) "The Tempest" (W. B.) "Parisian Nights." Excellent show with picture and stage staiding draw.

Hipp (Public)—(2,400-50) "Dancing Daughters" (M. G. M.) and vaudeville. Excellent show with picture and stage staiding draw.

Grand (Public)—(3,400-30-40-75) "Singing Fool" (V. B.) (2nd week). Although second Sunday off, picked up during second week making two weeks house money.

Held for third week. Last week \$30,000.

Lafayette (Indep)—(3,400-35-50) "Uncle Tom's Cabin" (U) at the top. First long sound picture here, got away to big special midnight opening and did satisfactory business all week.

Sprague (Kills performance). Saturday morning. Around \$17,000.

TAKE ME HOME, FLOP AT SEATTLE, \$13,700

Seattle, Oct. 16.
(Drawing Population, 500,000)
Weather: Cool

Modern journalism is speedy. The first and second editions of the Post Intelligence, local Hearst daily, ran portraits of the stars particularly with half dozen others at top of editorial page on the subject of "new blood" that had arrived in Seattle recently and the city's future. It was a dandy break for the showman.

But in the third edition the cut was varied and the story was telling of Stuart's arrival in the city and England scene, where he will look after the Fox-Poli circuit, headquarters in New Haven. Charles Hall, assistant manager of northern district, San Francisco, where Arch Bowles is in charge, will succeed Stuart. Herschel made a lot of friends here, a great many of the other houses, although Fifth Avenue had a good week. Seattle theatre close to real pop with "Take Me Home" at \$13,700.

The President view for the spotlight with "Rain." It pleased and was well presented by the stock company. Entire cast okay.

His record at Seattle, most of the other houses, although Fifth Avenue had a good week. Seattle theatre close to real pop with "Take Me Home" at \$13,700. The President view for the spotlight with "Rain." It pleased and was well presented by the stock company. Entire cast okay.

Estimates for Last Week
Seattle (WO-Pub-L) (3,100-25-50) "Take Me Home" (Par). Just what some of the patrons thought of the picture.

Coliseum (3,500-25-50)—About \$18,000. With "The Cameraman" (M-G-M). House not quite ready yet for sound.

While City Sleeps" (M-G-M). Packed good draw. Story worn-out King hand type but liked. Hermie in some act.

Coliseum (WC) (1,800-25) "Honcymour Hate" (Par). Star identification contest at West Coast houses through, so this program is draw lacking. Biz off a little; \$3,000.

Columbia (U) (1,000-25-50) "Fools for Love" (Par) \$4,000.

Blue Mouse (Hamrick) (950-50-75) "Two Lovers" (U.A.). Wired. Opening week smooth journey; \$10,000.

Music Box (Hamrick) (1,000-50-75) "Singing Fool" and Vita (WB). Wired. Lines form early and hard to break in. Looks good for more record smashing. Second week; \$16,500. Tremendous again.

Winter Garden (U. Chain) (600-25) "Foreign Legion" (U). His up with corking good show for kale; \$2,900.

Pantages (1,500-25-50) "Court Martial" (Fox). Vaude fair; \$7,500.

Orpheum (2,500-25-50) (Pathe). Vaude hits; \$11,000.

President (Duffy) (1,800-25-50-75) "Rain" (stock). Charlotte Trendway led the Jayhawk heat even Myra Marsh good in leads. Biz stays up; \$3,800.

Griffith's \$125,000 Price

Los Angeles, Oct. 16.

Samuel Goldwyn is reported negotiating for D. W. Griffith to direct the next Ronald Colman picture, "Commanded."

Griffith has three months open before starting on his next regular assignment for United Artists. The asking price for the job is said to be \$125,000.

Talker Comedy Lead
Los Angeles, Oct. 16.

Marguerite Churchill, since actress brought to the onset for movie, will play opposite Clark and McCullough, in "The Diplomat," a two-reeler.

"Gangster" Drops State, L. A., \$16,000, Met, \$19,000, "Fool," Warners, \$40,000

Keith's, Syracuse, Vaude
Beats Sound, to \$14,000

Syracuse, N. Y., Oct. 16.
(Drawing Pop. 220,000)
Weather: Hot

Summer weather, in the 80's and unofficially still higher, sent show business into a nose dive last week, particularly the last half.

Keith's, with \$14,000, topped the list. Two de luxe houses—the Eckel, 2d week of "The Singing Fool" and Empire, first week of "Four Sons"—tying for second, both reporting above \$11,000.

The Johnson business, approximately \$4,000 under its first week, nevertheless sufficiently large to warrant a third week.

The most unsatisfactory business was that of K. K. K. at the Wietling. The gross for the entire week was in the neighborhood of that for a single night performance of Ethel Barrymore's "The Kingdom of God."

The return of more seasonal weather Saturday and Sunday helped business immeasurably for the next week and particularly in the downtown sector, where sound is the thing. The neighborhood theatres, playing silent bills, are taking money on the chin in pitiful fashion. And the same may be said of the non-wired houses downtown.

Estimates for Last Week
Wietling (Shubert) (1,213)—"The Guy" (left), all week to pathetic business. Lucky \$2,000.

Keith's (vaudfilms) (2,595-20-50)—Excellent trade despite heat. Matinees somewhat off, nights big.

Strand (films) (wired) (1,700-40)—"The Whip" (F. N.), sound, about \$8,000. Not bad, but not extra good.

Ernie Mills leading, beginning to create talk. Looks like there's room for orchestra despite sound craze.

Empire (films, wired) (1,600-40)—"Four Sons" (Fox). Started with bang and held up very well, its \$11,000 leading to holdover, which may be cut short in midweek to permit "Mother Knows Best" to slip in ahead of three opposition openings Saturday. First two days of "Four Sons" \$800 (ahead of "Street Angel").

Loew's State (films, wired) (3,300-20-50)—"The Wind" (M-G-M). World premiere here and heavily booked, but town would have nothing of it. Bad headache for house, with business about \$8,000 and rotten.

Eckel (films, wired) (1,500-35)—"Singing Fool" (Warners), 2d week and still standing them up nightly. Better than \$11,000, warranting third week.

High, Low Records Last Week in Topeka

(Drawing Pop. 80,000)
Weather: Clear

Topeka, Oct. 16.

Two new records in Topeka last week, high and low. High was at the Jayhawk where "Singing Fool" the high mark set by "The Jazz Singer" by nearly two grand. Low was at the Cozy with "A Ship Comes In" (WB) which set a new record for the week. Did less than \$200.

Vaudefilm policy at Novelty seems on decline, to a figure management declares is less than half of the bill, with no explanation offered.

Stage presentation acts with stage band seems to be getting the coin of the realm. "Wings" had even the Indian entertainer is m. c.

Estimates for Last Week
Grand (1,400-75) (National). Sound pictures took big boost here with "Wings." Almost continual stand-out.

Jayhawk (1,500-40) (Jayhawk). "The Dove" 1st 3 days helped, with status here. Did not hold up. "Dancing Daughters" got business last half, though more than half the trade attributed to "Wings."

Novelty (1,100-40) (Crawford). Vaudefilm policy seems not for Topekans. "Say It With Sables" 1st half with the "Wings" heat even mediocre vaude last half failed to help "Chinatown Charlie" much, making new low record—\$17,700.

Orpheum (1,200-25) (National). "If I Were Single"—1st half—only fair. "Beyond the Stars" last half, \$300.

Cozy (100-25) (Lawrence). "A Ship Comes In" set new record for house, doing less than two centuries. "Fighting Eagle" 2d run did touch record. (Lawrence).

Best (550-20) (Lawrence). New policy of stock vaude with run number in addition to picture seemed to hit. Slightly above \$1,900.

Los Angeles, Oct. 16.
(Drawing Pop. 1,450,000)
Weather: Fair

Al Johnson whom they call "The Singing Fool" and everything but the trade winds were blinded for the off business around town last week. The Johnson picture at Warners in Hollywood did almost twice as much on its initial week as its nearest competitor, Loew's State, "Fool" led the town before.

The "Fool" started off on opening day and hit close to \$40,000, turning lots of trade away. Loew's State did not get much over \$20,000 with "Ma Gangster." They seem to be off underworld pictures here. Another as product "My Aunt" was not much of an appetizer at the Metropolitan. Gross about \$17,000.

Dolores Del Rio was somewhat of a disappointment in "Revenge" at the United Artists. Opening was one of the poorest weeks in the house since it opened. In only second week with Norma Talmadge in "The Woman Disputed" none.

"White Shadows" in 10th week at Chinese is falling away to a shadow and looks as though it goes out in a few days. The room for "Noah's Ark." "Sims" the jungle picture got off to fair start at Biltmore though trade was not what was figured. But after opening stunner, "Mother Knows Best" does not seem to be getting anywhere at the Carthy Circle. Trade for third week bit better than second week due to week end better.

"Wings" bowed out of the Criterion after five weeks in favor of "The Bad Man" which was only \$600 less than the preceding one.

With "The Fleet's In" on screen and Benny Rubin on stage Egyptian business at its best weeks in tian hours. Boulevard did fairly well with "Freedom of the Press." Rather strange that the two neighborhood first runs did better on the week than the downtown houses.

Estimates for Last Week
Biltmore (Brlanger). "Sims" (Ind) (1,550-50-1-50). 1st week. Town did not do any princetone greetings but got away nicely to \$12,300.

Boulevard (W. C.) "Freedom of the Press" (2,164-25-50). Fanchon & Marco's stage show. \$6,300, profit for house.

Carthy Circle (W. C. Miller) "Mother Knows Best" (sound) (Fox) (1,550-50-1-50). 1st week. No panic but Sales and Show starts Great help. Around \$11,000.

Criterion (W. C.) "Wings" (sound) (Par) (1,600-25-50). 5th week. For final stanza of run very good at \$12,000.

Egyptian (W. C. U. A.) "Fleet's In" (Par) (1,400-25-50). 1st week. Low draws and Benny Rubin with Big and M. show on stage, balance. Hit at \$10,600.

Shades (Chinese U. A.) "White Shadows" (sound) (M.G.M.) (1,958-50-1-50). 10th week. Still flickering with only asset Grauman program. Gross \$14,000.

Loew's State (W. C. U. A.) "Ma Gangster" (Fox) wired (2,242-25-75). Trade shot here with drop \$16,000 on week before. Looks as though underworld product n. c. \$22,000.

Metropolitan (W. C. Pub) "Dry Martini" (Fox) (3,595-25-75). This would not go for this one. Public unit no help. In red at \$19,000.

United Artists (U. A.) "Revenge" (U. A.) (2,100-25-50). This Del Rio not so hot. Fairly good stage show. Only \$15,300 1st week.

Warner Bros. (W. B.) "The Singing Fool" (wired) (2,242-25-75). This Johnson just broke all house records. 1st week. Show stage. Around \$40,000.

FOX'S NEWS TRADE MARK

Washington, Oct. 16.

Fox has secured another trade mark in connection with his Movietone News. The time he has the word spelled "Movietone" with the Patent Office pleading Ser. No. 271,176 on the mark.

Another mark granted is to Louis Lewyn, Los Angeles, on the word "Radiograms" to cover motion pictures. This is a unique mark, with use of the name claimed since April, 1928.

COSTUMES FOR HIRE

PRODUCTIONS
FOR HIRE
PRESENTATIONS

BOOKS
143 W. 40th St. N.Y.C.

Frisco's Off Week; Warfield's \$26,000, Bad

San Francisco, Oct. 16. (Drawing Pop., 750,000) Weather: Breezy, foggy. With exception of the California, where "White Shadows" got under way, Market street was away off last week. World's series, coast league championship games, football and a combination of bad weather were alibis.

Warfield continued to lead but with the lowest intake it has had in four or five months. Here the screen feature was a distinct bloomer. Fortunately the house had Harry Langdon, screen comic, in person, together with an exceptionally good Fanchon & Marco show, headed by Rubie Wolf and the band, which kept the bottom from dropping out entirely.

Granada also brooded with Richard Barthelmess on the screen, and Sammy Cohen, screen comic, in person with the Public stage show. The customers just didn't respond. It was brutal at the St. Francis, where second and final week of "Two Lovers" brought smallest intake house has known in a year or more. Embassy exclusive Vita house, did as well as could be expected with "State Street Sadie", while Bert Levy's import, with its 15c mats and 25c night gate held its own, but breaking no records.

Estimates for Last Week
Warfield (Levy-W. C.) "First Kiss" (Par.) (2,672; 50-65-90). Good thing they had Harry Langdon and Rubie Wolf. Dropped to around \$25,000 bad.

California (Publix-W. C.) "White Shadows" (M-G-M) (2,200; 65-90). Healthiest business in town. Initial week better \$24,000, exceptional in face of depression.

Granada (Publix-W. C.) "Out of Ruins" (M-G-M) (2,785; 50-65-90). Business nothing to brag about. Stage show and feature pleased, but didn't draw. Around \$21,000. Embassy (Wagon-W. C.) "State Street Sadie" and Vita (W. B.) (1,367; 50-65-90). Off about five grand for \$11,600. One more week to go.

St. Francis (W. C.) "Two Lovers" (U.A.) (1,375; 35-65-90). Wouldn't buy this Coleman-Banky feature. Second and final week, \$5,500. Disma.

Imperial (Levy) "Say It With Sables" (Col) and Levy vaude. (1,400; 15-25-40). Continued to get for play from shoppers. Topped \$4,000. Satisfactory.

Tacoma's Big Week With Big Films

Tacoma, Oct. 16. (Drawing Pop., 125,000) Weather: Cooler, Rainier

With Toby Players through here, downtown last but two stage shows again, a Pantages and Broadway. That's plenty.

"Singing Fool" packing 'em at Blue Mouse.

Fan had great draw with "King of Kings". St. Leo's Church choir of 50 voices appeared twice during the evening show.

Last week was remarkable here for high grosses. Sam K. Wineland pleases as m of at Broadway. "White City Sleeps" not as good as at merited, due to strong opposish. Rialto had "Lilac Time", sounded. Colonial had "Rose Marie". Town full of real shows the past week.

Estimates for Last Week
Broadway (WC) (1,500; 25-60)—"White City Sleeps" (MGM), \$7,000. Pantages (1,500; 25-60)—"King of Kings" (Pathé), \$10,000. Extra big. Blue Mouse (650; 50-75)—"Singing Fool" (WB), Wired, Great, \$3,300.

Rialto (WC) (1,250; 25-50)—"Lilac Time" (F. N.). Dandy show, but bit off. \$3,000. Colonial (WC) (850; 25)—"Rose Marie" (MGM), \$1,500.

Childs Agrees

Samuel Goldwyn and Child's restaurants have gotten together after representatives of the producer overcame sales resistance to the idea of using Child's on Fifth avenue for the locale of "Next Thing to Heaven".

Vilma Banky and other members of the cast will arrive in New York about Oct. 26 to start shooting. Al Santell directing.

Arthur Richman, the playwright, has been engaged to provide dialog.

"THE DEVIL" IN GERMANY

"The Devil", by Alfred Neumann, just printed in English will be filmed by Universal. No dates are set, but the production is expected to be made in Germany with Paul Fejos directing.

Conrad Veidt is slated to return to his native land to play one of the two leading male roles, with Werner Kraus the probable choice for the other.

Mainstreet, with \$18,000, Headed K. C. Last Week

Kansas City, Oct. 16. Plaza, big, modern, wired picture palace added 2,000 seats to the already greatly increased town with its premiere Tuesday.

It is several miles south of the theatre district and will operate as a second run. Opening film was "The Street Angel" for several weeks at the Globe and at the Madrid, southside suburban, before the Plaza.

Downtown with the first runners business was spotted. Mainstreet with "The Whip" and a nifty stage bill had 'em coming pretty well. At the Midland no rush. "While the City Sleeps", with Lon Chaney starred, the come-on, but did not draw so well. Newman offered "Caught in the Fog", and better money-getter than "The Patriot" the week before. Work on rehabilitating the Royal being rushed, and it will swing open shortly as Public's second best.

Pantages now only downtown house unwired, but it will have its talking machinery soon.

Estimates for Last Week

Midland—"While City Sleeps" (4,000; 25-35-50). This shoot-em-up underworld with Lon Chaney sensational enough for Lon's most devoted follower, but did not make much of a money showing; \$16,000. Mainstreet—"The Whip" (3,200; 25-35-50-60). Picture well synchronized and good entertainment. Four acts on stage band; \$18,000.

Newman—"Caught in Fog" (1,980; 25-35-60). Most talk of anything on street and fared better than its predecessor, "The Patriot". House is building back some of its following. "Singing Fool" this week; \$10,500.

Pantages—"Midnight Lady" (2,200; 25-35-60). Another underworld, hardly up to standard of house. Stage show average and no kinks; \$9,000.

Uptown (Universal) only first-run suburban. "Phyllis of the Folies" picture, with stage show.

"King of Kings" second week at Globe at 75c.

Standing Off Election Returns' Stay-at-Homes

An effort to offset a \$2,000,000 loss in theatre attendance during the presidential and state election finals in November is being planned by Publix in conjunction with several hundred newspapers throughout the country.

Figuring that the radio will keep millions of people home waiting for results, it is reported that Publix executives have decided to tie in with newspapers in every town where Publix houses are located for a fast wire service.

In order to avoid breaking up performances by making direct announcements or via loud speakers in theatres during a performance, the present plan is to erect another screen in the theatres where the returns will be flashed.

In this way, it is figured, the attention of the audience will not be distracted from the show and the inconvenience to some audiences of direct announcements will be avoided.

\$35,800 St. L. High in World Series Week

(Drawing Pop., 1,025,000) Weather: Unusually Warm

St. Louis, Oct. 16. With the biggest crowds packing the streets adjacent to St. Louis' big picture palaces in their history during World Series—last week promises to go down as a rare milestone. Loew's State was an actual magnet because of the presence there of Roach's "Our Gang" kids, in person.

Estimates for Last Week
Ambassador (Skouras uptown) (3,000; 25-50-65-75)—"Moran of Mariner" (Par.) and Ed Lowry stage show. Lowry's "Babes on Broadway" another St. Louis pennant winner with World Series through.

Loew's State (3,300; 25-35-65)—"The Camera Man" (U. A.) and "Our Gang" kids, in person, on stage; \$27,600.

Missouri (Skouras uptown) (3,800; 35-50-65-75)—"Beggars of Life" (Par) and Frank Fay stage show; \$25,600. Grand-Central (Skouras, wired) (1,700; 50-75)—"Wings" (Par) on run; \$26,600.

St. Louis (4,250; 35-65)—"The Show" (P'JO)-vaude.

Rogers-Bacanova Feature

Los Angeles, Oct. 16. Buddy Rogers and Bacanova are scheduled to do a picture together for Paramount.

It will be on the "Fata Morgana" type toned down with Dorothy Arzner directing.

Comparative Grosses During September

Below is a table of grosses during September for towns and houses as listed. The high and low gross figures for the theatre are given, with the title of the picture, week played and gross.

A ready line is thereby gotten on its weekly comparative with the high or the low. When theatre also employs stage show, that is included. A couple of house records broken during Sept. showing in the table.

NEW YORK

	Sept. 1	Sept. 8	Sept. 15	Sept. 22	Sept. 29
CAPITOL	High..\$98,200 Low..30,000	"Four Walls" For week..\$62,500	"Cardboard Lover" For week..\$76,300	"The Cameraman" For week..\$70,400	"Excess Baggage" For week..\$69,650
PARA-MOUNT	High..\$89,000 Low..49,100	"Sawdust Paradise" For week..\$71,800	"Water Hole" For week..\$80,600	"Docks of N. Y." For week..\$88,100	"Beggars of Life" For week..\$30,000
ROXY	High..\$143,800 Low..70,000	"Four Sons" For week..\$114,200	"Fazil" For week..\$141,300	"The River Pirate" For week..\$115,500	"Plastered Paris" For week..\$94,200
STRAND	High..\$74,000 Low..15,000	"Oh Kay" For week..\$29,300	"State St. Sadie" For week..\$40,000	"State St. Sadie" For week..\$34,600	"The Whip" For week..\$36,400
				"Lion and Mouse" For week..\$38,400	

WASHINGTON

	Sept. 1	Sept. 8	Sept. 15	Sept. 22	Sept. 29
COLUMBIA	High..\$16,500 Low..5,500	"Mysterious" For week..\$9,000	"Tempest" For week..\$8,000	"Patriot" For week..\$10,000	"Patriot" For week..\$7,000
EARLE	High..\$18,000 Low..16,000	"Heart to Heart" For week..\$8,000	"Lights of N. Y." For week..\$22,000	"Lilac Time" For week..\$24,000	"Man Who Laughs" For week..\$15,000
FOX	High..\$36,200 Low..14,500	"Street Angel" For week..\$36,000	"Street Angel" For week..\$17,500	"River Pirate" For week..\$21,500	"Four Sons" For week..\$24,000
MET.	High..\$19,500 Low..5,000	"First Kiss" For week..\$11,500	"Forgotten Faces" For week..\$8,000	"Out of Ruins" For week..\$10,000	"Lights of N. Y." For week..\$9,500
PALACE	High..\$24,100 Low..11,500	"Warming Up" For week..\$22,000	"Cardboard Lover" For week..\$22,900	"Four Walls" For week..\$19,000	"Water Hole" For week..\$20,000
					"Excess Baggage" For week..\$21,500

SEATTLE

	Sept. 1	Sept. 8	Sept. 15	Sept. 22	Sept. 29
SEATTLE	High..\$22,000 Low..12,000	"Oh, Kay" For week..\$18,000	"Mating Call" For week..\$18,000	"Cardboard Lover" For week..\$18,500	"River Pirate" For week..\$21,000
		Stage Show	Stage Show	Stage Show	"Night Watch" For week..\$13,000
FIFTH AVE.	High..\$24,000 Low..11,000	"Red Dance" For week..\$15,500	"Sunrise" For week..\$15,000	"Fleet's In" For week..\$17,300	"Fazil" For week..\$16,000
COLUMBIA	High..\$14,000 Low..2,000	"King of Kings" For week..\$13,000	"King of Kings" For week..\$7,000	"King of Kings" For week..\$3,300	"Way of Strong" For week..\$4,200
BLUE MOUSE	High..\$14,200 Low..5,000	"State St. Sadie" For week..\$8,250	"Women They Talk About" For week..\$8,500	"Women They Talk About" For week..\$5,800	"Tempest" For week..\$11,300
MUSIC BOX	High..\$15,000 Low..8,000	"Glorious Betsy" For week..\$8,000	"Terror" For week..\$15,000	"Terror" For week..\$12,000	"Terror" For week..\$9,850
GARDEN	High..\$3,800 Low..2,500	"Riding for Fame" For week..\$2,500	"Lady of Whims" For week..\$3,100	"Steamboat Bill, Jr." For week..\$2,900	"Forbidden Hours" For week..\$2,500
PANTAGES	High..\$22,500 Low..4,800	"Anyone Seen Kelly" For week..\$8,100	"How to Handle Women" For week..\$13,000	"Night Bird" For week..\$6,500	"Missing Girls" For week..\$7,500
ORPHEUM	High..\$16,000 Low..6,500	"Serenade" For week..\$9,600	"Half a Bride" For week..\$9,600	"Magnificent Flirt" For week..\$10,100	"Love Over Night" For week..\$10,100
					"Vaude Weekly"
					"Vaude Weekly"

TORONTO

	Sept. 1	Sept. 8	Sept. 15	Sept. 22	Sept. 29
HIP	High..\$15,500 Low..8,000	"Home James" For week..\$11,000	"Don't Marry" For week..\$15,000	Sawdust Paradise For week..\$13,000	"Phyllis of Folies" For week..\$13,500
LOEW'S	High..\$18,800 Low..700	"Mysterious Lady" For week..\$12,500	"Drag Net" For week..\$15,000	"Cardboard Lover" For week..\$12,700	"Beau Broadway" For week..\$10,500
UPTOWN	High..\$17,000 Low..16,000	"Michigan Kid" For week..\$8,000	"Patriot" For week..\$12,000	"Four Walls" For week..\$10,700	"Water Hole" For week..\$13,000
PANTAGES	High..\$19,000 Low..7,100	"Patent Leather Kid" For week..\$10,500	"Big Killing" For week..\$12,000	"Night Watch" For week..\$11,700	"Heart of a Nation" For week..\$10,600
TIVOLI	High..\$7,000 Low..3,200	"Mademoiselle Armentiers" For week..\$4,500	"Out of Ruins" For week..\$6,000	"First Kiss" For week..\$6,200	"The Whip" For week..\$5,000
					"Craig's Wife" For week..\$4,400

MINNEAPOLIS

	Sept. 1 (Fair week)	Sept. 8	Sept. 15	Sept. 22	Sept. 29
MINNE-SOTA	High..\$45,000 Low..20,000	"Sawdust Paradise" For week..\$38,800	"The Whip" For week..\$22,000	"The Fleet's In" For week..\$29,000	"The Terror" For week..\$32,000
STATE	High..\$28,000 Low..4,500	"The Patriot" For week..\$12,000	"Lilac Time" For week..\$18,000	"Lilac Time" For week..\$11,000	"Excess Baggage" For week..\$15,000
HENNE-PIN	High..\$24,000 Low..5,000	"The Cop" For week..\$15,000	"Perfect Criminal" For week..\$10,000	"Man Made Woman" For week..\$11,500	"Red Lips" For week..\$6,000
		Stage Show	Stage Show	Stage Show	Stage Show
					"Night Bird" For week..\$5,000

ST. LOUIS

	Sept. 1	Sept. 8	Sept. 15	Sept. 22	Sept. 29
AMBASSADOR	"Night Watch" For week...\$40,500	"First Kiss" For week...\$32,500	"Midnight Taxi" For week...\$30,658	"Fleet's In" For week...\$40,158	"Docks of New York" For week...\$33,754
	Stage Show	Stage Show	Stage Show	Stage Show	Stage Show
LOEW'S STATE	"Four Walls" For week...\$23,600	"Two Lovers" For week...\$19,900	"Dancing Daughters" For week...\$23,600	"Cardboard Lover" For week...\$19,600	"While the City Sleeps" For week...\$24,600
MISSOURI	"Mating Call" For week...\$23,500	"The Whip" For week...\$22,000	"Caught in Fog" For week...\$19,152	"The Patriot" For week...\$25,621	"Oh Kay!" For week...\$23,421
	Stage Show	Stage Show	Stage Show	No Stage Show	Stage Show

SAN FRANCISCO

	Sept. 8	Sept. 15	Sept. 22	Sept. 29
WARFIELD	"Four Walls" For week...\$31,500	"Night Watch" For week...\$30,000	"While City Sleeps" For week...\$29,500	"Dancing Daughters" For week...\$29,500
GRANADA	"The Fleet's In" For week...\$33,000	"Mating Call" For week...\$20,000	"Docks of N. Y." For week...\$24,000	"Cameraman" For week...\$19,000
CALIFORNIA	"The Patriot" For week...\$22,000	"The Patriot" For week...\$14,500	"Wings" For week...\$30,000	"Wings" For week...\$22,000
ST. FRANCIS	"King of Kings" For week...\$10,000	"King of Kings" For week...\$7,600	"Tempest" For week...\$12,000	"Tempest" For week...\$10,000
EMBASSY	"Women Talk About" For week...\$8,500	"Women Talk About" For week...\$7,005	"Terror" For week...\$17,200	"Terror" For 9 days...\$17,250

CHICAGO

	Sept. 1	Sept. 8	Sept. 15	Sept. 22
CHICAGO	"Excess Baggage" For week...\$46,000	"Fleet's In" For week...\$46,000	"The Whip" For week...\$44,000	"Night Watch" For week...\$42,000
	Stage Show Weekly	Stage Show Weekly	Stage Show Weekly	Stage Show Weekly
McVICKERS	"Wings" For week...\$46,000	"Wings" For week...\$45,000	"Wings" For week...\$40,000	"Wings" For week...\$37,000
MONROE	(Dark)	(Dark)	"Street Angel" For week...\$7,800	"Street Angel" For week...\$5,400
ORIENTAL	"Oh Kay!" For week...\$37,000	"Water Hole" For week...\$41,000	"Dancing Daughters" For 6 days...\$51,000	"Win That Girl" For week...\$40,000
	Stage Show Weekly	Stage Show Weekly	Stage Show Weekly	Stage Show Weekly
ORPHEUM	"Midnight Taxi" For week...\$13,650	"Taxi" For week...\$10,600	"Taxi" For week...\$8,900	"When Man Loves" For week...\$7,305
PLAYHOUSE	"Dawn" For week...\$5,800	"Dawn" For week...\$3,400	"St. Petersburg" For week...\$4,800	"St. Petersburg" For week...\$3,300
ROOSEVELT	"Lilac Time" For week...\$27,500	"Lilac Time" For week...\$20,000	"Patriot" For week...\$26,000	"Patriot" For week...\$26,000
STATE LAKE	"Love Overnight" For week...\$18,000	"River Pirate" For week...\$19,000	"Taxi 13" For week...\$19,500	"Craig's Wife" For week...\$20,000
	K-A Vaude	K-A Vaude	K-A Vaude	K-A Vaude
UNITED ARTISTS	"Tempest" For week...\$27,500	"Tempest" For week...\$19,500	"Tempest" For week...\$17,500	"Two Lovers" For week...\$28,000

BALTIMORE

	Sept. 3	Sept. 10	Sept. 17	Sept. 24
CENTURY	"Cardboard Lover" For week...\$19,000	"Out of the Ruins" For week...\$22,000	"The Whip" For week...\$22,000	"Excess Baggage" For week...\$25,000
	Stage "Wonderful Girl"	Stage "Teasing Off"	Stage "Parisian Nights"	Stage "High Hat"
STANLEY	"Tempest" For week...\$19,000	"Dancing Daughters" For week...\$27,000	"Patriot" For week...\$17,500	"2 Lovers" For week...\$18,000
VALENCIA	"Water Hole" For week...\$4,000	"Sawdust Paradise" For week...\$3,000	"Butter & Egg Man" For week...\$3,600	"Cameraman" For week...\$4,100
PARKWAY	"First Kiss" For week...\$4,300	"Lilac Time" For week...\$5,300	"Tempest" For week...\$4,500	"Dancing Daughters" For week...\$6,000
NEW	"Four Sons" For week...\$12,500	"Four Sons" For week...\$10,000	"Four Sons" For week...\$10,500	"Plastered Paris" For week...\$8,000
GARDEN	"Home James" For week...\$11,500	"Chicken a la King" For week...\$10,500	"Stocks & Blondes" For week...\$11,500	"Michigan Kid" For week...\$12,500
	K-A Vaude	K-A Vaude	K-A Vaude	K-A Vaude

TOPEKA

	Sept. 3	Sept. 10	Sept. 17	Sept. 24
GRAND	(Dark)	(Dark)	"Jazz Singer" For week...\$5,300	"Glorious Betsy" For week...\$3,800
JAYHAWK	"Beggars of Life" For week...\$3,200	"The Actress" For week...\$3,300	"Mysterious Lady" For week...\$2,700	"Garden of Eden" For week...\$2,300
NOVELTY	"Hawk's Nest" For week...\$2,400	"Head Man" For week...\$2,500	"Scarlet Lady" For week...\$2,100	"Beware Blondes" For week...\$1,800
ORPHEUM	"The Racket" For week...\$1,500	"Fleet's In" For week...\$1,800	"Grip of Yukon" For week...\$700 (See Note)	"Little Snob" For week...\$500
COZY	"Thief in Dark" For week...\$1,000	"Good Time Charley" For week...\$800	"Chicken a la King" For week...\$950	"The Tigress" For week...\$750
BEST	"Jiggs' Downward & Rose Maids" For week...\$800	"Jiggs' Downward & Roseland Maids" For week...\$800	Downward & Roseland Maids For week...\$900	Downward & Roseland Maids For week...\$900

Orpheum Churned Week Sept. 17 to Pop Policy at 25c.

Amusement Shares Quiet Down
With All Initiative Lacking

Keith Churned Around, While Terms of RCA Deal Hang Fire—Paramount Is Busy With Distribution—Discount Warner B & K Talk

Lacking any new development to attract new interest, the amusement stock group milled around within narrow range and with greatly restricted volume over the week. What looked like a brisk revival of active speculative trading about mid-week petered out soon and since then there has been no appreciable change in the lineup. Keith was almost motionless yesterday within a fraction of 32. Deal with RCA is understood to be still on the fire and likely to be closed, but in the meantime there is reported a division between buyer and seller on the terms of stock exchange and meanwhile there is no incentive for a speculative play.

Distributing Paramount. With this facts, a merge of amusement interests was in abeyance the whole group seemed to suffer from absence of initiative, consequent upon several factors. Trading stopped in the old Paramount stock and company interests were concerned with accomplishing distribution of the new shares. No secret tactics in this. From the decision for the split up, the end to be sought was wide dissemination of the stock into public hands for the good will that would bring to the amusement enterprise. The obvious course is being followed—act of holding the issue within narrow range around 50 where it makes an inexpensive unit and pays what probably will be 6 per cent. or \$3 a year.

Warner issues looked distinctly "tired," which is not to be wondered at, considering the fact that it has advanced to three times its price six months ago, the campaign being accompanied by unrestrained enthusiasm and babyhood. It was to be expected that Warner's would overdo the business of discounting future prosperity and it was in order that the stock should retreat from its peak. Now apparently the process will be to await the realization of business betterments long since reflected in ticker quotations. Loew appeared to take its cue from Paramount, following a custom that has become traditional. Both stocks have taken on a semi-investment status, while Loew is still affected by its stock dividend of some months ago. It probably will not do much until directors begin consideration of another development in dividend policy which might mean anything as to distance in the future. At its present rate Loew pays less than savings bank

interest, and that yield of course is entirely out of line.

New talk of a deal between Warner Bros. and J. B. Katz seemed remote from accomplishment, although on the inside it is believed that such a transaction is not impossible, due to willingness of Paramount to concede good deal to the concern that controls a leading talker output. Bitaban & Katz stock is another that has discounted developments. Around 100 it represents two shares of Paramount at 50, the basis upon which the producer-distributor is willing to complete its ownership of the chain.

Shubert did absolutely nothing. Normally with a disappointing early Broadway season and invasion of the talking film, Shubert ought to have sold off, but it is so closely held and there is so little floating supply that its price movements are easily directed.

While there was no impetus to the trade, it was a favorable sign that there was no disposition to sell the group by bears, partly because the workers for lower prices were engaged elsewhere and partly because short sellers are now as cagey about the amusements, with their new banking affiliations, as the long used to be about taking on lines of a stock class that lacked approval of conservative banking people. Entrance of big business into the theatre field has worked marvels in its social standing.

Fox recovered from 95 to better than par, but there was no strenuous push to its advance, and it relapsed to 99-100, probably representing the deliberate intentions of the issue's sponsors downtown. There was a report around late last week that Cullen was interested in Paramount, inspired by an effort to explain its momentary activity. Last time it was the DuPonts. Next it may be Durant. Just one of those things.

Warner was conspicuously quiet. Up to the final hour yesterday the turnover of both issues together was around 5,000 shares, with price around 110 for the common and 111 for the A. These two have resumed their relation of a premium on the report around late last week that "A," representing dividend amounting to 1 and 2. Stanley kept its normal relation to Warner at 55-56, low yesterday at 55 1/2.

In Curb trading Fox made the best, but trading was moderate and price changes insignificant.

Summary for week ending Saturday, October 13:

STOCK EXCHANGE									
	1928	Low	High	Issue	and rate	1928	Low	High	Net
111 1/2	105 1/2	105 1/2	105 1/2	American Steel (4)	100%	105 1/2	105 1/2	105 1/2	+ 1/2
42 1/2	20 1/2	20 1/2	20 1/2	General Film (2)	100%	20 1/2	20 1/2	20 1/2	+ 1/2
194 1/2	163	163	163	2,200 Eastman Kodak (5)	175%	163	163	163	+ 1/2
17 1/2	14 1/2	14 1/2	14 1/2	20,000 Loew (2)	100%	14 1/2	14 1/2	14 1/2	+ 1/2
110 1/2	102 1/2	102 1/2	102 1/2	1,200 Fox (4)	100%	102 1/2	102 1/2	102 1/2	+ 1/2
102 1/2	75 1/2	75 1/2	75 1/2	115,000 Keith (7)	100%	75 1/2	75 1/2	75 1/2	+ 1/2
119 1/2	112	112	112	68,200 Shubert (5)	100%	112	112	112	+ 1/2
37 1/2	34 1/2	34 1/2	34 1/2	Madison Square Garden (2)	100%	34 1/2	34 1/2	34 1/2	+ 1/2
21 1/2	21 1/2	21 1/2	21 1/2	694 Mt. G. M. (118)	25%	21 1/2	21 1/2	21 1/2	+ 1/2
153 1/2	111 1/2	111 1/2	111 1/2	11,000 Motion Picture Corp. (8)	100%	111 1/2	111 1/2	111 1/2	+ 1/2
51 1/2	47 1/2	47 1/2	47 1/2	127,000 Par. (New)	61	47 1/2	47 1/2	47 1/2	+ 1/2
171 1/2	151 1/2	151 1/2	151 1/2	11,000 Paramount Pictures (8)	100%	151 1/2	151 1/2	151 1/2	+ 1/2
34	31 1/2	31 1/2	31 1/2	3,200 Pathe Class A (5)	27 1/2	31 1/2	31 1/2	31 1/2	+ 1/2
69 1/2	54 1/2	54 1/2	54 1/2	3,300 Shubert (5)	100%	54 1/2	54 1/2	54 1/2	+ 1/2
100	90 1/2	90 1/2	90 1/2	23,000 Stanley (4)	100%	90 1/2	90 1/2	90 1/2	+ 1/2
120 1/2	103 1/2	103 1/2	103 1/2	30 Universal (6)	100%	103 1/2	103 1/2	103 1/2	+ 1/2
130 1/2	120 1/2	120 1/2	120 1/2	20,000 Warner Bros. (10)	100%	120 1/2	120 1/2	120 1/2	+ 1/2
130 1/2	122	122	122	37,100 Warner Class A (5)	100%	122	122	122	+ 1/2
194	169	169	169	101 & Kate (3)	100%	169	169	169	+ 1/2
19 1/2	12 1/2	12 1/2	12 1/2	1,000 Can. Film (3)	11 1/2	12 1/2	12 1/2	12 1/2	+ 1/2
78	78	78	78	23 Educational Pic. (6)	88	78	78	78	+ 1/2
35 1/2	35 1/2	35 1/2	35 1/2	90,000 Fox Theatres (10)	20 1/2	35 1/2	35 1/2	35 1/2	+ 1/2
10 1/2	10 1/2	10 1/2	10 1/2	1,100 National Theatre Supplies	9 1/2	10 1/2	10 1/2	10 1/2	+ 1/2
27 1/2	27 1/2	27 1/2	27 1/2	2,200 Loew (2)	11 1/2	27 1/2	27 1/2	27 1/2	+ 1/2
40 1/2	13 1/2	13 1/2	13 1/2	600 Universal Pictures	22	22 1/2	22 1/2	22 1/2	+ 1/2
101	88	88	88	17,000 Keith G. A. (4)	95%	88	88	88	+ 1/2
114 1/2	105 1/2	105 1/2	105 1/2	10,000 Loew (2)	100%	105 1/2	105 1/2	105 1/2	+ 1/2
102 1/2	99	99	99	50,000 Fox G. A. (4)	100%	99	99	99	+ 1/2
101 1/2	97 1/2	97 1/2	97 1/2	37,000 Fox G. A. (4)	100%	97 1/2	97 1/2	97 1/2	+ 1/2
101 1/2	95 1/2	95 1/2	95 1/2	55,000 Par. Film-Lasky G. A. (4)	100%	95 1/2	95 1/2	95 1/2	+ 1/2
94 1/2	80 1/2	80 1/2	80 1/2	10,000 Shubert G. A. (4)	90	80 1/2	80 1/2	80 1/2	+ 1/2

2-Reeler Turns Feature

Los Angeles, Oct. 16.

Al Nathan Productions has taken offices at Tec-Art studios and will make a series of feature pictures. Hoping from company's rule of two-reel comedies. The first subject will be "Grinners of Life," written and directed by Latty Floren. Norton S. Parker is making the adaptation.

No release has been sought for the series as will not be until the first is completed. Six subjects are planned.

Connolly-Small Casting

Mike Connolly, assistant to Joe Lincoln, in charge of casting for Fox movie-tone shorts in the east, has resigned from the organization, effective Saturday. He will be associated with the Edward Small agency hereafter, reorganizing the picture casting department of that office.

Joe Lincoln, with the Fox production department for several years and recently in charge of movie-tone tests at the Tenth avenue studio, will succeed Connolly.

program fillers or seat fillers?

CHRISTIE COMEDIES

have a definite box office following

*Nationally advertised stars,
quality productions, many
available with SOUND*



CONFESSIONS OF A CHORUS GIRL

Eight frisky, Frenchy sparklers packed with fun and beautiful girls. Featuring luscious Frances Lee. Take a look at "Skating Home" and "Picture My Astonishment", and you'll book the series!



BOBBY VERNON COMEDIES

Eight snappy numbers from the little college cut comedian with the big drawing power. "Stop Kidding" and "The Sock Exchange" are typical of his rapid fire system of winning yells and applause.



BILLY DOOLEY COMEDIES

Eight from the goofy gob, the screaming sailor. Oh, Mr. Dooley, you're a riot in "The Dizzy Diver" and "Oriental Hugs". Supported by Vera Steadman (what supports!) and Christie beauties.

PARAMOUNT NEWS

Under the leadership of Emanuel Cohen (13 years editor of Pathe News) this new and greater news reel, Paramount News, topped all competition from the start. Book it and show your public how good a news reel can be. An unbroken line of big scoops. An untarnished record of super-service.

**Coming Soon in
SOUND**



SANDY MacDUFF COMEDIES

Eight hot shots of Scotch mixed by jumping Jack Duffy and his Caledonian cuties. "Hot Scotch" and "Loose Change" intoxicate audiences with laughter. A new series that has them panicked already.

GREAT STARS AND AUTHORS SERIES

Only Paramount could persuade the biggest stars of the Broadway stage and the leading fiction headliners to unite in this series of shorts de luxe.

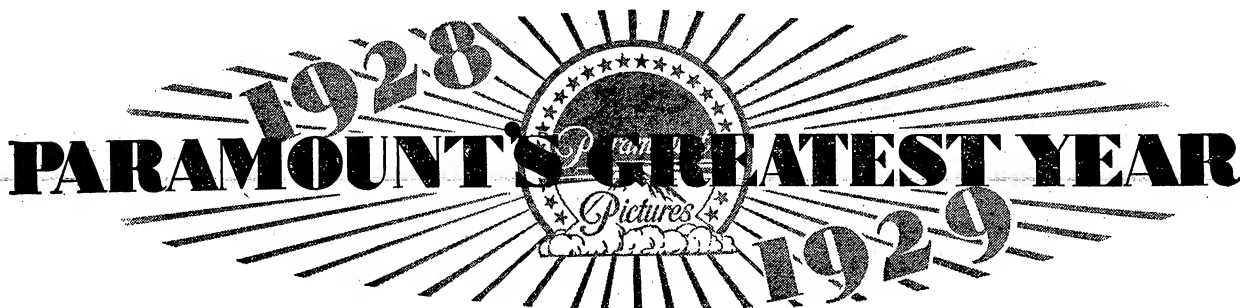
KRAZY KAT CARTOONS

The class of its field, with a million dollar hook-up with leading newspapers.

INKWELL IMPS CARTOONS

A brand new type of cartoon subject that the public loves.

in short features too, it's



Inside Stuff—Pictures

A mixed board of directors proposed for the Warners by in on First National and the Stanley Company will bring together for the first time a closer communion between Warners and many franchise holders of First National, who also are "partners" with Paramount-Public. The Ealabans, with Barney Ealaban reported having steered the negotiations for F. N., the Skourases, Kunkys and Finkelshtein & Ruben are Public partners in theatre operation.

It's understood the Warners are willing to buy out the Public or partners' interest in the several circuits represented. If purchasing the partners, as the Warners intend to do with the Skourases, then the Warners become the partners of Public in that St. Louis chain, supplanting the Skourases.

A common understanding has been that no Public partner can sell his interest or make other show connections without consent of Public. This was particularly brought out when the Skourases wanted to take over the Saxe Wisconsin circuit, with Public successfully objecting.

All of it appears to outline a possible situation of Paramount through Public becoming an associate of the Warner Brothers in theatre operation of the several chains affected, at least. While additionally a couple of the Skourases brothers will operate the Warner theatres including Stanley's, with the other Skourases remaining at home to run their own Warner bought-in chain.

When George Fitzmaurice returned from Hawaii, where he went to film exteriors for "Changeling" (First National), with Milton Sills and Dorothy Mackaill, he brought back nothing but long shots and a tale of woe. All the exterior closeups will have to be made at Laguna Beach, resort near Los Angeles, which will be redressed to duplicate Hawaiian locale.

Fitzmaurice was dogged by misfortune from the day he landed in Hawaii. It rained daily and the rain continued through most of each day. Location was 40 miles from the hotel. It necessitated 5:30 a. m. rising, long trip through rain over bad roads, setting up of cameras and equipment and then long waits for the half hour or so of photographing sunlight that came on days when it didn't rain all of the time.

In this limited time, long shots only could be taken. In addition, insects of all kinds proved real obstacle to the company's comfort and activities. Scotty Beal, business manager, had to have an operation on his cheek as result of insect bite. Miss Mackaill was ill with a severe cold through most of the trip and has not yet entirely recovered.

Working in one of the sunlight periods, Sills was so badly sunburned he was unable to continue for days. J. A. Anderson, one of the "grips," was confined to his bed with a cold.

Virtually every member of the troupe was afflicted with illness, bruises or insect bites. As a result of the mishaps and conditions, the company had to stay in Hawaii two weeks longer than expected and still didn't get what was wanted.

Fitzmaurice says the long shot results are so good that they were worth the trip.

Arthur Kober, who scored Rex Ingram as egocentric in recently published interviews of the former American picture producer, now headquartered in Nice (France), reports that Ingram's chief concern was why Variety under-quoted the grosses on his pictures and what it had against him. Outside of that Kober was airtight by Ingram and his retinue with the promise of advance info via mail, this being press matter that meant nothing to Kober.

A Hollywood indie producer, pretty well known for turning 'em out on a scant margin of backing, is cashing in on a situation that gives him studio facilities without cost in one of the newest west coast production centers.

The new studio enterprise has as an adjunct, a real estate promotion proposition based on continuous shooting activity to keep the mob interested. The producer holding the franchise on this studio property is inactive and will probably not be in production until around the first of the year. In order to hold his franchise he has arranged for the indie to shoot his stuff on the new lot without studio rental. As a side light, the independent producer is said to be spending more money on sets than he has been known to do since he has been in the game.

One young girl on the coast is causing her fraternal brothers and sisters of the chattering chatter order considerable curiosity as to the papers she is supposed to write for. She attends all press parties and makes herself as important as the rest, but no one has been able to find out the nature of her mission.

Through her reluctance to confess, she is labelled the "chatterless chiseler," meaning one who chisels but doesn't chatter.

One young leading man about Hollywood who assumes responsibility for how the other actors live, and who attempts to act as an arbiter in their petty grievances with the producers, recently gave out an interview in which he eulogized the picture colony in such a manner that to take it seriously would give the impression that Hollywood has angels who sit about. The writer reprinted the interview as given but embellished it with the other side of every subject discussed.

The article in a fan publication turned out to be a breezy burlesque of the things the actor believes should be published. When the actor's god-father read this, he burned up and proceeded to tear up telephone wires warning his god-children to lay off this dangerous writer. These warnings so far have had no effect in boycotting the writer's work. It's even making him more popular.

One of the most notorious nickel-nursing time squeezers of film production officials among the indies of Hollywood discovered that it doesn't always pay to use his authoritative officiousness. At the studio where he spreads his vinegar, a young leading man was working, a boy scarcely out of his teens. The boy, in recent months, has been spending virtually all his evenings in the company of a flapper femme star. As a result, his mother, devoted to him, sees him rarely, so she spends most her days at the studio where the boy happens to be working.

Seeing the mother's son talking together a good deal on the set, the official began to worry about the time they were consuming, which he figured should be spent by the boy in front of the camera. He conferred with the studio chief. As a result, the worried official issued an

(Continued on page 47)

Metzger Moves Up in U

A house cleaning in the home office of Universal has started with the exit of E. H. Goldstein, treasurer, and Beno Rubel, assistant to Carl Laemmle.

Smaller executives are to be included in the sweep as well as a number of untitled personages in the various divisions, it is said. The broom will not touch Universal City.

Lou Metzger, sales chief, profits by the changes to the point where his annual salary will run into a hundred grand. At the same time he becomes one of the company's most influential factors, getting both Rubel's and Goldstein's jobs. In Metzger's case, unlike that of Goldstein, the title of general manager and all of its power will be stressed. Metzger has just started to function in his new capacity.

The treasurer's position will remain open until a selection is made by the directorate.

Metzger is bringing in Morton Van Praag, western sales head, for his old job.

Following the special meeting of the Universal directorate, it was announced later in the week that Charles B. Payne had been elected to fill Goldstein's job as treasurer. Payne, who has been with the company for the past six years, had been Goldstein's assistant.

U's Wired Room

Universal has wired a projection room in New York. Home office executives are delighted with the convenience.

This saves the trip to Fox's 10th avenue emporium which they had been forced to make every time one of U's sound pictures was slated for initial audition.

PAR'S STOP ORDER

Los Angeles, Oct. 16. Serving of lunches and dinners outside the studio restaurant has been ordered stopped on the Paramount lot.

Writers, stenographers and office boys imposed on the service. Rather than walk a block or so to the restaurant they would order meals delivered to their offices.

GLORIA'S MOTHER'S 3D

Chicago, Oct. 16. Mrs. Adeline Lou Burns, mother of Gloria Swanson, was married May 17 to C. C. Woodruff of the Chicago Opera orchestra in Tia Juana.

The couple are living in Chicago. It is the mother's third marriage.

Lytell on Stage

Los Angeles, Oct. 16. Bert Lytell left today (Tuesday) for Baltimore where he is to open in "Lone Wolf's Return" at the Ford theatre.

Lytell just completed "Lone Wolf's Daughter" (film) for Columbia.

WEST COAST NOTES

James E. Bradbury, Sr., added "Blockade" (FBO).

Ralph Graves lead in "Flying Marine" (Columbia).

Mitchell Lewis, Allan Connor added "Linda" (Broughton).

Allan Roscoe added "Love in the Desert" (FBO).

William Desmond added "No Defense" (WB).

Vernon Dent, under contract to Mack Sennett, will do one more film for Educational.

Garrett Graham signed to title "Adoration" (FN).

Robert Elliott, Frances McDonald, Arthur Stone, Sam Phillips, Frank Albertson and Phil Brown added Fred Newmeyer's untitled Fox newspaper story.

DeWitt Jennings added "Changeling" (FN).

Reginald Barker's next for T-S will be "The March of Humanity," original by Jack Natteford.

Tom Reed, title writer, signed to new six months' contract by U.

Frank Helcher added "The Man and the Women" (FN).

Lorothy Devore has resumed at

Week's Studio Survey

Los Angeles, Oct. 13. Studio activity on the coast this week reaches one of its lowest levels of the season, though but two of the 23 plants are totally inactive, the bulk are running far below normal to keep the machinery from rusting and getting a small share of work from the tremendous over-

four short Vitaphone subjects in work. Features are: "Frozen River," by F. H. Welch; "Desert Song," by L. Bacon, and "Kid Gloves," by L. Burdett.

Metropolitan, a leasing studio, has four features in work, with "Linda" for G. Broughton; "Hells Angels" by H. Hughes; "Tower of

This table shows a summary of weekly studio activity for the past 35 weeks. Percentage of production is based on 106 units working at 23 studios on the Coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Studios Dark	Pct.
Feb. 22	47	8	55	6	.52
Feb. 29	39	9	48	12	.45
March 7	46	14	60	9	.51
March 14	49	16	65	7	.61
March 21	49	15	64	8	.60
March 28	47	17	64	6	.60
April 4	53	17	70	5	.66
April 11	50	19	69	3	.65
April 18	52	17	69	9	.65
April 25	50	17	67	6	.62
May 2	52	15	67	7	.62
May 9	54	17	71	4	.67
May 16	63	20	83	3	.77
May 23	61	21	82	2	.64
May 30	68	24	92	0	.87
June 6	65	32	97	0	.90
June 13	77	31	108	0	1.01
June 20	76	31	107	0	1.01
June 27	64	30	94	0	.89
July 4	56	25	81	0	.76
July 11	56	24	80	0	.83
July 18	62	24	86	1	.81
July 25	60	21	81	1	.72
July 31	59	21	80	2	.75
Aug. 7	72	20	92	2	.87
Aug. 14	61	20	81	2	.76
Aug. 21	59	16	75	3	.70
Aug. 28	61	12	73	3	.65
Sept. 4	51	11	62	3	.58
Sept. 11	49	10	59	5	.55
Sept. 18	59	16	75	2	.70
Sept. 25	64	15	79	3	.74
Oct. 2	69	15	84	4	.69
Oct. 9	63	14	77	1	.70
Oct. 16	42	16	58	2	.55

head that must be carried through the dull periods.

Universal bears out the prediction made some time ago that this plant would cease production for a period, by reporting but two serial companies working this week. Preparations, however, are carried on here for an extensive campaign as soon as their sound stages are available.

This is anticipated for around November 15. The same lull in production at other plants can be attributed to the same condition, that of waiting for sound recording facilities and where sound recording is divided between the coast and eastern studios.

Other studios working but two features each are P.B.O., Pathe, First National and Tiffany-Stahl.

Studios working one feature each are United Artists, Columbia, Chadwick, Tec-Art and Chaplin.

Studios working normal and near normal are Paramount, which heads the list for activity with 11 features in work, these are: "Crimson Murder Case," with M. St. Clair directing; "Three Week Ends," by C. Radger; "Four Feathers," by Cooper-Schoedsack; "Wolf of Wall Street," by R. V. Lee; "Half an Hour," by Wm. H. De Mille; "Wolf Song," by V. Fleming; a Bebe Daniels picture by E. Sutherland; "Marquis Preferred" by Tuttle; "Zong War," by W. Wolfman; "Case of Lena Smith," by J. von Sternberg, and "Sunset Pass," by O. Brower.

Fox comes next with six features in work, including: "Ghost Walks," by L. Selzer; "Old Arizona," by I. Cummings; "Our Daily Bread," by F. W. Murnau; "Captain Lash," by J. Byrstone; "Christianity," by W. K. Howard, and a newspaper story by F. Newmeyer.

Warners have three features and

Educational work stopped when she badly cut the fingers of her left hand.

Francis McDonald, Robert Elliott, Roscoe Karns, Joe E. Brown, Arthur (Continued on page 52)

the Press," by B. King, and Harold Lloyd's new picture.

M.-G.-M. has three features, with "Mysterious Island," by L. Hubbard; "Little Angel," by R. Z. Leonard, and "All at Sea," by E. Goulding.

Studios engaged in making short comedies are Roach, Christie, Educational and Stern, with two units each. Cal-Art has three, while Dailly has one. Studios dark are Novelle and Sennett.

AL LYONS
AND
NEAL CASTAGNOLI
Featured in
FANCHON and MARCO IDEAS
LOEW'S STATE THEATRE
LOS ANGELES
INDEFINITELY

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
AT COFFEE DAN'S, Los Angeles, Cal.

GEORGIA LANE
DANCERS
Complete Units Appearing in Fanchon and Marco "Ideas"
STUDIOS: DENVER, COLO.

GRACE MARIE

ELINE

in "SUNNY SPAIN," a PUBLIX UNIT

Staged and Produced by JACK LAUGHLIN

THIS WEEK—PARADISE, CHICAGO
NEXT WEEK—HARDING, CHICAGO

Direction WILLIAM MORRIS OFFICE

HELLO OVER FOR THE THIRD WEEK
Dorothy Morrison

AT THE COLONY THEATRE
NEW YORK
DAILY "MIRROR" SAYS:

"DOROTHY MORRISON, a hot singing, snappy little brunet, does an amusing number a la Helen Kane. She's better than—Bland Johansson.

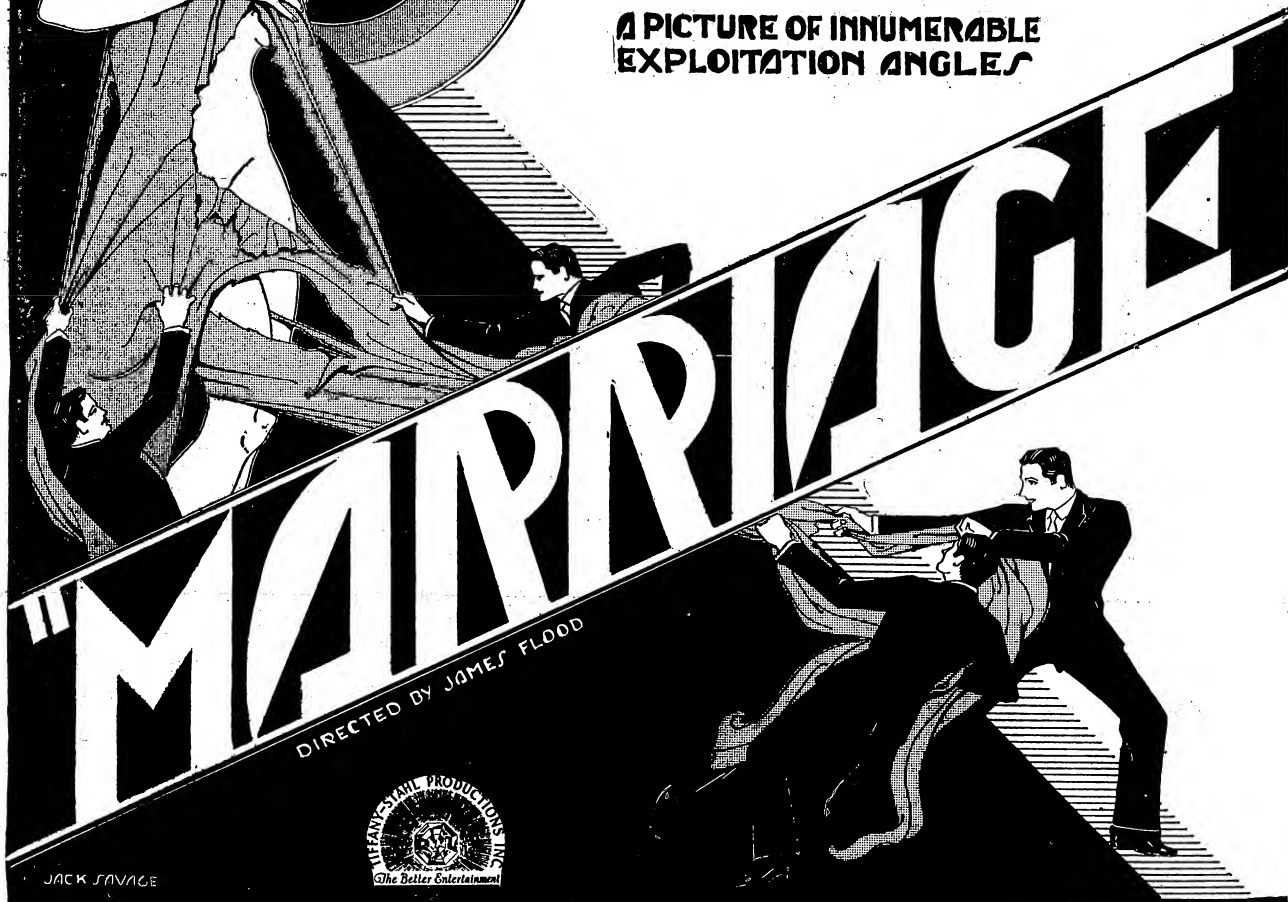
Lorothy Devore has resumed at

Greatest Picture Ever Made On the Sub
IS IT A MENACE?

**Is Contract Marriage
 Destroying The Family?**

**Is It Tearing Down
 Everything That Is
 Sacred, Holy And Good?**

**A PICTURE OF INNUMERABLE
 EXPLOITATION ANGLES**



DIRECTED BY JAMES FLOOD



JACK SAVAGE

TIFFANY-STAHLL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

ject Of COMPANIONATE MARRIAGE

A WARNING TO
THE WOMANHOOD
OF AMERICA

CONTRACT

A
JOHN M. STAHL
SPECIAL
PRODUCTION

WITH AN EXTRAORDINARY
CAST INCLUDING

PATSY RUTH MILLER
LAWRENCE GRAY
ROBERT EDESON
SHIRLEY PALMER
RALPH EMERSON
RAYMOND KEANE
DUKE MARTIN

AN EPOCH IN MOTION
PICTURE ENTERTAINMENT
THE MOST DARING
PICTURE OF ALL TIME
IT IS ENTERTAINMENT



TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

Talking Shorts

MOVIETONE NEWSREEL.

Issue of Oct. 13,
6 Clips; 13 Mins.
Strand, New York.

Well put together and interesting issue, having as high points a human session with Governor Smith and a bunch of thrills in repeating the fumbles, long runs and passes which featured the Army-S.M.U. game at West Point, Oct. 6.

Politically both Hoover and Smith have their inning, the Governor getting the heart interest. He is shown with his young grandson who starts to sing "London Bridges," becomes bored with that melody and slips into "East Side West Side" in his extremely juvenile voice. The tot can't be more than three or five so it's a sure laugh, irresistible and corking publicity. Scene takes place on a lawn as other of the Smith grandchildren scamper about and Mrs. Smith sits on a bench. Mr. Hoover is seen and heard making an address in the south.

Other speeches include a short session with Lady Nancy Astor on pacifism, pointed for the women, and Franklin Roosevelt saying a few words in his own behalf. Comedy entry is a fiddler who will fiddle for you.

Football game is a standout opening with the Cadets giving a "Long Corps" yell before entering the stands. Following scenes are a graphic description of the game, the camera having caught both the remarkable and loose handling of the ball by the southerners. A Texas back snatching up an Army fumble and going for a touchdown is repeated in full as well as the opportunity some Methodist warrior missed by cutting to his right instead of left with the soldiers on his heels and a clear field ahead. Great stuff to the roar of the crowd and a clip that's bound to draw to Texas boxoffice is an average S.M.U. aquatic fondo many a regret when they see it.

SIX BROWN BROS. (14), VITAPHONE NO. 549, Instrumental; 8 Mins., Glinton, New York.

Highly entertaining band record with a routine composed of straight orchestrations delivered with speed. Selections all tuneful and should prove popular.

Brown Brothers, headed by Tom, open in their familiar clown costumes playing sax. Swing into a larger act for the second number where the layout is increased by eight additional players.

Tom acts as m.c., gagging as usual on the sax and leading the band. A short vocal is done by one of the boys.

Number is recommended for fast routing and smooth delivery.

Mori.

FIELDS and JOHNSTON.

VITAPHONE NO. 2588.

8 Mins.
Glinton, New York.

One of the worst. Small timers with hardly a bona fide laugh in the routine.

Neither member of male twosome shows anything.

Must have gotten to Los Angeles on the Aching Heart Circuit and into the Warner Studio on a rain check.

Land.

TRADO TWINS

and
Georgia Lane's "Denver Beauties"
Featured by FANCHON and MARCO

ETHEL MEGLIN'S FAMOUS WONDER KIDDIES

FEATURED WITH
FANCHON and MARCO

LUCILLE PAGE

FEATURED IN
FANCHON and MARCO'S "HAT IDEA"

with CHARLIE MURRAY

"UNDERSEA REVUE" (31) VITAPHONE NO. 2601 Songs and Dances; 9 Mins. Strand, New York

Another variety. Ceballos' presentations for recording and shaping up as just an ordinary vaudeville flash act. In those picture houses where they've seen stage units, or in those towns which have vaude houses playing this type of turn, these undersea revues aren't going to mean a thing.

Way out in the wilds, where groups of six and 20 girls indicate a big evening, there's a chance. But in those towns supporting A or B houses there isn't much hope. A Sunday afternoon audience was distinctly disinterested to the point of no applause.

Scenes fade out and in to pick up the numbers which have James Clemons leading the girls and following with a solo dance; Lydia Roberts, girl dancer, teamed about in a variety act and an adagio trio working along conventional lines but demonstrating that they're still a few steps behind 3,000 miles west. Finish is a 20-girl ensemble in devil costume doing formations while obtaining effects by waving capes.

Nothing new and dancing seems doomed when specialized upon before camera and mike for no other reason. Interior set conforms to the title, with all men in the act dressed as sailors. None of the girls looks better than just all right, while there's not sufficient punch among the girls to be contingent to increase the percentage.

This item simply engraves the thought that talking shorts ought to concentrate on making 'em laugh and when switching to a song or instrumental clip hold them for not more than six minutes. Dramatic sketches are too tough to turn out regularly, although Vita has at least one of these to its credit.

They don't want to see 'em dance and sing in ensemble. Whatever color and personality the average vaudeville act may have is missing. If the picture houses showed vaudeville how flash acts should be presented, vaudeville is still that much ahead of the sound studios on this production angle because of this direct contact between audience and stage. The picture houses should know they can see the same thing in the flesh for the same price just across the street or around the corner in almost every town, and for sound shorts it doesn't seem worth the effort if just average and unknown talent is to be used.

The Strand makes it clear that Broadway doesn't want it.

CHARLES (CHIC) SALE FOX MOVIEPHONE "THE LADIES' MAN"

Rey, New York.

Chic Sale's "rube" character here used in an out and out gag picture, designed for low comedy effect. Story is rather hokey for Sale, but serves its clowning purpose. Good for those who prefer a return, but lacking in the opulent chuckles that usually go to Sale's uncouthous fun.

Opens with the comedian in a hospital bed a mass of plaster and bandages, running through the whole gamut of groaning comic pain. Whole sketch is designed for low comedy laughs and gets them. There is no sentimental twist such as Sale used in "Marching On," but for a program that calls for a vigorous laughing interval, it's a great short.

Rush.

EDDIE CONRAD (2) VITAPHONE NO. 563 Comedy and Song; 10 Mins. Glinton, New York

Versatile combination consisting of Eddie Conrad, who can get laughs a dozen different ways, and Marion Eddy, a girl who photographs like a film vamp and sings exceptionally well.

Despite the effective tableaux these two represent the record is not overly strong. This is partly because the record is indistinct and, in some cases, Conrad's voice has not been pitched appropriately, so that the comedy doesn't get over intended. Registers enough, however, for early spotting.

Mori.

"THE INGENUES" (19) VITAPHONE NO. 2573 Comedy and Song; 10 Mins. Glinton, New York.

Second recording for Vitaphone by this girl band. Not-so-fort, lacking distinction in all departments. Passable because of its femme membership and look. Eight minutes and unloosened slummers register just so much mechanical din.

Not a strong number.

Land.

WEDDING MARCH (SOUND)

Paramount release of Pat Powers' production featuring Edna Gurney. Directed by Von Stroheim from his story in conjunction with Harry Brown. Released Oct. 12, 1928. Running time, 15 minutes. Prince von Wildelsheim-Rauenburg.

Princess von Wildelsheim-Rauenburg. Marie George. Prince Nickl, their son. Erv. Von Stroheim. Fortunat Schweizer. George Nichols. Cecilia Schweizer. Zasu Pitts. Prince von Wildelsheim-Rauenburg. "Schani" Eberle. Matthew Betts. Prince von Wildelsheim-Rauenburg. Matt Schrammell. Dale Fuller. Miti Schrammell. Pat Powers. Prince von Wildelsheim-Rauenburg.

Left of all the footage on "Wedding March" are the present 10 reels with the finish where international women have been had the picture come in for \$2 with the rest of it. Also remaining is a ponderous slow moving production and some beautiful photographs of the very familiar story, the tip off on which is the lead title, "Vienna 1914." It's fair but hardly brilliant program material which the boys have salvaged from a regiment of reels.

Scissors to the right and left, leaving most of the picture still in camera. The picture is a very familiar story, the tip off on which is the lead title, "Vienna 1914." It's fair but hardly brilliant program material which the boys have salvaged from a regiment of reels.

If the picture implies von Stroheim for once is the white-washed hero forced into financial wedlock, such is not the case. As directed as Prince Nickl continues to be his sinister and very military self, still on the make as concerns the girls. Marrying for money is his father's idea, but the business' male parent who is willing to pay heavy for a title, a proposition to which Nickl accedes without much objection.

A caption has him asking his father whether he has ever considered the possibility of two people actually falling in love. Between an attempt to whitewash Nickl to some extent with the fans but a false note in the general characterization. There is cinematic symbolism of the innocent Miti seeing a vision of the Iron Man of the Danube around whom the peasants have woven a legend of untold tragedy and the unscrupulous and half presumably takes up the consequences of her misstep with Nickl.

In its present state "Wedding March" can be divided into three locales—the supposed interior of St. Stephen's in Vienna, an orchard and a brookside in meeting between Miti and Nickl comes about through the latter's rearing horse injuring the girl as the natives lead the street to watch the Corpus Christi procession, a Viennese religious and military celebration to which Fox's Movietone newsreel beat von Stroheim's public screening is concerned. However, this is the big production flash with von Stroheim indulging his penchant for natural color for a few hurried feet.

Almost the entire first half of the footage is given over to this Corpus Christi holiday, the secondary characters of the love story being placed as they whisper to each other in church while Nickl carries on a much prolonged flirtation with Miti. Room for wholesale sifting here in those houses dubious of a 10-reel leader.

Scenes in the brothel are reported heavily cut, one tip being that there's enough out to make a couple of stage dinner reels. It's in the usual clomping, clomping von Stroheim manner with various nationalities of women all over the place. During the whole debacle the prince and the millionaire mor-

chant decide upon the title-money exchange as they drunkenly sprawl upon the floor.

Soft focused cameras dominate most of the footage. Pretty work that lends much to the implied mood of Miti as she succumbs to Nickl's spell in the orchard courtyard. The wedding at the finish has been lavishly staged so that there's no reason to doubt the reports that burn-it-up Eric upheld his reputation.

Personal performances uniformly good in this limited version. Miss Wray appeals and convinces as the shy, pretty faced and innocent victim, while von Stroheim's Miti is again interesting, despite the half-hearted attempt to soften the character. George Fawcett and Marie George make conventional Maude George will startle the peasants with her cigar-smoking mother of Nickl. Zasu Pitts is the crippled princess, giving the role legitimacy, but not too easy because of her comedy inference to the fans who audibly snickered for no apparent cause at one point while she stood in view. But has been instructed to spit his way through his uncouth butler, a touch which has lost its novelty and significance since the Parade. "Garry" and which becomes distasteful through constant repetition. Otherwise Betz meets all demands.

The trials and tribulations of getting "Wedding March" to a screen are unique in an unique industry. It has taken something like two years and over a million. If these ten reels all Paramount, Powers and von Stroheim are to realize upon, it rates as the most costly and overly studio handled program picture ever made. Considering the title, production and sex, the film would likely have met with fair success for twice daily \$2 showings in key centers, allowing that the unwitnessed nine reels could be interpreted as completing this "Strange Interlude" celluloid subplot.

In its curtailed form the aforementioned three requisites figure to suit and so it is that the Viennese Philbin-Norman Kerry reminiscences. With the less rigid censorship abroad it should reap heavily on the Continent.

Main defect is that deletion has not added pace. Root of the evil is the time given to the Christy event from which the succeeding action never recovers, being none too swift in itself.

Synchronized score is excellent and shows judgment in the use of minor effects.

Sid.

BATTLE OF SEXES

(SOUND)

United Artists' production "The Battle of Sexes" is a comedy by Paul Carson Gidman, adapted by Gerrit Lloyd. Featuring Jean Harlow and Phyllis Haver. Released Oct. 12, 1928. Running time, 9 minutes.

Directed by Paul Carson Gidman. Phyllis Haver. Jean Harlow. "Babe" Winsor. Don Alvarado. Ruth Judson. William Saly. Billy Judson. William Saly. John Batten.

Patrons lured to this one by the Griffith bulbs are slated for disappointment almost from the start. The Griffith hand is seen in the shortest sequence, where the wife contemplates suicide and the camera is focused downward from the roof of a high building. Otherwise any Harry could have done as well with this conventional theme, "The Battle of the Sexes." It is slow to the point where the editing rate could shave 40 minutes more of the running time and improve this picture. At its best it will never rate more than fair program in better class houses.

The subtle touch for which Griffith has piled up considerable of his fame is substituted this one by suggestiveness too obvious for the sophisticated. Flesh flashes far above the knee by the able Phyllis Haver. Her approval for the small town daughter, nor will her stomach squirmings on a cushioned floor for the codification of her fish, and the other is perfect father-husband, played by Jean Harlow, register big except with those who like their sex a la West.

Belle Bennett, as the trusting

and simple wife, is inclined to be monotonous in her simplicity early in the story. Consistent emoting of a more boring sort is okayed by Griffith thereafter, when she stumbles into hubby with his sugar in a night club. Little Sally O'Neil, almost peeps her on the roof during the near-suicide sequence, but a few feet later she is again in her oatmeal style.

Efforts to play the sentimental angle following the break do not get far. Mother is too blah and father enjoys himself to the extent of getting his audience into that frame of mind where having a bit of blonde entertainment on the side is not so naughty, after all.

Hershot's efforts to get his ro-tund form into competition with the sleek build of Don Alvarado, who plays the gigolo, gets a number of laughs. The women should enjoy these bedroom antics almost as much as the male strons, and should get a starter out of Miss Haver's prowess along these lines. The musical synchronization okay with the music, as revealed by Miss Haver, several bars behind the movement of her lips. Club applause and horn honking are the only other contributions as sound effects.

Moran of the Marines

Paramount production and release. Starring Richard Dix. Directed by Frank Capra. Story by Linton Wells. Adapted by Sam Mints and Harry Harris. Continuity by Agnes Brand Leaky. Ruth Elder featured. Titles by George C. Eder. Aramound. New York, week of Oct. 13, 1928. Running time, 83 minutes.

Richard Dix. Ruth Elder. Michael Moran. Roscoe Karns. Vivian Marshall. Capt. E. H. Calvert. The Sergeant. Duke Martin. Sam Yell.

Only a few pictures ago Richard Dix was cleaning up several Chinese junkies filled with river pirates. In that film he was a U. S. Navy. In "Moran of the Marines" the background is still China, the girl is Ruth Elder, still a U. S. Navy, but outside of that this latest flicker is a rubber stamp. The popularity of the star is presumably supposed to excuse almost anything.

Miss Elder as an actress here may make it unlikely she will get any repeats. Nervous and awkward, photographs indifferently and fails to make a romantic appeal. She comes close to comedy when registering cynicism at a couple of points.

As to her "name" value to the picture, that remains to be demonstrated. It will be watched, no doubt; but Ruth Elder trying to act will probably ruin that, even if it is there.

The titles of George Marion, Jr., are the real aid. The durb is Marion's crack about marines being sent to China to keep peace in Nicaragua. Editing and cutting seem sloppy, the action jumps badly at times, and general tone of production a reflection of a too hasty production schedule and a too typical program picture for a popular star.

Dix gets into the marines with a taxi cab driver, following a 10-day bit on the rock pile for brawling in a cafe. The appreciates the general's daughter while in mutiny, is exposed as a simple private and later is court-martialed for kissing the girl. That scheme also by Barrymore in "Tomest."

In China Dix outwits Yung Sait, the Chinese bandit, saves the girl single handed and is simultaneously taken to heart by the girl, his rich uncle and the Marine Corps.

There are laughs and action and Dix, so "Moran of the Marines," although not hot, or even warm, will probably get by. Multiplied by a large digit, this type of film can ruin any star at the box office, and more so if he must carry a "name" novice on her film debut like Miss Elder.

The Young Whirlwind

PFO release of William LeBaron production starring William Patton. Directed by Louis King. Cast includes Edmund Cobb, Eddie Chandler, William Patton. At the Strand, Oct. 15. Running time, 22 minutes.

Purpose seems to be to make a junior Tom Mix out of frockie-land.

(Continued on page 24)

JACK CAVENAGH and COMPANY

JUST RETURNED FROM AUSTRALIA

NOW FEATURED IN

Fanchon and Marco's "FRIVOLS IDEA"

TELL 'EM WITH TRAILERS

NATIONAL SCREEN SERVICE
SELLS SEATS

WARNER BROS. *Announce*
GALA WORLD PREMIERE

Grauman's
CHINESE
 THEATRE
 LOS ANGELES

November 1st



SEE and HEAR

The Spectacle of the Ages

DOLORES COSTELLO

IN **"NOAH'S ARK"**

WITH **George O'Brien**

NOAH BEERY - LOUISE FAZENDA

STORY BY
 DARRYL
 FRANCIS
 ZANUCK

SCENARIO BY
 ANTHONY
 COLDEWAY

DIRECTED BY
 MICHAEL
 CURTIZ

A
 WARNER
 BROS. **VITAPHONE** PICTURE

It's Here! Made To Top Any Picture Ever Made...

AND NOW THE "SHOUTING CAMPAIGN"



"Every existing regular admission single day house record broken by William Haines in 'Excess Baggage'."
—Bernard Thomas, Vendome, Nashville

"My theatre represents investment of \$152,000. I have to protect that. The safest way is 'Metro-Goldwyn-Mayer!'"
—W. W. Johnson, Hollywood Theatre, Cincinnati, Ohio

"M-G-M product goes into Majestic and Garden in Milwaukee. L. K. Brin, owner, has made a profitable move."
—Greater Amusement

"Previewed 'Show People.' It clicks. Every exhibitor will rave over this one."
—Jed Buell, Westlake, West Coast Theatres, Inc.

"CROWDS SO BIG AT STRAND WE ARE HOLDING OVER 'DANCING DAUGHTERS.' METRO CERTAINLY GIVE US SOME BOX OFFICE ATTRACTIONS. 'FOUR WALLS,' 'MYSTERIOUS LADY,' 'EXCESS BAGGAGE' AND 'NOW OUR DANCING DAUGHTERS.' IT MIGHT INTEREST A SILENT PRINT WE ARE PLAYING A SILENT PERCENT AGAINST FIRST HUNDRED PERCENT. TALKING AS OPPOSITION. AFTER ALL THE PICTURE IS THE THING."
—Anna Bell Ward, Phoenix, Lexington, Ky.

"'COSSACKS,' 'MYSTERIOUS LADY,' 'DANCING DAUGHTERS' ALL IN A ROW ARE NATURALS AND 'WHILE THE CITY SLEEPS' ON THE WAY THERE IS A SANTA CLAUS."
—F. C. Smoot, Smoot Amusement Co., Parkersburg, W. Va.

"'DANCING DAUGHTERS' MOST TALKED OF PICTURE IN BOSTON SINCE 'BIG PARADE' AND STATE THEATRE THIS WEEK HANDLED AS MANY PEOPLE AS FIRST WEEK 'BIG PARADE' WHICH UNTIL NOW HELD ATTENDANCE RECORD FOR THE HOUSE."
—State, Boston, Mass.

Extra! M-G-M NEWS

Exclusive Hearst Film
Taken on Board the

GRAF ZEPPELIN!

Play it Now as a Feature!

NINE YEAR RECORD SMASHED
CAPITOL, N. Y. \$98,250 FIRST
WEEK DANCING DAUGHTERS.
HELD OVER! WHAT A PICTURE!

"'DANCING DAUGHTERS' SWEEP THEM OFF THEIR FEET SAN FRANCISCO WARFIELD THEATRE LAST WEEK AT STATE RECORD STOP THIS WEEK AT STATE RECORD STOP WHERE BIGGEST DAY'S BUSINESS OTHER THAN SATURDAY AND SUNDAY WAS LAST DAY OF ENGAGEMENT WITH THE RESULT THAT WE ARE EXTENDING RUN INTO BOULEVARD THEATRE FOR FIRST TIME IN HISTORY STOP IT IS INTERESTING TO NOTE WE USED SILENT VERSION IN SAN FRANCISCO AND SYNCHRONIZED VERSION IN LOS ANGELES AND BOTH DID EQUALLY WELL."
—Harold B. Franklin, West Coast Theatres Corp.

LISTEN TO THE BOX OFFICE! (Quoted from one issue of Variety) "NEW ORLEANS: State ran ahead of every house in town with 'WHILE THE CITY SLEEPS', Lon Chaney. Picture took away the record."—"ST. LOUIS: 'WHILE THE CITY SLEEPS', Lon Chaney in excellent picture. Biz good, too, at \$25,300". "LOS ANGELES: State led its nearest competitor by nearly \$15,000 doing biggest business in over a year with 'Dancing Daughters'."—"NEW YORK: 'WHITE SHADOWS' continues to hang up glowing figures (4th Month at Astor at \$2)."—"MINNEAPOLIS: Hennepin-Orpheum best with 'Dancing Daughters'. M-G-M Product is proving business builder here."—"WASHINGTON: Palace had a surprise in 'EXCESS BAGGAGE' (Haines) up \$1000."—To the bank! To the bank with M-G-M!

THE BIG NOISE OF THIS INDUSTRY

METRO-GOLDWYN-MAYER

It's a pleasure!

Member of Motion Picture Producers and Distributors of America, Inc.



Frisco Union Offers Reward for Violence Detection in Embassy Strike

San Francisco, Oct. 16. Theatrical Federation of San Francisco has offered a reward of \$500 for the apprehension of any one guilty of violence in connection with the strike of musicians and operators against the Embassy, all sound house.

Prior to the walk-out of the union operators Oct. 9, W. B. Wagon, owner, and union officials agreed that they would fight clean. Since that time stink bombs have been thrown and two non-union employees have been kidnapped and slugged. Rollin Gilbert, 20, non-union projectionist, was beaten up so badly he had to be taken to the Franklin Hospital.

Wagon at first flatly refused to consider the union demand for an orchestra of eight men, but later offered to pay but not use four musicians. He states that as his program is all sound and his shows continuous there is no place or need for human musicians. He has operated the Embassy as an all-talker for 11 months, turning the house from a 15-cent grind into a prosperous theatre.

The musicians' demand would add about \$30,000 annually to the Embassy payroll. The house is doing fair business despite the odorous bombs. Police escort has been provided for all employees following the slugging of Gilbert.

16 Boston Theatres Are Affected by Strike

Boston, Oct. 16. The end of the first week of the strike of musicians of 16 Boston theatres, operated by the Neteco Theatres Corp., fails to show any agreement between the strikers and employers which would allow the men to return to work. The strikers yesterday invited the affiliated unions of picture operators and stage hands to join them.

Of the 16 houses concerned four are equipped with sound reproduction devices which obviate the necessity of musicians the greater part of the time. One theatre has an orchestra, and the rest just a single organist. According to the theatre management only about 20 musicians are affected.

The strike action is the result of a disagreement following the installation of wire equipment in the theatres.

N. E. Chain Adds One

Worcester, Mass., Oct. 16. E. M. Loew, operator of a New England chain, has acquired the Olympia here. Policy is films. House will be wired.

In Production Soon

FIVE O'CLOCK GIRL

Starring

Marion Davies

Directed for

M-G-M Release

by

Alfred E. Green

4 Operators Pinched 26 Times for "Sunday"

Cleveland, Oct. 16. This town had one of the biggest laughs of its career last week when five motion picture operators played a marathonic game of tag with the entire police force of Martins Ferry, who were attempting to close the Fenray theatre for violating the Sunday blue law.

Following complaints of the Martins Ferry Ministerial Association, the mayor had ordered the lid to be clamped down on all movie theatres. As soon as the Fenray's operator started his machine early Sabbath afternoon, a cop pinched him. The management had provided for such an emergency. Immediately upon the arrest of an operator, there would be another to take his place. The Fenray's manager also had a surety company representative at the jail, prepared to furnish bond up to \$25,000.

Since bond was only \$200 a shot, the five operators were able to give the seven perspiring John Laws a chase. As soon as a projectionist was released, he hot-footed it back to the theatre, a few laps ahead of the blue-nose cops, and got in a couple of good licks at the machine before again hauled off to the hoosegow.

Despite a total of 26 pinches the boys turned out complete show for their patrons, who didn't kick about the frequent stops. They also gave a free and better show to crowds outside the theatre who followed the Sunday blue law fracas with relish.

The battle's only serious casualty was suffered by the chief of police, whose wrist gave out while handling affidavits and ball bonds.

All five operators arrested pleaded not guilty and waived arraignment in court the next day. They will be held to the Belmont county grand jury, which recently refused to indict 72 charged with violating the blue laws, and allowed the movies to operate. This last fight against them was started at the instigation of the local ministerial association.

Eastman's Orchestra

Rochester, Oct. 16. Installation of Photophone will have a cutting effect on the 70-piece orchestra now at the Eastman theatre, according to an announcement.

"The Eastman theatre orchestra was founded to provide this community with good music. It has been fulfilling its mission for six years," reads the statement with the conclusion, "The maintenance of the orchestra at full strength depends entirely upon the support of the people of Rochester."

Marks' Profit

Chicago, Oct. 16. Net earnings of Marks Bros., independent theatre owners, from Jan. 1 to Aug. 26, 1928, were \$145,503. They operate two neighborhood houses.

The company has issued 55,000 shares of preferred stock at \$28.50 to pay an annual dividend of \$2.

Sameth Is Super.

Los Angeles, Oct. 16. Joseph Sameth has been appointed production manager and supervisor for First Division Pictures, producing at Metropolitan studios.

Silent Film Ads

Los Angeles, Oct. 16. "Silent Pictures Only" will be boldly advertised by some exhibitors in days to come, according to one indie producer. He admits although he is putting dialog into his pictures it is not because he has ceased to be fond of those which are not vocal.

The producer further declares talkers interfere with the relaxation sought by the t. b. m. when he slips into a picture theatre.

Par. Buys in Pomeroy Device Other Patents

Washington, Oct. 16. Paramount has acquired a half interest in a new invention by R. K. Pomeroy, Los Angeles, wherein it is possible to make composite pictures, the Patent Office Gazette discloses.

Eastman Kodak Co. are listed as having acquired full rights to four different patents by as many inventors covering motion picture film strips.

Counseling device for cameras, Washington, will furnish detailed information on these and others listed upon receipt of 10 cents and the name and number in each instance.

Production of colored photographs. W. F. Fox, New York City, assignor to National Color Pictures Co., Inc., New York City. Filed June 22, 1920. Ser. No. 390,301. Seven claims. 1,685,281.

Shutter operating attachment for cameras. A. DeLand, River Rouge, Mich. Filed Nov. 5, 1927. Ser. No. 231,369. Eight claims. 1,685,774.

Coupling device for cameras. F. H. Owens, New York City. Filed Aug. 26, 1926. Ser. No. 131,394. Fifteen claims. 1,686,463.

Picture screen. J. M. Shay, Cleveland, assignor, by direct and mesne assignments, of one-third to H. J. Lindig and one-third to T. J. Taylor, Cleveland, and one-third to Shay Motion Picture Screen Co., Springfield, Ohio. Filed Oct. 5, 1925. Ser. No. 60,469. One claim. 1,686,880.

Film developing machine. H. K. Fairall, Los Angeles, assignor to Biocular Stereoscopic Kodak Co., Los Angeles. Filed May 13, 1927. Ser. No. 192,311. Three claims. 1,686,907.

Method of making composite pictures. R. K. Pomeroy, Los Angeles, assignor of one-half to Famous Players-Lasky Corp., Los Angeles. Filed Feb. 7, 1927. Ser. No. 166,303. Five claims. 1,686,987.

Nonstatic photographic film and film base therefor. P. C. Seel, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Aug. 12, 1927. Ser. No. 212,568. Three claims. 1,687,041.

Motion picture film strip. A. F. Sulzer, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Aug. 23, 1926. Ser. No. 130,812. Nine claims. 1,687,044.

Motion picture film strip. E. C. Van Doorn, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Oct. 22, 1926. Ser. No. 64,249. Seven claims. 1,687,048.

Apparatus for photographic color process. J. G. Capstaff, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Aug. 22, 1927. Ser. No. 214,467. Seven claims. 1,687,055.

Motion picture film strip. J. H. Haste, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Aug. 23, 1926. Ser. No. 130,786. Six claims. 1,687,066.

Motion picture film strip. F. W. Levojoy, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Aug. 23, 1926. Ser. No. 130,791. Two claims. 1,687,100.

Camera shutter. F. Deckel and M. Golger, Munich, Germany, assignors to the firm Friedrich Deckel Präzisionsmechanik und Maschinenbau, Munich, Bavaria, Germany. Filed Oct. 23, 1926. Ser. No. 143,551, and in Germany Dec. 2, 1926. 25 claims. 1,687,123.

Takes 3 Bankrupt Houses

Chicago, Oct. 16. Hamlin, Harmony, and Peerless, all three grind picture houses, recently in bankruptcy, have been taken over by Morris Salkin, local exhibitor.

NO IMMEDIATE CHANGE AT STANLEY OR F. N.

That the Stanley Co.'s board last week voted Irving D. Rosshelm a consent for two more years as its president, renewal of his former term, presaged no immediate change in the Stanley personnel of any moment.

About the same condition was looked for in First National, with Warners having bought into both of those organizations, as per the announcement sent out last Wednesday. Warners are reported paying \$200 a share for First National stock, with 75,000 F. N. shares outstanding. Unable to secure the two-thirds necessary to complete control, Warners bought in the majority holdings, thereby becoming a partner. The F. N. Voting Trust was dissolved, with a new board selected. Mr. Rosshelm continues as president of First National, as well.

Many of the important stockholders of F. N. are also theatre chain partners with Public. The announcement stated F. N. stockholders in the chain who sold their F. N. stock to Warners would receive long term franchises for Warners and F. N. pictures.

Goldman, Sachs & Co. were the bankers, with probably a holding company to be formed, while the respective organizations retain their identities. Waddill Catchings represents the bankers on the Warners board.

William Fox, holding about 35 per cent. of F. N., blocked the Warners for complete control. Fox remains in the position of a minority stockholder. The bulk of his holdings is through the West Coast Theatres circuit, with about 28 per cent. of F. N.

It's reported that the Stanley headquarters in Philadelphia will move to the Warners building in New York. Stanley is booking vaude from Keith's into about 20 of its houses. The book connection is not expected to be disturbed. Six of the 20 Keith-booked Stanley houses are wired.

[Elsewhere in this issue is an interview with Harry Warner. It, of course, takes precedence over this news story.]

The announcement called the transaction a "\$200,000,000 picture combination," with Harry Warner and Rosshelm making the joint announcement.

The statement concluded:

Merger Terms

The new board of directors of Warner Bros. will consist of H. M. Warner, Major Albert Warner and J. L. Warner; Henry A. Runkin, Irving D. Rosshelm, Simon Pabian, Max Mark, Morris Wolf and Waddill Catchings.

The merger terms, as outlined in a letter to stockholders of the Stanley Co., provide that each 100 shares of stock of that company will be exchangeable for 80 shares of convertible preferred stock of Warner Bros., 8 shares of Warner Bros. common stock and \$1,150 in cash. The Warner Bros. preferred stock, entitled to a cumulative dividend of \$2.20 a share annually to Sept. 1, 1930, and thereafter to a cumulative dividend of \$3.85 a share, will be convertible into common stock of the company up to Sept. 1, 1930, in the ratio of 55/125th share of common for each share of preferred. The first dividend to be paid will be for the six-month period ending Feb. 28, 1929.

The letter to stockholders of the Stanley Co. calls for deposit of the stock with the New York Trust Co. prior to Oct. 25, 1928, by stockholders desiring to make the exchange. Action on the deal will be

High, Dizzy and Sick

Los Angeles, Oct. 16. When Stan Laurel stands on a girder with nothing much under him and is told to look frightened he simply looks natural. So much does he "feel his part" that nausea succeeds dizziness.

Laurel working high up above RCA equipment (Photophone?) it is claimed, was in no danger because of a safety platform of 14-inch pine below him. Laurel's skepticism was confirmed when his 280-pound teammate slipped from a beam and fell to the safety platform, which failed to do all of its appointed duty.

Hardy kept on going south right to his elbows, which fortunately held. Hardy was considerably bruised, but Laurel was really ill.

Cleveland Made Talkers

Cleveland, Oct. 16. Tri-State Motion Picture Company is the first Cleveland company equipped to take sound pictures. RCA equipment (Photophone?) it is claimed, will be used, and company expects to be prepared to take sound effects and talkies within 30 days.

Jack Flanigan, head of Tri-State, will print and develop sound and talking movies in his own Cleveland laboratories. Gilbert Hamilton, from the west coast, is in charge of the directorial department of company.

Talkers Improve Trade: Loew's Stillman Deal Off

Cleveland, Oct. 16. Loew's Stillman, after all, may not close. Two months ago, when business all over town was poor, Loew's wanted to sell it to the Hotel Statler, and throw its trade to other Loew houses up-street, but the deal fell through.

Since the talker craze has hit the town, situation has changed. A new policy of Public shows and talkers has helped Loew's State to still holding its own and better with sound and talking films, while special long-run sound pictures are now bringing Stillman unexpectedly good business.

Upon completion of her part in Fox's "Life's a Gamble" opposite Victor McLaglen, Claire Windsor will go to New York, returning to make the remaining two pictures in her contract with Tiffany-Stahl.

taken by the Warner Bros. stockholders at their annual meeting to be held in the early part of December.

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.

JOHN

FREDERICK

and

MARIAN

DABNEY

DeLuxe Dancing Team

Now Touring Public Circuit of Theatres

Direction WILLIAM MORRIS Chicago Office

JESSE CRAWFORD ORGAN CONCERT

MRS. CRAWFORD AT STAGE CONSOLE
PARAMOUNT THEATRE

NEW YORK

WEEK OF OCT. 13

"MY WINDOW OF DREAMS"

(SPIER & COSLOW)

"CHLOE"

(VILLA MORET)



PUBLIX UNIT

NOW

HEADLINING

METROPOLITAN

THEATRE

LOS ANGELES

Direction

WM. MORRIS OFFICE

Sales of Pictures 4 Months Behind

Reports from the sales departments of several distributors are to the effect that sales are four months behind, compared with the volume for the average season at this time.

The sales drop is accompanied by delayed bookings, also resulting in money difficulties. Exhibitors with wired houses are running talkers as soon as available and either cancelling or holding up play dates on silent films.

Sales pressure of the typical variety is found ineffective at the present time, the halt in buying ascribed to the unrest among theatre owners on account of talking pictures.

Publix Adds Week

One more week will be tacked on Western Publix units originating at the Oriental, Chicago. It comes with the opening of the new Fisher (Kunsky) theatre, Detroit in three weeks.

Units now play one week in Detroit, at the Capitol, also Kunsky. The Fisher (neighborhood) will now follow.

Works Two Shifts

Los Angeles, Oct. 16.

While working days in "Casino Garden" for M-G-M, Raymond Keane is compelled to work nights for Tiffany-Stahl in the current Reginald Barker production.

This is due to the fact that Tiffany-Stahl advanced their shooting schedule on the picture.

Dept. Labor and Unions

Washington, Oct. 16.

Three labor disputes involving musicians in theatres have been brought before the Department of Labor for settlement during the past week.

These are the union's demand that the Embassy, San Francisco, have a 10-piece orchestra; union demanding that an orchestra be used by the Central States Theatre Corp., Moline, Ill., and a like demand on the Neighborhood Theatres Co., of Tacoma, Wash.

JOE LA ROSE AT PHILA.

Washington, Oct. 16.

Joe LaRose, doing the producing for Fox in Philadelphia and Washington, has been made managing director of the Fox house in Philadelphia. He is also scheduled for that assignment in the Washington house.

Latter is dependent upon the transfer of Harry Greenman, now in Washington, to the new house in St. Louis.

Jack Keegan Advanced

Jack Keegan this week was promoted from branch manager of Vitaphone to an assistant to Paul Swift, the talker's sales chief.

Ralph Wilk also steps from an assistant to Joe Hummel, Warner sales head, into Keegan's old job in the talker department.

Strike in L. A. Houses

Los Angeles, Oct. 16.

Stage hands and operators walked out of five Rickard & Nace houses Oct. 14 after a wage dispute.

The theatres will continue to operate with non-union labor in place of the 14 men who walked.

Phyllis' Perfumes

Los Angeles, Oct. 16.

In an effort to create talk in the picture colony, Phyllis Haver has established a new system for getting into the mood of roles by employing various perfumes.

In scenes where she is called upon to play the siren, a special blend of heavy flower odors is used. For the more tender scenes she uses light sweet scents.

Since the actress furnishes this perfume herself, it saves the studio money on an orchestra.

17 Shows at \$3; \$46,000

Starting Saturday a midnight performance was added to the Winter Garden, where "Singing Fool" is the current attraction. The picture is now showing twice daily, four times Saturday, three on Sunday, with a \$3 top on the week-ends, making possible at capacity a gross of over \$46,000.

VIDOR'S BRUNETTES

King Vidor has left New York for Memphis to make exteriors for his negro story, "Hallelujah," talking with him Daniel Haynes, colored player of "Show Boat," who will be a leading man; Honey Brown, Harlem dancing baby and a soprano singer; Victoria Spivey, Florence De Knight and Lulu Belle. Interiors will be made in Culver City.

Picture Possibilities

"Courage"—Favorable

"COURAGE" (Comedy drama, Lew Cantor, Ritz).

A story that might be fashioned into a program picture to better purpose than for the stage. *Idea.*

"The K Guy"—Favorable

"THE K GUY" (Yates Brothers, Biltmore theatre).

Palatable Hollywood mystery story, good love suspense and room for action; could stand talking production to utilize the wisecracks; worth scanning as a fine program candidate for either silent or audible. *Lat.*

"Just a Minute"—Unfavorable

"JUST A MINUTE" Musical (Morris and Greene, Ambassador).

Thin plot would probably have to be completely rewritten to have any chance at all as a picture. In script resembles comedy two reeler. *Sid.*

"Faust"—Unfavorable

"FAUST" (By Theatre Guild with George Gault and Dudley Digges).

Dramatic version of German classic. Done to death in stock and rep and fan public wouldn't be attracted to version depending upon artistry and sincerity. Piece milked dry in hoke interpretations on stage and screen, anyway. *Rush.*

"Ups-a-Daisy"—Favorable

"UPS-A-DAISY," Musical (Lewis G. Gensler, Shubert Theatre).

Great comedy opportunity with splendid scenes and laugh situations. Though not a word show, could make a sweet program picture, either silent or musical, as numbers are strong. *Lat.*

"Paris"—Unfavorable

"PARIS" (Musical Comedy, Gilbert Miller, Music Box).

Little substance to plot, stage production depending on song numbers by star, Irene Bordoin. Title used by Hollywood already. Not sufficient originality to loom strongly. *Land.*

"Possession"—Unfavorable

"POSSESSION" (Comedy Drama, Edgar Selwyn, Booth Theatre).

Not movie stuff. Plot deals with husband who leaves wife out of sheer boredom with her loving tenderness. Melodramatic touches but essential theme is complicated by psychological subtleties difficult for transmuting to screen. *Land.*

"Little Accident"—Favorable

"LITTLE ACCIDENT" (Farce Comedy, Crosby Gaige, Morosco).

Pleasant little play with main situation reversed from usual. *Idea.*

"Hold Everything"—Favorable

"HOLD ACCIDENT," Musical (Aarons & Freedley, Broadhurst).

Conventional "win the big fight" plot which, if the show lands for a smash, would give the musical a look-in for the flickers. *Abel.*

"Straight Thru the Door"—Favorable

"STRAIGHT THRU THE DOOR" (Hodge, Comedy, Meller, 49th St.).

Pleasant comedy mystery play, distinguished on the stage by William Hodge's playing in the stellar role. Has a chance in pictures with some tricking up of the mystery elements. *Abel.*

Bristolphone's All Talkers For Gotham's Full Season

Gotham's arrangement with Bristolphone for the production of talking pictures has resulted in a schedule of 18 full length features for the coming season, according to Sam Sax, president of Gotham, and 52 talking shorts.

Short subjects, it is reported, will be made in the new coast studio constructed by Gotham. While an arrangement has been made in the east for the use of the DeForest studios in New York for the production of acts available.

Approximately 60 per cent. of the full length features will be produced by Ascher, Small & Rogers, the new interests in Gotham.

Aside from the dupe negatives for foreign trade and theatres which are not wired, no silent pictures will be made.

Fox's 5,500-Seater

Cleveland, Oct. 16.

A William Fox theatre to seat 5,500, ranking it as the largest house here, is reliably reported. It will be on Euclid avenue, withing a block of Keith's Palace. Exact site not known.

Cleveland is already accepted as generously over-seated.

2 GO ALL SOUND ON COAST

San Francisco, Oct. 16.

Ackerman and Harris new house, the El Capitlan, assumes a policy of second run talkers Oct. 26. The house chorus has been given notice and George Vest, second organ. House orchestra will be maintained, union regulations not permitting its dismissal.

T and D, Oakland, becomes straight sound house Oct. 27 when the Fanchon and Marco shows switch to the New Oakland theatre.

STRAND'S NEW SCREEN

Strand, New York, is putting in a new Vitaphone screen measuring 19 by 15, the largest in the city.

Report is that it's to accommodate standees in the back of the theatre. Joe and Jimmy Dwyer, stage carpenters, are doing the job.

ED LOWRY Master of Ceremonies



SKOURAS BROTHERS AMBASSADOR ST. LOUIS, MO.

VINCE SILK

MASTER OF CEREMONIES
SAYS

"I hope you're well"
GOLDEN GATE THEATRE, L. A.
Thanks to Fanchon and Marco

BILLY SNYDER

THE JUVENILE PRINCE

BROKE ALL HOUSE RECORDS

LOEW'S STATE

P. S.—Thanks to the wonderful support of Charlie Murray and M-G-M pictures, "Our Dancing Daughters"

Featured in "ARTISTS" Idea

COMING EAST SOON!

BABE MORRIS

Queen of Tap Dancers

Direction FANCHON and MARCO

Twining West Coast Theatres

Featured in "ARTISTS" Idea

Eastman Panchromatic Negative

Type 2

A perfected, proved product
for the cinematographer

In developing it the Eastman Kodak Company has pursued its long established policy of constantly helping to improve the motion picture art. In presenting it to the trade it maintains its undisputed forty-year supremacy.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

GIGANTIC Circulation

Colossal MACFADDEN
TIE-UP

*N. Y. Evening Graphic
Philadelphia Daily News*

FCBO

SUPREME BOX OFFICE SMASH! SOLD
ON STUPENDOUS SCALE BY NA-
TIONAL ADVERTISING TO 16,500,000

MACFADDEN MAGAZINE READERS... IN
ADVANCE!

SOLD, TOO, BY THE COMBINED SHOWMANLY
GENIUS OF TWO OF THE WORLD'S GREATEST
EXPLOITATION MACHINES....

LOVE... THE ONLY SURE-FIRE BOX-OFFICE
THEME... IS DRAMATIZED AS NEVER BEFORE
IN THIS EPIC OF YOUTH ON THE PRIMROSE
TRAIL....



SINNERS IN LOVE

OLIVE
BORDEN
HUNTLEY
GORDON

DAPHNE POLLARD
SEENA OWEN

Directed by
GEORGE MELFORD

Presented by
WILLIAM LE BARON



SOUND BOX OFFICE!

Pathé Sound Pictures are Sound

in Fundamental elements that are enhanced by SOUND
Production qualities best adapted to SOUND
Supervisors and Directors who KNOW SOUND
Stars and Featured Players who have SOUND training
Synchronized in Sound by the Sensational R. C. A.
Photophone Process

These Big Ones Are All Set To Sound The Box Office Bell

ROD LA ROCQUE "in" **"ANNAPOLIS"** "Captain SWAGGER"

with SUE CAROL

Its rapid-fire action with thrills galore in spectacular aero-plane battle scenes, jazzy cafe sequences—colorful, vivid and realistic!—Here is Sound in its most vibrant phases. A Hector Turnbull Production, adapted by Adelaide Heilbron from an original story by Leonard Praskins.

The stirring epic of the U. S. Naval Academy at Annapolis, featuring JOHN MACK BROWN, HUGH ALLAN, JEANETTE LOFF and WILLIAM BAKEWELL.

Annapolis at its raciest! The sinking of a boat in collision with a chaser! The roar of the campus battles! The uproar of the football field! Bands blaring! Crowds cheering! Authentic bugle calls synchronized in cooperation with Henry J. Peterman, leader of U. S. Naval Academy Band.

AMADEI VAN BUREN
presents



**AESOPS
FILM
FABLES**
in Sound

**TOPICS
of the DAY**
in Sound

**Grantland Rice
SPORTLIGHTS**
in Sound
Produced by
JOHN L. HAWKINSON

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With Eddie Quillan, Lina Basquette and Robert Armstrong.

Backstage atmosphere and melodramatic punch of underworld.

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With Allan Hale, Renee Adoree, Fred Kohler and Clyde Cook.

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With Irene Rich, Robert Armstrong, George Barrand and Theodore Roberts. From Sidney Howard's Theatre Guild Hit. Adapted by Beulah Marie Dix.

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From the Red Book Magazine Story by Elsie Janis and Gene Markey. With Eddie Quillan. The glamor and drama of life behind the footlights.

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CECIL B. DEMILLÉ'S
Sensational Melodrama
"The Godless Girl"
by Jeanie Macpherson

Literati

The Horan Case.

Paris, Oct. 8. The order of expulsion handed Harold Horan, Universal News correspondent here, has brought a deadly silence and fear over all other news correspondents in Paris. Horan's offense was that he cabled the text of the secret French-British naval pact to the Hearst papers in the United States. The Hearst papers published an exclusive on the pact and it was rejected by Frank B. Kellogg, secretary of state for the United States, when brought before him.

No specific charge was made against Horan and explanation was forthcoming from the French police officials who arrested him and held him incommunicado for several hours. He was told to sign an agreement to leave the country within 72 hours or stand trial.

The first question all other American correspondents—and there are plenty of them over here—was if a French journalist in Washington had been found in similar position would he have been deported. The general opinion is that he would not have been and that the action of the French authorities is arbitrary in the extreme.

The next point raised was concerning Horan's action and its result in the placing of a possible censorship on all French papers. In other words, American newspapermen are in the position that if they cable a story which may not please the French, despite the veracity of the story, they are liable to immediate expulsion from the country.

Other cabled stories on the Horan case have stated that Horan, under questioning, admitted that W. R. Hearst gave him the text of the secret treaty and ordered him to cable it across.

New Telegraph Owners

An announcement signed Jos. A. Moore in the Morning Telegraph last week stated that Mr. Moore and associates had purchased the sports daily. It was indicated a new staff would be installed, through the city boys on the paper almost immediately thereafter receiving notice.

It is said that Moore's principal associate in the Telegraph buy is M. L. Annenberg, who is heavily interested in Racing Form. The latter is a strong competitor of the Telegraph's. Moore and Annenberg are reported to have paid \$500,000 for the Telegraph, \$250,000 in cash and the remainder on term notes.

One report is that the intention is to confine the Telegraph to sports only, while another claims it will also carry society and theatrical departments. A story has been in circulation that name writers have been angled for by the new direction, Heywood Broun, O. O. McIntyre, and others. Broun is with the New York Evening Telegram, with his contractual relations unknown. McIntyre is the famous columnist, believed to be under contract to the McNaught Syndicate. Broun is wanted for general comment, with McIntyre reported sought to assume charge of "The Town In Review" column on the Telegram's front page. McIntyre is understood to be without writing restrictions with McNaught.

With the Telegraph tucked away, Annenberg is without any regular newspaper position in the racing field with his Racing Form. The Form has been steadily crushing the Telegraph. While the last circulation statement of the Telegraph claimed over 40,000 daily, it was not credited in newspaper circles at over 15,000.

When the late E. R. Thomas was in the active operation of the Telegraph, W. R. Hearst offered \$1,000,000 for it, later raising his offer to \$1,250,000. Mr. Thomas declined both offers. At the time of sale the Telegraph was reputed in the red. In view of the circumstances the half million reported paid by Messrs. Moore and Annenberg is looked upon as a very favorable figure for the oldest sporting daily in the country. The Telegraph goes back nearly 40 years when the late Blakeley Hall founded it.

Jos. Moore formerly was with Hearst, becoming most important in that organization. Moore is said to have shown Hearst more about financing than Hearst had dreamed possible. It has been said that it was Moore who suggested and promoted the large bond issues on the Hearst papers, running into many millions. Annenberg is one of the best versed circulation men in America. He, with his brother also has been with Hearst in the past. The one definite statement so far for the Telegraph is that Gene Fowler is its managing editor. Fowler of late has been general press agent for Madison Square Garden. He's a well known and thorough newspaper man, having undertaken many important positions on the Hearst papers. He has been one of the many managing editors on the New York American, staking a little longer than the others.

The new owners of the Telegraph are now in possession.

Koenigsberg Syndicate

M. Koenigsberg is organizing his own news syndicate. Meagre information is out concerning it. Koenigsberg organized and was in charge for many years of the several Hearst news services and syndicates. He resigned about six months ago, greatly to the surprise of the newspaper world.

Back and Forth

Achie Baley was on the World-Herald, Omaha, and Omaha's correspondent for many years. The Publicity department, attracted to Baley, took him away from the World-Herald, to become p. a. for the Public News Omaha house.

With the theatre but a short while, having left the local daily, the World-Herald induced Baley to return, at double his former salary. Now Baley is back on the World-

Best Sellers

The Womrath book stores' best sellers in their chain of New York and adjacent stores are:

Strange Case of Miss Annie Sprague, Louis Bromfield. Old Pybus, Warwick Deeping. All Knechtel Anne Parrish. The Children, Edith Wharton. Swan Song, John Galsworthy.

Non-Fiction

Goethe, Emil Ludwig. The Buck in the Snow, Edna St. V. Millay.

John Brown's Body, Stephen V. Benet.

Story of Oriental Philosophy, Beck. Napoleon, Emil Ludwig.

Baker & Taylor Co., national booksellers, catering to the wholesale trade, have the following compilation of best sellers in fiction. Variance in titles is explained by the fact that books which are locally popular around New York, although that is usually the keynote for ultimate national popularity, may not have reached the hinterland as yet:

Wild Horse Mesa, Zane Grey. Old Pybus, Warwick Deeping. Blue Ruin, Grace L. Hill. Bad Girl, Vina Delmar. Three Passions, Cosmo Hamilton.

Non-Fiction

John Brown's Body, Stephen V. Benet.

Buck in the Snow, Edna St. V. Millay.

Strange Interlude, Eugene O'Neill.

Hunger Fighters, Paul de Kruif. Goethe, Emil Ludwig.

Herald and the Public press people want to know how it happened and why.

Hollywood Series Catches On

Patricia Reis, secretary to Howard Dietz, M-G-M publicity head, is the author of the "Patsy to Eloise" letters of Hollywood gossip which are being sold by about 500 small town newspapers.

Miss Reis originated the letters about a year ago with the series since becoming popular. She does the work at her home.

Now Works For Fun

Willard Huntington Wright, who, under the name of S. Van Dine has been writing a series of successful murder mysteries, says that after he has finished the sixth of the detective series, "Van Dine" will cease to exist and he will once more become Willard Huntington Wright, author of "high-brow" literature.

As Van Dine he has written "The Benson Murder Case," "The Canary Murder Case," "The Greene Murder Case" and "The Bishop Murder Case." As Van Dine, the writer has acquired wealth. Paramount bought three of the stories for filming. He says he now has sufficient money to permit him to do the sort of work he likes.

Drama Local Industry

What is believed to be a precedent among small-town newspapers was set when the Norwalk (Conn.) Hour introduced a complete dramatic department.

With all the actors, playwrights and artists living in Norwalk, Westport and vicinity, local news tie-ups dealing with the doings of the celebrities are made available. E. J. Thomas, publisher, says he believes the feature will be as interesting as the sports and social pages.

M. L. Miller, former Norwalk and Syracuse, N. Y., newspaperman, is editing.

Hoover Costly to Hearst

The Hoover stand has cost the New York Evening Journal (Hearst) about 75,000 circulation, and the American, its morning sister, about 30,000 it could ill spare. The Mirror, recently taken over by A. J. Kobler, formerly a Hearst executive, and switched to Smith with its first editorial under the new regime, started going up instantly. Of the 60,000 or so it has gained at least two-thirds can be credited to swimming with the local Smith tide.

Bargain Book League

Another one of those "book-of-the-month" clubs has been organized, called the Book League of America, and with better terms than any of those now in existence. It will issue 12 new books

a year and also give the subscriber 12 old favorites, all for \$18. That makes it about 75 cents a book, and is expected to make the regulation publishers tear their hair. They are the ones who insist that book publishing isn't profitable at under \$2 a volume, which is why the book-of-the-month clubs and circulating libraries are growing in numbers.

Long Distance Guests

Plans of the New York World to fill the column formerly occupied by Heywood Broun is to have guest columnists for various periods. Elsie McCormack, who had the column after Broun, has been followed by William Bolitho, who will stay a year. Bolitho is the paper's London correspondent. He will return to the English capital after his period of duty on Broun's old post expires.

Barnum's Own Story

"P. T. Barnum's Own Story," published last week, is the autobiography which the great showman wrote during his lifetime and which sold about half a million copies. H. S. Browne, of Wyoming, N. Y., possessed the copyright. When Werner's biography, "Barnum" and other books on the circus man met with favor, Browne decided to re-issue Barnum's own story. The book, in 466 pages, sells for \$2.

Best Sellers Start

Two of America's best known and best selling novelists, Louis Bromfield and Barry Benefield, started their literary careers as publicity agents for the book publishing houses which now issue their works. Bromfield ground out mimeograph matter for the Frederick A. Stokes Co. until the same concern accepted his novel, "The Green Bay Tree." It was an instantaneous success and he has continued writing even winning a Pulitzer Prize. Benefield used to publicize the products of the Century Co. until he wrote "The Chicken-Wagon Family." Now he is devoting himself to fiction only. His new book, "A Little Clown Lost," is selling plenty.

News or Out

Change in policy and make up recently reported to have taken place in Ned McLean's Washington Post has now gone a step further—Nelson Bell is now making a news section out of his motion picture spread on Sunday. Innovation proved quite a shock to the publicity dispensers when their usual run of "specials" failed to appear in print. Bell, who was the highest priced publicity man in the town when with Harry Crandall's chain of picture houses, is sticking to his guns and the boys have got to furnish him with a news story or it doesn't go.

The upheaval all round in the "Post" has resulted in a jump in circulation. With Congress now on the job this is looked upon in Washington as quite some jump.

Characterizing Ultra Flap

Tom Geraghty, seannairist at First National, referring to the daughter of the comparatively conservative flapper of other years, describes her as a "zipper."

Mrs. Bernays' Book

Doris E. Fleischman, associated with her husband, Edward L. Bernays, as a public relations counsel, is the editor of a book on "An Outline of Careers for Women" which Doubleday-Dorland has just brought out. It parallels Bernays' recent book, "An Outline of Careers" for men, which the same firm published. Miss Fleischman's contributions include Gertrude Atherton, Mary Vail Andrews, of the Chicago National Bank, Mrs. Franklin D. Roosevelt, Judge Jean Norris, Princess Julia Cantauzeanu Speransky, et al.

\$6 for Banned Book

The banned book, "Wells of Loneliness," by Miss Radclyffe Hall, is being extensively peddled by a Paris publishing house called Pegasus. They offer the identical unchanged

edition which Britain's Home Secretary Joysen Hicks banned, "without a comma changed," for \$6, and are flooding London with pamphlets, also announcing they take no responsibility for delivery! British Customs authorities are stopping the book in the post and at ports.

Money in Slang

A prim spinster librarian, in a mid-west town ordered, through a New York importer, a 7-volume set of a famous "Dictionary of Slang," privately printed in London. The importer got the set over the pond and without unwrapping, shipped it west. Imagine the old lady's embarrassment when on examining the volumes she found they took no responsibility for delivery! British Customs authorities are stopping the book in the post and at ports.

With an awful holler, she shipped it back to the New York importer. One of the boys in the office got hep to the set, bought it in personally for \$30 and sold it a few days later for \$1,000 to a private collector.

Lait's Serial

Jack Lait, editor of International Feature Service, is writing a novel based on Chicago gang life, scheduled to appear shortly in serial form in the Hearst papers, titled, "The Law of the Lawless."

Vanderbilt Reimbursement

That reimbursement of stockholders in the ill-fated Vanderbilt Newspapers, Inc., will be made in the near future was announced by Cornelius Vanderbilt, Jr., when he passed through Los Angeles.

Jim Jeffries, former heavyweight champ, now an actor, has with the (Continued on page 47)

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CARLOS and MALVINA
JOHN and JUDITH ALL ONE FAMILY Oscar and ALMA
Our Fifth Year with Fanchon and Marco
Now with
FANCHON and MARCO'S "ARTIST'S IDEA"

GALE QUADRUPLETS
JANE - JUNE - JOAN - JEAN
FEATURING IN
FANCHON and MARCO'S "HAPPY IDEA"

The Young Whirlwind

(Continued from page 16)

faced Buzz Barton. The lad can ride.

Story is one of those highly improbable affairs centering about a robbery of an airplane. Action depends on Barton's riding and the way he outwits four tough looking guys. He slingshots two of them into a fight, kayos another with another shot, and then whams the fourth over the head with a piece of heavy rope and recovers the stolen mail pouch. There is a love story, but it doesn't matter. A little bit here and there for comedy, but it is of the usual stripe.

Good camera work caught a spill by one of the bandits. Seemed too quick, hard and dangerous to have been arranged, but decidedly realistic either way. **Mark.**

The Melody of Love

(DIALOG)

San Francisco, Oct. 10. Universal (Movietone) sound production and release. Story and direction by A. B. Heath. At Panthea, San Francisco, week Oct. 6. Running time, 58 minutes. Cast: Walter Pidgeon, Mildred Harris, Jack Winton, Jack Richardson, Victor Votel.

Universal's first all-sound feature length picture, and incidentally the first 100 per cent all-talking Movietone production, is excellent in some spots and dull in others.

Most of the talking sequences are brutal. But the synchronization is above the average, with some of the musical interpolations unusually well done.

Universal put over a fast one in making this all-talker. A movie-tone recording once was borrowed from the Fox lot in Hollywood, ostensibly to make tests. As there were no written specifications as to the use of the outfit, it hurriedly got together a cast, called on A. B. Heath, who heretofore has directed

only shorts, whipped a war story into shape and within six weeks, at a cost of not over \$40,000, turned out "The Melody of Love."

Story is very weak. It's woven around a New York song writer, his sweetheart, Flo Thompson, a talented vaudeville singer, who is "budded" and Madelon, French singing waitress, whom the boys meet in France.

Miss Harris is of the vaude and speaking stage, but her talking sequences do not register. She clicks only, so far as sound is concerned, in her song interpolations. A sympathetic picture, and, aside from possibly a little over-acting, is acceptable.

Walter Pidgeon's voice is more or less metallic, excepting when he sings. His piano playing registers, and he plays the lead role with more or less conviction. Outstanding character is that of Lefty, admirably done by Tommy Dugan. As the crap-shooting Nemesis of the American Army, "France Dugan" provides plenty of comedy. He has no trouble putting his stuff across. Here, too, however, the talking voice is of the metallic sort.

Pidgeon is attempting to write a war song when Dugan busts in the publisher's office with the news he has just enlisted. Soon they are in the middle of hostilities overseas. The early part of the picture and the finish are a continual series of double exposures, with the usual marching soldiers, cannonading and customary war stuff.

Throughout the unfolding of the story frequent recitals are heard to the accompaniment of stirring airs are freely used in the score. Then back to Broadway.

Where they are educated to all sound and picture, the usual provable. In the houses where dialog is still more or less of a novelty there are some redeeming features which may help it along.

It's nothing to get unduly excited over. **Edwards.**

Women They Talk About

(DIALOG)

Warner Brothers production and release, featuring Irene Rich, William Collier, Jr., Claude Gillingwater and Audrey Ferris. Directed by Lloyd Bacon. Joseph Jackson, titled, and Frank Kason, cameraman. At the Strand, New York, week Oct. 13. Running time, 60 mins. Mother.....Irene Rich Father.....William Collier, Jr. Grandfather.....Claude Gillingwater Grandmother.....Audrey Ferris Frame-Up Man.....Jack Santoro Politician.....John Miljan

Very much of a talking quickie, nothing saving it but Claude Gillingwater doing his well-known grouch and in rare form. Veteran of stage and screen, Gillingwater will push this one through for program purposes. Just 14 minutes of dialog, four and 10-minute sequences, with the audience only wanting to hear the crabbing grandfather—and that's Gillingwater.

Weak-kneed plot is colorlessly played. The dialog handled by Miss Rich and Anders Randolph is in the flat, slow, uninteresting manner from which only occasionally the talkers have been freed. But they yell at Gillingwater silent or when talking. In the latter instance the Strand mob chirped loud enough to smother follow-up lines.

It simply proves that comedy is still a dialog picture's best bet and that Gillingwater is surefire and strong enough to become a draw if slipped a couple of more similar roles, and soon.

It's a comedy of two families. The girl's side can point to a family crest while the boy's father, has worked himself up from the grandfather's office boy to mayor.

Love affair between the youngsters is opposed by the old man and the town head, previously in love with the girl's mother. He is a widower and she a widow. They, too, get together at the finish after the mother has threatened to run for office against her prospective son-in-law's dad.

Relation of the title to that theme is a bit obscure, but the suspense comes in the form of the minor's followers frames the daughter into a compromising flashlight, to stop the mother's campaign, and the son dashes to the rescue. Neither young Collier nor Miss Ferris is heard in the picture, while Miss Rich and Randolph are distinguished when speaking. A few of Miss Rich's "sides" are almost maudlin.

A synchronized score accompanies minus superfluous minor features, disrupting the action. Music has been well selected and is a smooth piece of work. Production, photography and titles are average. But nothing counts above the Gillingwater. Not even Audrey Ferris, incoherent of the yarn, who has put on more clothes than she used to wear in sex educational, but still is a little plump.

The 10-minute dialog passage closes the picture. Previously a four-minute scene didn't mean anything. In both instances the grumpy grandpop saves the inserts from being ridiculous. **Sid.**

RED LIPS

Universal production and release. Co-starring Ruddy Rogers and Marion Nixon. Directed by Melville Brown. No other screen credits. Cast includes Stanley Taylor, Hugh Trevor, Hayden Stevenson. At Hippodrome, New York, week Oct. 14. Running time, 58 mins.

College as even low brows know it ain't.

The campus toast loves the fresbie because he is different from the hys aakers she knows. For his own good she gives him ozone. Ascribed reason: He is too inexperienced.

Of course he goes to the dogs, poisons his fine young body with hooch and disgraces himself as a member of dear old Whoopie's track team.

Smart pupils will anticipate Ruddy's snapping out of it, renouncing his evil ways, and winning the all-important field meet for Whoopie. Even the dull ones will feel confident that Ruddy and Marion will patch up their misunderstandings.

Ruddy Rogers was reported last spring as the lucky possessor of a growing fan mail. Paramount which had him under contract has done nothing about it, so Universal may cash in on that fan following if it exists. Rogers is a personable youth of a type now fancied. Miss Nixon co-featured is a contract player to Universal and well known where Universals play.

"Red Lips" is strictly stencil but fair entertainment for those who don't insist on being fastidious. In college towns is ought to qualify as a chuckle-inducer for the mob. **Land.**

Kriemhild's Revenge

(GERMAN MADE)

UFA production with all-German cast. Fritz Lang, director. Photography by Carl Hoffman and Gunter Rittau. At 5th St. Playhouse, New York, week Oct. 13. Running time about 90 minutes.

This sequel to "Siegfried," also German-made and shown in this country in 1925, probably will stand as an artistic success and b.o. zero. "Siegfried" made no money and "Kriemhild" is not even as good a picture.

The former was based on the Nibelungenlied, the ancient German folk legend of how young Siegfried, son of Siegmund, the Wise, won the love of Brunhilde. "Kriemhild's Revenge" is a partial refash and follow-up.

In the latter the formerly beautiful Kriemhild is not so comely, physically as well as mentally over-

come with the desire for vengeance. To advance her purpose Kriemhild weds the distorted Attila, King of the Huns. As queen of that domain she avenges the death of her beloved Siegfried, but not without herself meeting death in the end.

Another reason why Kriemhild is not so nice to look at as previously is that she is played by another and not so pretty a blond-wigged lady. The Kriemhild of "Kriemhild's Revenge" is appalling masculine and not at all the beautiful maiden of the Siegfried picture.

In this film there is little or no action until Kriemhild departs for the land of the Huns. Opening sequences are the closing portions of "Siegfried," from the death scene in that film on. Out of all that comes nothing but a remembrance of much mugging, and all the same kind of mugging.

In the later battle scene there are more men slain than, perhaps, in any motion picture ever produced.

A rather fantastic setting, a notable and look like a lot of money. If getting over on this side, it will be a miracle, but if the picture does, all credit should go to the scenery.

A rather bothersome contribution by its U. S. importers is the double set of titles, English and German. Both occupy the screen at once, one on top of the other with a line dividing. Where the titles are lengthy the two translations are flashed individually, German first.

Little reason for this at the 55th St., but where shown to Germans exclusively the picture may sell itself with German titles only.

Running time of an hour and a half would make necessary cutting "Kriemhild" in about half for average program use. With its present overabundance of slow motion and overly written sub-titles it would be a better picture than now if cut to 15 or 20 minutes. The battle stuff in short subject form, would make it playable.

Nothing in it for exhibitors in its present shape. **Eige.**

The Glorious Trail

Charles Rogers production, released through First National. Ken Maynard, starred. Directed by Al Russell from story by Marion Jackson. Titles, Don Ryan. In cast: Gladys McConnell, Frank Horney, James Bradbury, Jr. At Loew's New York, one day, Oct. 2, on double bill. Running time 45 minutes.

The job of wiring the continent is undertaken along covered wagon continuity by Charles Rogers in "The Glorious Trail." There is no continued suspense and a great story opportunity is muffled by di-

rectorial laxity. In its present state numerous situations are far over-shot making the theme drag. Better editing, and certainly clipping, will be necessary before this can be labelled as something worthy of the better second runs.

Covered wagon stuff is the opener with the telegraph and Indians.

Ken Maynard goes through the gyrations of whipping the barroom mob and later bumping off an Indian with every shot when a wagon train is attacked. This is probably the longest exchange of Hollywood hall ever recorded.

DON QUICHOTTE

(DANISH MADE)

Paris, Sept. 22. "Don Quichotte" of Miguel Corvantes is too well known to presume to speak of the scenario of the picture issued by the Palladium Film Co. of Copenhagen, recently trade shown in Paris under satisfactory conditions by P. J. De Venlo.

This film features the Scandinavian comedians, Carl Schenstrom and Harold Madsen, now famous in European picture circles as Double-pate and Patschon. They hold the roles of the thin knight with the sad face and his devoted stubby Man Friday, famous in literary history as Sancho Panza. They interpret the inseparable characters of Cervantes with delightful reality.

Naturally all the principal phases of the Spanish classic have been incorporated by Lau Lauritzen, the producer. His work made a most favorable impression on the trade critics in Paris, and it goes without saying the appearance on the screen of the diverting Schenstrom and Madsen will be hailed by the cinema fans, already acquainted with the quaint antics of these comedians.

A good picture on a well-known subject, but the attraction lies in the two lead actors. **Kendrew.**

THE BABY CYCLONE

M-G-M production and release, co-starring Lee Cody and Allen Pinkie. Green Lee and Robert Armstrong substituted. Directed by Eddie Sutherland. Based on George M. Cohan play. Adapted by P. Hugh Herbert. Cameramen, Andre Bartolier, Titles by Robert Hopkins. Wade Boteler, Percy Moran, Chariss Selwyn and Nora Cecil in cast. At Loew's American, New York, Sept. 27-29. Running time 97 minutes.

One of the best stage farces of recent seasons is a very so-so novelty picture. Loew's sent it direct to the American for three days, without a first Broadway showing. Eddie Sutherland, former Para-

THE MOST VERSATILE MASTER OF CEREMONIES ON TWO FEET

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For Columbia Pictures

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The San Francisco Examiner says: "To see Melody of Love at Pantages is an experience. Don't miss it. Nothing like it has ever been done on screen before. Crowds leave the theatre with broad smiles and enthusiastically voice approval. Is just the type that appeals to general public."

The Melody of Love
Featuring WALTER PIDGEON,
MILDRED HARRIS, TOM
DUGAN, JACK RICHARDSON,
JANE WINTON

Directed by Arch Heath.
Story by Robert Arch.
Sound supervision by
C. Roy Hunter with the
Universal Recording
Orchestra and the Uni-
versal City Melody Four.

Carl Laemmle's
100% talking sensation
100% box office smash
100% showman's paradise

CARL LAEMMLE'S PERFECT COMBINATION
OF SOUND, MUSIC AND DIALOGUE

LONESOME

FIRST TALKING PICTURE WITH COLOR SEQUENCES!

A sell-out at the
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Biggest hit in town
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Starring **GLENN TRYON** and **BARBARA KENT**

A PAUL FEJOS PRODUCTION

Supervised by Carl Laemmle, Jr.

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Play SAFE with SOUND
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THE MAN WHO
LAUGHS
UNCLE TOM'S CABIN
MAN, WOMAN AND
WIFE
THE LAST WARNING
THE CHARLATAN

Talking Pictures

LONESOME
THE COHENS AND
KELLYS IN ATLANTIC
CITY
GIVE AND TAKE
THE SHAKEDOWN
THE GIRL ON THE
BARGE
COME ACROSS
YOU CAN'T BUY LOVE

Reginald Denny in
RED HOT SPEED
HIS LUCKY DAY
CLEAR THE DECKS

Laura La Plante in

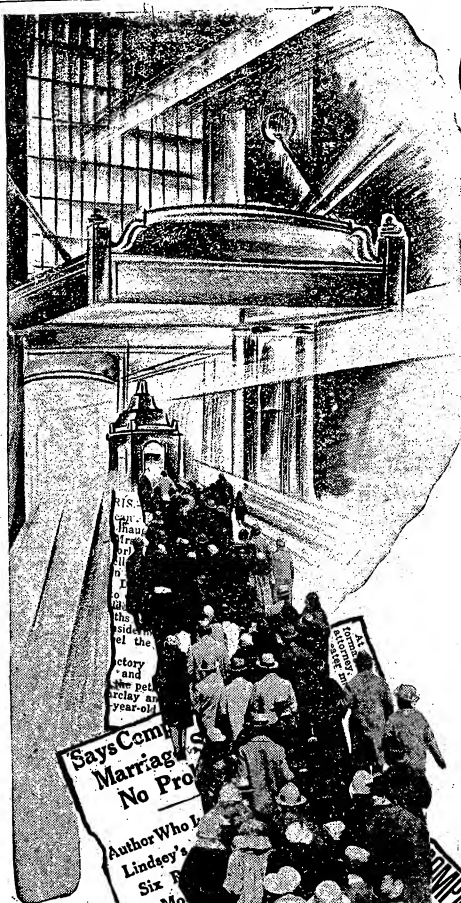
THAT BLONDE
ONE RAINY NIGHT
DANGEROUS DIMPLES

Glenn Tryon in
IT CAN BE DONE

Carl Laemmle's First
100% Talking Picture
THE MELODY OF
LOVE

THE COLLEGIANS
4th Series
and
Other Talking Shorts

Universal Talking Pictures Speak for Themselves!!



Now let this MAGIC CARPET OF PUBLICITY guide thousands to your doors...

Does your showman instinct tell you it's time to go out and get an out-of-the-ordinary attraction—something you can get them really **EXCITED** about?

All right—then "**COMPANIONATE MARRIAGE**" is your dish—with plenty of box-office seasoning.

Self-starting...Self-exploiting.

Think how many headlines you've seen on

this startling proposal to alter the age-old basis of Society. Literally, **ACRES** of publicity in every corner of the country. Then think what a chance the film "**COMPANIONATE MARRIAGE**" offers you to turn all this into **FREE** publicity for **YOUR THEATRE!**

Biggest business of season at world premiere proves its punch—**COME AND GET IT!**

Presented by **THE C. M. CORPORATION**

Directed by **ERLE C. KENTON**

By Judge **BEN B. LINDSEY** and **WAINWRIGHT EVANS**



And



BIG NAMES

TO FILL EVEN THE FIRST 3 ROWS—

Judge BEN B. LINDSEY

Nationally famous as originator of this sensational plan. His name on your marquee as co-author and sponsor means extra ticket-sales.

BETTY BRONSON

More beautiful and alluring than ever, as the incarnation of the Modern Girl.

ALEC B. FRANCIS

You cash in on the wide fan-following of this famous star of a hundred hits.

"COMPANIONATE MARRIAGE"

From **FIRST NATIONAL**—where Men are Showmen



30 Days for Schulman; Stage Minors' Offense

His third conviction for permitting minors to perform in public resulted in Harry A. Schulman, president of the National Stage Children's Association, being sentenced to the Workhouse for 30 days in Special Sessions. On two previous occasions Schulman got off with fines.

According to Vincent Pissarra, superintendent of the Children's Society, Schulman, who is 27 years old and gives his address at 48 West 70th street, produced a revue entitled "East Side, West Side" at the Manhattan opera house May 27 last. The show was composed entirely of children. The specific charge on which he was arrested at the time was that he permitted Doris Lehman, 8, to sing and dance in the revue.

Schulman was convicted two weeks ago. When appearing for sentence his counsel, James J. Wilson, asked that the conviction be set aside on the ground that the law was unconstitutional in that it deprived children from the benefits of professional education. Schulman's police record showed that in January, 1922, he was fined \$100; March, 1922, \$200, and December, 1924, was given 60 days in the Workhouse, the execution of the sentence being suspended pending his good behavior.

1560 BROADWAY, NEW YORK

William Morris
CALL BOARD

Among Film Contracts Booked

SOPHIE TUCKER
(Warner Bros.)

CHICAGO: 1111 BUTLER BLDG.

In St. L. Chasing Sugar; Wright Pays Office Rent

The Metropolitan Booking Offices, adjunct of the Walters-Denish-Frisco Agency, Boston, has effected an affiliation with Andy Wright Enterprises, having moved their headquarters into the latter's offices last week.

Wright, who took a runout on "Entre-Nous," a legit while in rehearsal, is reported in St. Louis chasing new sugar to salvage the revue which Equity stopped when no bond was posted. Wright forwarded a check for the office rent last week. It didn't bounce, insuring the joint enterprises of a parking place for another month at least.

Equity also holds a claim of its members against Wright for two weeks' salary on another production, "Down Deep," which stranded after a week in Brooklyn some weeks ago. Legal department of Equity has already filed suit.

Song Writers on Fox Lot

Con Conrad, Sidney Mitchell and Archie Grotter, song writers, left for the west coast Sunday to write theme songs on the Fox lot.

Arrangements for a six-weeks trial were made by Bobby Crawford of De Sylva, Brown and Henderson, music publishers, with a theme song agreement with Fox. Robbins music publishing firm has negotiated a similar agreement.

Kosloff's Bus

Traveling in a big motor bus, the Alexis Kosloff Ballet has started a 16 weeks' tour of one-night bookings, mainly in the South. Troeye is under the direction of Molly Croucher.

Majority dates are being played on percentage.

Kenneth Behr, former manager Loew's Metropolitan, Brooklyn, is now manager of Loew's State, New York. He has a new assistant, William Robinson.

Kitchen Qualifications

Los Angeles, Oct. 16.

A vaude actor out of work for a long period, was down to his last dime when hearing a dishwasher was needed in a highway cafe near Hollywood, operated by a screen actor.

He hitch-hiked his way out and applied for the job.

"What have you done?" queried the film player-proprietor.

The vaude man explained. "All right," said the owner, "come back tomorrow with a set of pictures and your press notices and maybe I can give you some time in the kitchen."

TEX McLEOD AT RODEO

Vaudevillian Going in Garden Affair—Out 12 Years

Cincinnati, Oct. 16.

Tex McLeod will take time out of his vaude route to try for fancy roping and calf roping honors at Rickard's World Series Rodeo in Madison Square Garden, Oct. 23-Nov. 1. In latter events Tex will ride "John," calf roping horse which he has bought from Fred Stone.

McLeod's days as a cowhand ended 12 years ago when he was with the Barnum & Bailey Circus. Since then he has been slinging ropes and gags over the foats in every English-speaking country.

At Ft. Worth Fat Stock Show in 1917, McLeod roped and threw 12 wild steers with rope tied to his neck. He will attempt to duplicate this feat at the Garden.

Fowler-Tamara for Loew's

Addison Fowler and Florenz Tamara will play for Loew's in New York, doubling from the St. Regis hotel roof. Lyons and Lyons booked the act along with George Price and Oscar Lorraine for Loew routes.

Price plays seven weeks for Fox prior to starting for Loew's.

Sully, the Barb, Happy; Kissed Pat Casey

Sully, the barb, for the first time in his shaving life, went nance when Pat Casey arrived at the dock on the "Mauretania" Friday. Sully kissed Pat.

It was a public exhibition and everyone started to hiss the barber. Pat shushed them down and asked Sully the trouble. Sully explained he was so happy to again see his financier he couldn't restrain himself.

As a matter of fact though Sully on the side told how it was the 12th of the month and his rent hadn't been paid. Mr. O'Sullivan gave Pat 24 hours before going to the touch for the landlord.

Casey came in with J. J. Murdock. They had been away for six weeks. Each of the showmen displayed on his face the beneficial effects of the European trip.

Pat had been critically ill just before leaving. The foreign excursion had been planned principally for the complete recovery of his health, which it accomplished.

Jos. P. Kennedy, who started away with Messers. Murdock and Casey, returned ahead of his companions. That was brought about through a slight misunderstanding by some stockholders in Keith's, who thought they would grab the circuit while the bosses were at play. The kids burned their fingers.

Friday night Sully treated himself on Pat's return to a wop table d'hote with plenty of red ink. He signed Pat's name to the check.

Dan Hennessey Collapses

D. F. Hennessey, former general manager of Keith's family department, collapsed in the office of his son, William Hennessey, Monday and was removed to his hotel in a serious condition. The veteran vaude executive is now in his late 70's.

Hennessey has been inactive since leaving Keith's, four years ago, then in charge of pop vaude. In 1911 he, with Jo Page Smith, organized what later became the family department and remained at its helm until retiring.

\$3 To Cross the Street; Schnozzel's Boy Slapped

Minneapolis, Oct. 16.

Jack Harvey, musician with Clayton, Jackson and Dusanite, playing the Honopin-Orpleum here, defied a copper who ordered him not to take a diagonal path across a downtown street.

"I'll walk as I please in this hick town," Harvey told the servant of the law as he tried to hide behind Jimmy's nose.

But the musician kept right on traveling to be booked for jaywalking and fined \$3.

"A 'wise guy' from New York today paid a \$3 fine for jaywalking in a 'hick town,'" the Minneapolis Star reported.

Raymond-Caverly Short

M-G-M has signed Raymond and Caverly for a short sound subject. Team will do its old time Dutch comedy act.

RAJAH RABOID



The New Orleans "Daily States" said:

"Theatrical trade papers have called New Orleans the world's worst show town."

"BUT RAJAH RABOID, appearing here for his fifth consecutive week, and still filling the seats at every performance, proves one of two things—either DR. RABOID as a showman is a genius or New Orleans is far from being the world's worst show town."

Direction: MARTY FORKINS
JACK WEINER, Associate

NED WAYBURN

WISHES TO ENGAGE RELIABLE GENTLEMEN
WHO ARE COMPETENT TEACHERS OF THE
FOLLOWING TYPES OF DANCING

TAP -- MUSICAL COMEDY -- BALLET (TOE, ADAGIO CHARACTER)

ACROBATIC (INCLUDING LIMBERING AND STRETCHING) **EXHIBITION BALLROOM**

FOR A NATION-WIDE

CHAIN OF SCHOOLS

IMMEDIATE EMPLOYMENT—ALL YEAR ROUND

MAKE APPLICATION IN PERSON AT THE STUDIOS ANY DAY BETWEEN 11 A. M. AND 12 NOON OR 3 P. M. AND 5 P. M., EXCEPTING SUNDAYS—OR BY LETTER TO

NED WAYBURN
Studios of Stage Dancing, Inc.

1841 BROADWAY (entrance on 60th Street), NEW YORK CITY

PHONE COLUMBUS 3500

Keith's Again Sticking Up Actors for Advertising for Spring's N. V. A. Program

On the letter head of the E. F. Keith-Albee Vaudeville Exchange, letters have been sent out to acts in the Keith and Proctor New York houses within the past week, reading as follows:

"Kindly call any morning to see me before 12:30 as I would like to talk with you. A. S. Blondell."

Enclosed in the same envelope is a sheet of advertising rates for the N. V. A. Souvenir Program for the 1929 N. V. A. affair, usually held in April.

About 40 actors are said to have called upon Blondell, a Keith booker, one day last week. When it became known it was another N. V. A. stick up for ads, most of the acts walked out without waiting. None of the actors found out who had instructed Blondell to issue the call on Keith stationery.

The usual N. V. A. pestering of the vaude actor playing the Keith houses has ceased since the Murdock-Kennedy reign of that circuit. During the days when E. F. Albee was at the head of Keith's, N. V. A. was used in any number of ways to annoy and balk the acts. Several important actors who refused under any circumstances to take instruction in the N. V. A. matters or contribute to its revenue under any guise, were placed on the Keith "blacklist."

Got the Stick

Vaude acts often complain of having the stick laid upon them to work free or contribute to the N. V. A. various affairs contrived by Albee or his minions. One of the most irritating things to act in different to the N. V. A. was the insistence when playing for Keith's that they join the N. V. A. or else. The ad tap was made a lead pipe for most acts in fear of "the office." While direct emissaries from the Keith office were employed to try

to make obdurate acts listen to reason "For Mr. Albee," Keith agents were instructed to inform their acts they "might get in bad if they didn't come across for the old man," meaning Albee.

It had been thought by actors that the N. V. A. bunk and pest had become a thing of the past as far as Keith's and the blackjack were concerned with the passing of the Keith direction from Albee to a new directorate that had no wish for publicity through N. V. A. manipulation, nor interest in it other wise. The talk had been that the new Keith's heads would leave the N. V. A. alone for Albee to play around with, if it were found neither the N. V. A. nor its weekly organ was costing Keith's any money.

It is said that with the rush of internal matters in the Keith office and the absence of J. J. Murdock and Pat Casey, who have a good idea of what the N. V. A. ever amounted to, the new Keith executives have had no opportunity of determining if the N. V. A. is costing Keith's anything.

The N. V. A. has sent a few stricken actors to Saranac and made a great fuss over this minute expense, comparatively, for the enormous income it has drawn from the actors or benefits, especially the N. V. A. theatre hat collection when theatre patrons are told vaude actors must have charity.

Driven to Saranac

The N. V. A. publicity has never mentioned that most of the stricken actors sent to Saranac have been dancers, who were stricken mostly while compelled by N. V. A. or Keith office orders to play private performances, after their theatre engagements at nights. Leaving the theatres in a perspiration from the hard dancing, these boys or girls of those at Saranac

8,810 Divorces in Year

Chicago, Oct. 16.
There were 8,810 divorces in Cook county last year.
Show biz is saddled with most of the blame.

\$20,000 Breach Judgment Now Down to \$3,000

Cleveland, Oct. 16.
A \$20,000 breach of promise judgment won by Gertrude McGushion, dancer, in her suit against Duell De Kerekparto, concert violinist, while he was playing here last year, has been whittled down to \$3,000, according to E. S. Wertz, the musician's attorney.

De Kerekparto became tired of dodging writs of attachment and garnishments in his tours across the country. In Birmingham, Ala., Miss McGushion's attorneys attached the musician's violin. He is billed to play at the local park next week.

MORRIS' CINCH ACT

Frances Arms is doing a vaude come-back with her single. Miss Arms retired from the stage last year when she became Mrs. Abe Lastfogel, wife of the g.m. of the William Morris agency.

This act is not booked by Lyons & Lyons.

usually caught cold which brought on the dread affliction.

The N. V. A. entire affair excepting for a few of the newer acts or even a few who have received some kind of benefit from the N. V. A. has cost Keith's the good will of nearly every vaude actor in the country. That good will will continue to be absent if the present administration of Keith's stands for similar tactics. Loss of good will by a circuit amongst vaude actors costs any circuit incalculable amounts in increased salaries, "for spite."

The letter quoted and signed A. S. Blondell is dated Oct. 8. Usually the Albee delegated office man to promote the N. V. A. thing has been Billy Sullivan.

Hoofer Dugan's Comedy Kicks Not So Funny, Says Wife in Divorce Bill

Chicago, Oct. 14.
There were 8,800 divorces in Cook county last year, more than half of the state's total. Despite protests from local judges that Chicago would not be another Reno, the decrees are being handed out so fast at the start of this season that it looks like another record will be made.

Cases last week relating to show business were mainly filing of suits. Myrtle Dugan put in the rap for Harry Dugan through Attorney Phil R. Davis, asking freedom on charges of free and careless kicking. The Dugans loaf together in vaude as Dugan and Dugan. Hubby has a punk habit of planting his foot on her person as they finish the act says Myrtle. Just for laughs, he says, but it got her so sore she couldn't dance after awhile. Married Feb. 13, 1922.

Bert Kelly of the Public Theatres production department here is another Davis client, seeking freedom from Effie Kelly on desertion charges. The Kellys were married in 1924 and separated three years later.

The wife of Frank "Peg" Jones, vaude, has filed suit, charging cruelty. She claims "Peg" has choked her, slapped her in the face, and thrown her under the table. They have four children. Mrs. Jones is asking Attorney Irving Eisenman to secure custody of them for her and enough money to support the family.

Kissed the Judge

Countess Eugenia Zicha, of opera, was granted a divorce from Dr. Michael H. Kyriak, Chicago dentist, on grounds of cruelty. Idea is that the dentist wanted her to give up the stage and be a housewife. Judge Sabbath told her she was right in sticking to the boards, as he has heard her sing. This brought an affectionate kiss for the surprised judge's forehead.

Exactly the opposite claim is said to have been made by George

Puget, from whom Helen Clayton of vaude is seeking legal freedom. Helen says her husband decided her salary was large enough for both of them and refused to work. The Pugets were married in Detroit seven years ago while Miss Clayton was in vaude there. She is represented by Attorney Eisenman.

Phil Davis has started suit for Ralph Salt, locat actor, against Leont Salt on a desertion charge. Salt says his wife blew out in 1920. No children.

Lucille Rittenman, beauty contest winner appearing in vaude, has started suit for divorce through Davis against Ward Rittenman, alleging cruelty. There is a 14-months-old child.

Plea for separate maintenance filed by Rosella Quirk, stock actress, against James Quirk, policeman, has been answered in a cross-bill for divorce filed for the copper by Attorney Davis. Quirk claims his little lady was cruel, going so far as to sock him on the dome with his own club.

More serious than the usual charges in a divorce is the claim made by Clarence Tapham, composer, that May Tapham attempted to knock him off permanently by crashing an iron weight over his head. Attempt at life is a recognized ground for divorce here. Tapham is represented by Attorney Henry Mitgang.

Helen F. Tuget, waving hips at the Haymarket burlesque emporium, has entered suit against George Tuget, through Attorney Eisenman. She charges desertion in January, 1925, several months after the marriage.

SUNDAY AT MAJESTIC

Ed Davidow will move his Shubert Sunday night vaude shows from the Winter Garden to the Majestic.

First Sabbath performance in the new location will take place Oct. 28. House currently dark.

SEE EUROPE BUT SEE ME FIRST

BOOKING WITH ALL CIRCUITS, CLUBS AND RESORTS
GREAT BRITAIN AND CONTINENT

ARRANGING 'ROUND THE WORLD TOURS



WILLIAM MORRIS

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A MOST REMARKABLE ANNOUNCEMENT

McCALLUM

SILK OPERA HOSE

\$2.75

Formerly \$5.65

All Colours ~ All Weights

In the opinion of Mr. Lewis, this is the most remarkable offering which has ever taken place in the sphere of stockings. McCallum Opera Hose are the best in the world. Their beauty, shape, lustre, excellence and luxurious character are known to all and respected by all, both in and out of the profession, and the opportunity for saving and at the same time gratifying one's most intensive desire for a fine accessory is really without parallel. Write or 'phone for samples.

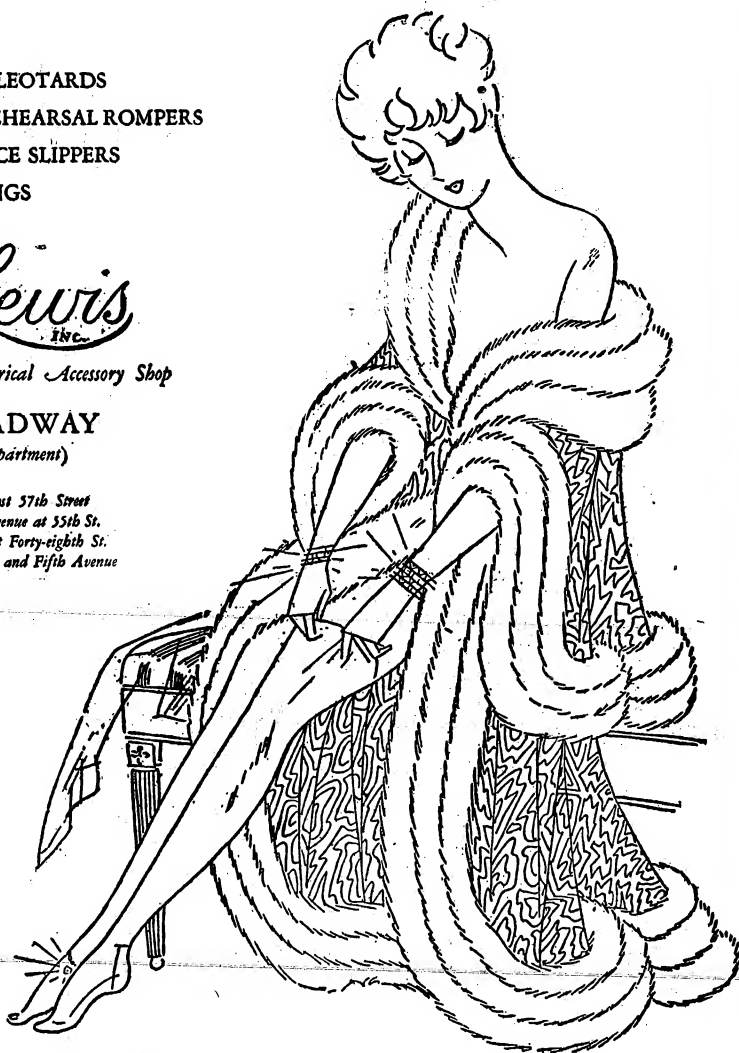
TRUNKS : LEOTARDS
DANCE BLOOMERS : REHEARSAL ROMPERS
STRAPS : DANCE SLIPPERS
STOCKINGS

Nat Lewis
INC.*America's Greatest Theatrical Accessory Shop*

1580 BROADWAY

(With Men's Department)

*A New Shop, 30 West 57th Street
St. Regis Shop, Fifth Avenue at 55th St.
409 Madison Avenue, at Forty-eighth St.
Waldorf-Astoria, 34th St. and Fifth Avenue*



TALKERS SEEM TO HIT VAUDEVILLE HARDEST

Montreal, Oct. 16. Though talking pictures are at but one local house, Palace, they are doing a terrific business. A result is that the straight vaudeville at the Keith-booked Imperial has been badly dented.

Other of the film houses downtown have been helped by the interest in the talkers. The Imperial showed a sharp drop in gross on the talker's first week, when it dipped to \$10,000. Last week the Imperial, with the Palace again in high, did but \$8,500.

When it was announced in the late summer Keith's intended playing two-a-day straight vaude at the Imperial, it was very kindly received. Opening week's gross was around \$17,000 and it kept about \$16,000 until slowly commencing to drop.

An advantage by the Imperial, since it does not play pictures, was that the bill forbidding children under 16 in a picture theatre helped the Imperial bringing in the youngsters when the Imperial started and before school opened.

4th Adjournment

Walter Reade's suit in Chancery Court, Newark, N. J., against the Keith circuit, asking that a receiver be appointed for the Trenton-New Brunswick Theatres Company, was adjourned yesterday for the fourth time in as many weeks by Vice-Chancellor Backus on agreement of counsel for both sides.

The many adjournments requested by the attorneys has led to the belief that a settlement out of court is being considered. This is denied by Reade.

JUDGMENTS

Faness Amus. Corp. and Harry Buchman; J. M. Seider; \$290.
Everglades Holding Corp.; George F. Fish, Inc.; \$382.
Hugh LeBlang; Travelers Ins. Co.; \$51.
Judgments Vacated
Walter Donaldson; R. B. Hamilton; \$5,971; June 29, 1928.

Publix Wide Open to Agents, Says Booker

Any agent who has anything to sell to Publix can do so, and not only may do so, but is welcomed, states Harry Hollander, the Publix booker and talent purchaser, who thus corrects an erroneous impression.

Hollander states the Publix circuit favors no one agent or agency if he did a bulk of its business with one or two firms it was through finding these sources ever-reliable and faithful and best likely to fill demands.

There was a misimpression that William Morris had a strong "in" with Publix, but Phil Tyrrell, representing Lyons & Lyons, Inc., similarly books considerable material with the circuit. Walter Batchelor, Jerry Cargill and Ted Braun, representing Max Hart, have done likewise of late. Batchelor has sold a number of Gamby-Hale troupes to Publix.

Keith Units Showing

Keith units are being given preliminary dates in and around New York prior to routes.

Ken Murray unit is undergoing some changes following its local debut recently and "Morocco Bound," an old William B. Friedlander-Harlan Thompson miniature musical, is at the Jefferson for a closeup by bookers. Ray Marr and Revue, sponsored by the Pat Casey office, will have its initial presentation at Proctor's 125th street Oct. 25. Each of these units comprise the entire show.

Mosconi Brothers' unit is also breaking in.

B. F. KEITH'S OPENS OCT. 29

The Keith offices in New York have set Oct. 29 as the opening date for the new B. F. Keith Memorial Theatre, Boston. Although not fully determined the house may play straight vaude.

Another new Keith theatre, in Memphis, will be called the Orpheum and opens about Nov. 1.

Mother Dies Too Often

A couple of the easily touched around the Square were speaking when one said: "Whatshisname's mother died yesterday. \$5."
"She died last week, too. \$10," the other answered.

INDIE ACTS PRESS STUFF

Falling For Bureaus Serving Papers Which Want Cash For 'Readers'

Some vaude acts playing independent falling for publicity bureaus which for \$5 or more a week send stories out four weeks in advance to the various towns.

In most independent towns theatre readers must be paid for or no advance matter is published. In New England some of the leading papers don't carry a single line on the local vaude houses other than what is offered in the regulation house ads.

Yet, publicity bureaus are taking vaudevillians' money without a bluish.

"Sun-Up" Too Heavy

Lucille La Verne's vaude version of "Sun-Up" has been withdrawn from vaudeville after playing three weeks for Keith-Orpheum.

Vaude version was found too heavy for this type of audience and was offered no further booking.

Miss La Verne will revive "Sun-Up" in full at the Princess, New York, which house she has taken over.

3 Keith Houses Wired

Jefferson theatre, 14th street, opens with a sound picture Oct. 21. This is the first of the Keith houses in New York to have sound. House is booked by Jack Dempsey.

Union City and White Plains are reported already wired by this circuit.

Trying Efficiency at Keith's Grind, Wash.

Washington, Oct. 16. Two efficiency experts have arrived at the local Keith house to cut the overhead under the recently inaugurated grind policy.

Shortly after the departure of Roland Robbins, for years manager of the house, the e. c. workers let out the complete usher staff, including the man in charge, on the job for 11 years. Gave the ushers two hours' notice and all walked immediately leaving no one on the floor.

Next move was the passing of James Keane, made assistant manager four weeks previously with the re-opening of the house. This promoted Robert Pitzold, 21, to assistant manager.

Entire personnel of house is wondering who is next to go—this extending back stage where a double crew was forced on the house by the local union.

INCORPORATIONS

NEW YORK
Buffalo Cinema Guild, Rochester; Michael Mindlin, Geo. Konold, Robt. S. Converse.

Reformation Films, New York, 120-090; Maxwell G. Cutler, Wm. Winick, Betty J. Groman.

Star's Famous, Manhattan, dance halls Hyman Siegel, Samuel Strier, Michael Landy.

Supreme Film Exchange, Rochester, picture equipment; Charles Ferrard, Sam Ferrard, Philip Laporte.

Kinophone, New York, entertainment; Seymour B. Quel, Molly Zelenko, Elsie Blythe.

Broadbourne Plays, Manhattan, \$10,000; Bernard M. L. Ernst, Melville H. Cane, David J. Fox.

Stuart Expected

New Haven, Oct. 16. Herschel Stuart, newly appointed head of the Fox New England Theatres, former Poll chain, is expected in New Haven within a few days.

No announcement has been made regarding David M. Idaly, present head of the circuit.

Herman Livingston, handling the Fox New England properties since their purchase, will remain in his present capacity.

Largest Chowmeinery Is On B'klyn's Main Stem

There's a battle of the Yellow Peril in Brooklyn. The new Chinese restaurants in downtown Brooklyn are enriehing the Edison Co. with their prodigious turnstone displays. Each is stealing the other's thunder.

The advent of Fox's theatre and the new forthcoming Paramount in the neighborhood resulted in the Fulton Royal, probably the largest chop suey dispensary in the world, coming into existence, right opposite the Fox house. Followed Klee's, also a pretentious chow meinery, which got the popular Al Lynn band away from King's Tea Garden, long a Fulton street institution.

Each is also cut-rating and otherwise annoying one another.

Tough Booking

Park Lane's vaude bookings have been a leap-frog proposition between Jack Linder, A. B. Dow and Pally Markum. House is managed by Tom Welch.

Columbus Day the Dow agency turned the house back to the Park Lane people because of several contractual controversies on acts. House cancellation of Jean Tyson (formerly Pennell and Tyson) resulted in Dow bowing out.

DOC ROCKWELL PENCILED

Dr. Rockwell returns to vaudeville at the close of his tour in "Greenwich Village Follies." Revue due to wind up in six weeks or less.

Rockwell's bookings have been set by Keith's, opening being subject to the closing date of the show.

Fannie's Two Weeks

Fannie Brice, opening Oct. 29 at the Palace, New York, is booked for two weeks at the house.

I LOVE CHICAGO AND CHICAGO SEEMS TO LOVE ME
BREAKING BOX OFFICE RECORDS

MISS
PATRICOLA
HEADLINING

THIS WEEK (OCT. 13)—MARKS BROS. GRANADA, CHICAGO
NEXT WEEK (OCT. 20)—MARKS BROS. MARBRO, CHICAGO

Exclusive Management JOHNNY COLLINS

160 West 46th Street

New York City



SOUND FACTS —

MUSIC HAS ALWAYS BEEN SYNCHRONIZED WITH THE AGES THE MASSES HAVE VIBRATED TO DANCE
FEIST DYNAMIC TUNES ARE PART OF

Millions Of Voices Are Singing And Millions Of Feet

"JEANNINE"

I DREAM OF LILAC TIME

by L. WOLFE GILBERT and NATHANIEL SHILKRET

AND

A Plaintive Indian Lullaby!

"INDIAN CRADLE SONG"

by GUS KAHN and MABEL WAYNE

A HOT JAZZ BALLAD!

"TOO BUSY!"

by NED MILLER and CHESTER COHN

La-La-La Doo Doo Dee-Dee-Dee!

"IT GOES LIKE THIS—"

(THAT FUNNY MELODY)

The Sure Fire Comedy Hit by CLIFF FRIEND & IRVING CAESAR

Another June Night! And By The Same Writer!!

"LONESOME IN THE MOONLIGHT"

Music by Abel Baer - Lyric by Benée Russell

"YOU CAN'T GO WRONG WITH ANY FEIST' SONG"

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[SAN FRANCISCO] 935 MARKET ST.

[CINCINNATI] 707 LYRIC THEA. BLDG.

[PHILADELPHIA] 1228 MARKET ST.

[DETROIT] 310 MICHIGAN THEA. BLDG.

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FEIST HITS!

WITH THE HUMAN DRAMA. THROUGH THE
CIPATION, SINGIPATION AND JAZZIPATION.
THAT GREAT MOTIVATING POWER!

Are Dancing To America's 2 Big Waltz Hits!

"CHIQUITA"

— Better Than "RAMONA" —
by L. WOLFE GILBERT and MABEL WAYNE

Trot Song Hit by Isham Jones and Verne Buck

DOWN WHERE THE
N GOES
OWN

IF—
You Liked
"Blue Heaven"—
You'll Like This!

"HIGH UP
ON A HILL TOP"

by
ABEL BAER,
IAN CAMPBELL, &
GEORGE WHITING

A
SPANISH FOX TROT
WITH A TANGO RHYTHM!

"QUERIDA"
(SWEETHEART)

by EDWARD G. SIMON
and JOSÉ VALDEZ

Still Going Strong!

"YOU'RE A REAL
SWEETHEART"

by CLIFF FRIEND & IRVING CAESAR

AVE., NEW YORK CITY

[KANSAS CITY]
[GAYETY THEA. BLDG.]

[LOS ANGELES]
[405 MAJESTIC THEA. BLDG.]

[MINNEAPOLIS]
[235 LOEB ARCADE]

[BOSTON]
[181 TREMONT ST.]

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Theatres Proposed

Alliway, N. Y.—Owner, Stanley Mark Strand Corp.; gen. mgr., Moe Mark, 1579 B'way, N. Y. C. Architects, T. W. Lamb, 644 8th avenue, N. Y. C. Policy, pictures.

Appleton, Wis.—(Also stores) \$500,000. Owner, Mid-West Theatre Co.; H. J. Fitzgerald, gen. mgr., 530 Wisconsin avenue, Milwaukee. Architect will take bids about Nov. 1. Policy, pictures.

Beloit, Wis.—Owner, Fischer-Parmenter Co.; 36 S. State street, Chicago. Architects, Fowler and Janisch, 873 N. State street, Chicago. Policy not given.

Buffalo, N. Y.—Owner, C. C. Jewett with Title and Mortgage Guarantee Co., 36-38 Church street, Buffalo. Architects, J. E. and Lyman, 505 Delaware avenue, Buffalo. Policy not given.

Columbia, Pa.—(Also stores) \$100,000. Owner, J. M. Shoverla, care of architect, J. B. Harman, 55 N. Queen street, Columbia. Policy not given.

Crystal Lake, Ill.—(Also stores and apartments) Owner, Crystal Lake Bldg. Corp., Crystal Lake. Architects, E. F. Behrens, 605 N. Michigan avenue, Chicago. Policy, pictures.

David City, Neb.—\$250,000. Owner, C. C. Machurek and Judge E. Coufal, David City. Architects, G. L. Fisher, City Nat'l Bank Bldg., Omaha, Neb. Policy, pictures.

De Kalb, Ill.—(Also stores and apartments). Owner, De Kalb Theatre Co., Dale Laifelt, mgr., 454 W. Lincoln Highway, De Kalb. Architects, E. F. Behrens, 605 N. Michigan avenue, Chicago. Policy not given.

Delevan, Wis.—(Also stores and offices) \$20,000. Owner, S. Olsen, Delevan. Architect, United Studios, Inc., 14 W. Lake street, Chicago. Policy not given.

Dodge City, Kan.—(Also stores) \$100,000. Owner, Otto Thigau, Laura Lake Hotel, Dodge City. Architects, 3218 Charles, 214 Orpheum Bldg., Wichita, Kan. Policy not given.

Kankakee, Ill.—(Also stores and offices) \$200,000. Owner withheld, care of architect, E. P. Rubert, 822 W. 70th street, Chicago. Policy not given.

Madison, Wis.—(Also stores) \$125,000. Owner, East Side Theatre Co., 2429 Center avenue, Madison. Architect, P. Klein, 512 Ashton Bldg., Rockford, Ill., and 321 Main street, Peoria, Ill. Policy not given.

Peoria, Ill.—(Retrofitted) \$40,000. Owner, Peoria Players, W. A. Wittick, chairman of building commission, Heading avenue, Peoria. Architects, Hewitt, Emerson & Gregg, Peoria Life Bldg., Peoria. Policy not given.

Southampton, N. Y.—\$175,000. Owner, corporation forming, care of E. C. Alexson, 328 W. 35th street, N. Y. C. Architects, Schlanger & Ehrenrich, 45 W. 34th street, N. Y. C. Policy not given. (see offices) \$150,000. Owner, Community Theatres, Inc., 530 W. Wisconsin avenue, Milwaukee. Architects, Graven & Meyers, 180 N. Michigan avenue, Chicago. Policy not given.

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Wesley Eddy Threatened By Jealous Husband

Washington, Oct. 16.

Charged with threatening Wesley Eddy, m.c. of Loew's Palace, Aubrey Miller, Government employee, is held at Gallinger Hospital for mental observation.

Eddy's move in swearing out a warrant for Miller followed, according to his statement in court, a long series of threats from the Government worker which climaxed when the latter said he was going to throw acid in Eddy's face.

Eddy and his wife visited the man's home prior to the court move and tried to straighten out the difficulty, Miller then stating that his wife (Miller's) had taken a liking to him.

Miller told the same story to the court: "It didn't make me jealous of him but it just sort of nettled me. I didn't intend to throw acid in his face. He just worried me and I couldn't help resenting it."

Mrs. Eddy testified the man called her often at night and that he would not believe she was Eddy's wife.

Judge McMahon acted on the attorney's recommendation that Miller be held until in condition for another hearing. The court agreed it would be dangerous for him to be at large.

Miller's wife is several years older than he is.

The case comes up for final disposal tomorrow (Wednesday).

Waite Hoyt Booked

Waite Hoyt, the Yank's star flinger and winner of two of the four games in the last series, will enter vaude via Keith's, opening at the 86th Street, New York, the last half of next week (24).

Hoyt will team with Tommy Gordon (vaude), with the pair using the same material used in a similar act about four years ago.

Andy Cohen and Shanty Hogan of the Giants opened for Loew this week.

EAGLE CLOSING OFFICE

Malcolm "Buzz" Eagle, affiliated in New York with Jack Bell, Keith agent, will close his Chicago office and definitely retire from mid-west activity.

Eagle has been a Keith, Orpheum and WDMA agent for several years.

L. A. VAUDE'S SITE STOCK

Chicago, Oct. 16.
Broadway Palace, former Orpheum big time house, installs musical stock next month. Second run pictures did not click.

G. A. Metzger recently took over this house from the Orpheum circuit.

KEN MURRAY'S UNIT

Ken Murray, last with the Harry Carroll unit, is with another and similar Keith troupe.
New unit started at the Coliseum last week and reaches the Palace Oct. 21.

Inside Stuff—Vaudeville

The B. F. Keith Boys' Band, in the past one of the circuit's best exploitation mediums, now seems to be a dead issue. While not officially disorganized, nothing has been done in its behalf for a couple of years. The band was organized by J. J. Murdock and the late Paul Keith. It performed as an amateur outfit until passing out of the picture two years or so ago.

Nor does anyone know what happened to the uniforms.

Having successfully completed its "News Faces" week the Keith office is preparing to jump right into a lot of other "weeks." Among them will be "Founders' Week," "Juvenile Week" and "Merchant Boosters' Week."

"Founders' Week" will serve to publicize the memory of the original owners of theatres and circuits of the various sections which now compose the Keith and Orpheum circuits.

"Juvenile Week" proposes to stir up interest in vaude among Boy Scouts and other kid organizations.

"Merchant Boosters' Week" will be just what the title implies. All are under the head of the "New Era" campaign.

Arcady Boytler, who appeared at the Palace, New York, with Albertina Rasch's ballet, is a German film actor and director who arrived in New York via South America. He has directed or appeared in 104 German films.

Migration of Chicago vaudeville men to New York has been greater this year than in many years past. Several have considerably improved their status while others have met with disappointment in the east, finding it a case of "small guy in a big town" whereas it was vice versa in the middle west.

The possibility of a Loew production department has cropped up again, but with another decision against its formation. The circuit figures that with the large selection of independently produced acts now available, the cost is no greater in buying than in building.

With Keith's production staff all efforts to date have not been entirely successful. Several office acts have been found inferior to some produced outside. That has also been taken into consideration by Loew.

Marcus Loew BOOKING AGENCY

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And Now We Come to

CLAUDIA COLEMAN'S

Initial Opening at the
LONDON COLISEUM

Opened August 20th for One Week

IMMEDIATELY HELD OVER BY SIR
OSWALD STOLL FOR THREE WEEKS

THE COLISEUM

"One of the cleverest performances of its kind seen in London for some time is that of Claudia Coleman at the Coliseum. A character comedienne with a high reputation in America, she has begun to build another as high on this side. Without make-up, with only a hat and ways of wearing it to help her, she presents to the life types of women we have all met, even although she makes them speak with an American accent. Her study of a behind-the-counter girl at a big department store could hardly be surpassed in its reality. Miss Coleman had a rousing reception."

THE "STAR"

America: MAX HAYES

A NEW U. S. STAR

"Miss Claudia Coleman, from the United States, who makes her first appearance in this country at the Coliseum this week, promises to be another American star to win popularity and success over here. "With only a hat and a scarf as 'props,' she gives amusing impressions of different types of American women. She is very funny."

THE "EVENING NEWS"

THE COLISEUM

"Claudia Coleman, an American comedienne, makes her first appearance in England at the Coliseum this week, and with her amusing imitations of American characters makes a great hit."

THE "MORNING ADVERTISER"

Europe: REEVES & LAMPORT

THIS WEEK (OCT. 14) HEADLINING B. F. KEITH'S RIVERSIDE, NEW YORK

JOE-WESTON and LYONS-COLLETTE

VAUDEVILLE'S POPULAR ENTERTAINERS

Direction, HARRY J. FITZGERALD

Ray's Keith Route
Charles Ray, former film actor now playing vaude, opens a Keith route next week in Yonkers.



Walter Nilsson

"World's Master Unicyclist"
O-H-O-O-O!

Featured Fanchon & Maroo
"Up in the Air Idea"

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, ribbons, etc., for stage costumes. Samples upon request.

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NEW YORK

Must Listen to Reason For K-O Fur Pageant

Keith's Fur Pageant, opening in New York Monday night, will go on the road following its Manhattan dates.

That is, it'll go if furriers elsewhere are amenable to reason. The Furriers' Association of Greater New York contributed \$250,000 worth of knick knacks to the Keith production department, but won't let them be taken out of the district.

This display goes into the Palace Nov. 4.

R. S. ROBBINS OUT

Washington, Oct. 16.

Roland S. Robbins, for the past 16 years with K-O, is out as manager of the local Keith house. Robbins went with the switch from two-a-day to a grind policy. Temporary successor is C. B. McDonald.

Robbins remains here to handle several enterprises, one the Washington Printing Co., which he developed while in the managerial assignment.

HURT IN TRUCK MISHAP

Pittsfield, Mass., Oct. 16.

Francis S. Curley, vaudeville, and Robert Hill, of this city injured near here when a truck Curley was driving ran off the highway and overturned.

Curley told police he lost control of the truck when his foot caught between the accelerator and brake pedals.

PRICE BACK IN VAUDE

Georgie Price, now on the subway circuit with "The Song Writer," legit, will return to vaudeville.

Price opens for Keith's at Far Rockaway, Oct. 22.

Vanessi's Delayed Scenery

Late cancellation has the Kentucky Jubilee Singers filling in for Vanessi at the Palace this week. The cancel was permitted to postpone her booking on the claim the scenery for her new turn had not been finished.

New Policy at Orph., S. F.

San Francisco, Oct. 16.

In a final effort to bring back lost patronage and prestige, Orpheum, pioneer vaude house of the one-time dominant circuit, is about to undergo a drastic change of policy. Feature pictures, added some months ago are to be eliminated; smoking is to be restored to the theatre, intermission is to be reinstated, and a promise is held out for improved quality of vaude.

Announcement of the new policy was made by Harry Singer, western representative, who came here to consummate a deal for the sale of the property and theatre to Charles Schlessinger, at a figure reported to be close to \$750,000. Before transferring control of the property, an agreement was reached that the tenancy of the Orpheum is not to be terminated until such time as other quarters are available.

Schlessinger bought the Orpheum property with a view to it being eventually replaced by a business structure. Just when Orpheum will vacate will depend entirely on the acceptance or rejection of the new policy.

Loew and Fox Won't Change to Sunday

Neither Loew or Fox houses will follow Keith's Sunday openings in New York.

Both circuits will adhere to the regular Monday and Thursday first shows.

Join Lester Lee

Ben Barnet and Charles Levinson, long associates with the Amalgamated Vaudeville Exchange, have become a part of Lester Lee, Inc. Vaudeville productions planned. Lee firm may also produce a musical comedy after the holidays.

Fannie's Independents

Fannie Ward is returning to vaudeville via the Amalgamated offices. She plays a split between Scranton and Wilkes-Barre, Pa., Nov. 5. Following week Miss Ward goes to Providence, R. I.

Hart-Edelsten Again

Following a period of several years since their last international representation agreement, Edna Edelsten of London and Max Hart of New York are once more booking for one another on their respective sides of the pond.

Mr. Edelsten reached New York last week to remain about a month. During his stay the London showman will buy play rights for England, also engage stage attractions. Besides his agency connections on the other side, Edelsten is a member of the legit producing firm of Julian Wylie Productions.

ACTS' DECISION APPEALED

Mitchell and Durant are continuing for Keith's under the protection of a New York Supreme Court Appellate Division stay granted Frederick E. Goldsmith, their attorney. William Morris was successful in securing a lower court injunction to enforce a year and eight months' balance on a two-year exclusive managerial contract.

IRVING CAESAR'S ACT

Irving Caesar is going in vaude with a Palace, New York, date already pencilled. Caesar is doing a hideaway until the Broadway debut. He will be assisted by a pianist.

FLORENCE REED'S BOOKINGS

Florence Reed, in from the road, returned to vaude last week appearing at Fox's Audubon booked by Abe Feinberg.

Miss Reed went to Fox's Philadelphia house, pictures, Monday.

BEN PIAZZA HERE?

Ben Piazza was expected in New York yesterday (Tuesday).

Western general manager for Keith-Orpheum was called in.

NEW ACTS

C. B. Maddock's "Snug Harbor" with Tom Sawyer, George Hall, Melba Tucker, Felix Rush and Lillian Spears.

Fiddler and Shelton, reunited. Frank Corbett and Lillian Price.

5 2-Reelers Round Out All-Comedy Bill

Chicago, Oct. 16.

Academy, Ass'n stand, is playing five two reel comedies this week instead of a feature.

It's in conjunction with five comedy acts as an experimental all comedy bill.



**MARINO
AND
MONA**

AND

MONA

FEATURING

SYLVIA DOREE

the Dancing Violinist

"Variety" says: "They are a first-rate act."

NUFF SAID

**Now Playing Loew's
Victoria, New York**

Thanks to JAMES DEALY

NEW YORK "TELEGRAM"

"The Havel Brothers came before the curtain as 'prologue' and ad libbed the BEST COMEDY OF THE EVENING.

"The hard-working Havel pair took care of the entire comedy burden successfully."

NEW YORK "AMERICAN"

"But the play brought in Arthur and Morton Havel, TWO CAPTIVATING COMEDIANS, who had the audience on edge.

"Here are two EASY GOING CLOWNS, whose subtlety lay in the freshness and earnestness of their humor—once they came on the audience was all theirs. THE AUDIENCE FAIRLY HOWLED AT THEIR EFFORTLESS ANTICS."

NEW YORK "SUN"

"The fun hangs on the slim shoulders of two boys from variety, Arthur and Morton Havel. There is high comedy in its own brittle way; THEY PRODUCE, WITHOUT SEEMING TO TRY, A LAUGH TO THE MINUTE."

ARTHUR AND MORTON HAVEL "JUST A MINUTE" AMBASSADOR, NEW YORK

(MANAGEMENT; MORRIS & GREENE)

SCORE

NEW YORK "JOURNAL"

"Well known and well loved in the two-a-day, Arthur and Morton Havel hit Broadway last night in an opus made just for their measure, a musical conception containing plenty of foolishness, a couple of good tunes and ample opportunity for the brothers Havel to display their wares, which suited the customers exactly.

"You don't want profundities from a PAIR OF FINE CLOWNS, do you? If you did, be warned that when Arthur and Morton have the run of the stage, which is often, it's strictly a laughing matter."

BOSTON "EVENING TRANSCRIPT"

"But the genius flowers in the Messrs. Havel (Christian names, Arthur and Morton). Whoever found them, whoever first caught them back-stage singing 'Helgh-ho, Cheerio,' had the instinct of a Reinhardt, the seizure of a split between what they are funny. Many (too many) actors are that. THEY ARE FUNNY IN A RARE AND UNSTUDIED WAY. Their act, or what you choose to call it, is that uncommon perfection which early put the Astaires full three flights up and made Gertrude Lawrence greater than the initial Charlot. These indeed are the Minute Men, GOOD FOR OVER TWO HOURS."

NEW YORK "EVENING WORLD" (Wm. O. Trapp)

"Arthur and Morton Havel, two versatile young men from the vaudeville ranks, carried the piece for most of the evening with a bit of song and cheerful patter.

"They have one scene in particular, a burlesque boxing match, with Arthur as the fighter and Morton the manager, that is ONE OF THE BEST THINGS THIS REVIEWER HAS SEEN IN RECENT YEARS."

NEW YORK "GRAPHIC"

"Arthur and Morton Havel carried most of the comedy—good, honest, more or less spontaneous chatter that kept the ribs syncopeing."

WHEEL SHOW "DOCS" LOOKING 'EM OVER

The new board of Mutual show fixers, namely: Walter F. Van Horn, James J. Morrison and Frank J. Cummings, is not working together but making individual trips to the shows on the circuit.

Even shows reported as okay are being looked over and the inspectors making a personal report to I. H. Herk. Several shows have obeyed instructions to revise, but no shows have been dropped.

Blaskett's No-Prop Gun

James Blaskett, who appeared at the Alhambra, New York, with Andrew Bishop, playing "Meet the Gang," an all-colored show, is under \$1,000 bail for alleged violation of the Sullivan law. He had a loaded revolver in his possession when arrested.

A prop gun is used in the show, but Blaskett's gun was found to contain real cartridges. How they got there will have to be explained when Blaskett appears for trial later.

He was arraigned before Magistrate Enshel in the Night Court, with the bail supplied by a New York theatrical man.

Burlesque Changes

Although the Mutual offices objected to the engagement of Solly Fields as dance producer at the Columbia, Fields stepped in there Monday, replacing James Stanton.

Pat Murphy replaced Sid Berlin with "Hindu Belles" (Mutual). Les Felloves has been replaced by Ollie Nelson with Ed Daley's "Bare Facts" (Mutual). The Lewis Sisters are also out of that show, Tessie Sherman supplanted Ethel Porter as a principal.

Eva Miller, out; Kitty Howard, in; Walter A. Brown, out; Jules LaPorte, in; "Chicken Trust" (Mutual).

Burlesque Mail Lists

Letters by the score are coming to the Mutual press department in response to the questionnaire distributed to house patrons in the different Mutual towns. This list asked for an individual opinion of the writer on the show he had seen. The idea of the Mutual bureau is to establish a permanent mailing list in every Mutual circuit stand.

Watson an Absentee

Billy Watson is not traveling with his Mutual troupe, "Chicken Trust," but is looking after his Orpheum theatre, Paterson, which is playing Mutuals.

The Watson show is handled by Harry Dahell.

CHORINE'S HUBBY IN JAM

Scranton, Oct. 16. Coming here from Cumberland, Md., to meet his wife, a member of the chorus of "Privileges," Mutual show at the Gaiety last week, E. C. McDowell, 23, landed in jail.

McDowell, it is charged, made the trip in a stolen automobile. He was taken back to Cumberland to stand trial. The stolen car was found in Wilkes-Barre.

ONE DAY IN ST. JOE

Crystal, St. Joseph, Mo., will play Mutual shows Sunday as a one-day stand beginning Oct. 21.

Shows will jump there from Kansas City, lay off the remainder of the week and open the following Sunday in Minneapolis.

2 STOCKS CLOSING

Palace, operated by William Proctor in Baltimore, closes Saturday with burlesque stock.

Waldron's Boston stock closed to permit a new policy to go into the Casino in the Hub.

Stock-Bur Moves In

Canton, O., Oct. 16. Mutual shows dropped off at the Lyceum here last week.

House reopening with stock burlesque next week.

Harrisons, Sister Act

"Buddy" Harrison, Mutual wheel scub, has quit burlesque to enter vaudeville in a two-act with her sister, Edna Harrison.

SPEED GIRLS (MUTUAL)

Since the Mutual wheel burlesque shows are crying for comedy, it might be an idea to throw out those misfits who believe they are comics, hang onto the hip easters and shakers, and put in a lecturer to tell the audience what has happened to burlesque.

If the lecturers make it dirty enough, and it's dirty enough, the audience will be much interested, because more so than those stage burlesque wife explaining to another woman's husband what she will do if he will take her for a walk in the park.

Then the other couple, another mixed husband and wife (of the first pair's) go through the same lingo. In case the audience can not understand what they are talking about, the second couple illustrate by pantomime. Of course, dirty pantomime is not at all a sing audience, they understand before the pants.

Everything in and around a Mutual wheel show now looks dirty. Even the bodies of the chorus girls. No programs at the Columbia anymore. A subtle compliment to the people of the wheel. Some of the comic night before to be called principals or performers, but that wouldn't be subtle.

Of all the people in burlesque at the Mutual wheel, probably there are not over ten performers. These are the only ten in front of the line who could work anywhere but where they are in burlesque. Other than those dancers who exist on their shakes, and none have shapes. While the cooeh slinging slaves are in burlesque because there are no other places for them to go. Their daughters may be in Broadway musicals or vaude flashes, but the mammas are limping along on the wheel, wearing out their hips and hopes.

And the runway girl gag, as revealed at the Columbia, is about the best thing as sending the girls into the parlor.

While the audience is being cheated by encores. Up to 9:20 Monday night, the encores at the Columbia had been more than half of the show that far. With none of the encores requested. And no one who is not an epileptic could stand the Mutual show after 9:20 if he got in after 8:30.

The runway girls' leaders think very well of themselves. One sang "Pinch" until the chorists refused to come out for another glide up and down the way, while the next leader, blonde, wore a chiffon shawl. He, it tightly around her waist as though concealing something. Suddenly, on the second encore, to get another, she threw it aside to display what she had been concealing. The girl likely never will believe it, but she had been concealing nothing.

And then another comedy scene between the two fellows who try to be comic and the straight and a girl. The girl accused her friend (to the oop) of stealing a pocket-book, but she used that in the B'way musicals 10 years ago at the Western wheel did. Besides which, there was a courtroom scene. The judge asked the lady to explain how and where the defendant had felt her in the dark picture theatre. One good dirty story plainly told would have been much better and a time saver. They could sell booze and have all of the girls in the back room, so the stages wouldn't have to sneak into the Columbia, one at a time, and by themselves. What a pity the neighbors to see them and what a hideaway for the devils of the suburbs. No husband as safe as when around a Mutual show. The girl likely never should be shot for having married.

Quite a laugh a couple of weeks ago when Variety printed that someone had staged at the stage at the Columbia, about the time of the "Passion Man" pinch, that any person in a Mutual show breaking the law would have to stand the consequences if the cops came in. That, after the Mutual wheel people have been obliged to throw dirt all over the stage under orders until the word burlesque now signifies only dirt. It's awful!

The blonde runway leader may be advised that 15 years ago a girl with her foot in burlesque became a burlesque star. If she had anything to show besides an ornate crotch bag, a brassiere and a view of Annapolis.

There's not much left to burlesque, Izzy. Better do something. This kind of stuff will be lucky to go through the season. *Sime.*

DIMPLED DARLINGS (MUTUAL)

The battle of the runway beauty, the "Dimpled Darlings," proved a welcome turn to rout burlesque at the Irving Place, New York, which this season supplants the Olympia demolished, as the downtown Mutuals.

The house gals have the edge in this season over the tourists, going the limit at all times and outwitting competitors without a struggle. They've got to give it to them rough down here or they won't buy.

"Dimpled Darlings," formerly operated on the Mutual wheel by Eddie

Burlesque Routes

Weeks of Oct. 15 and 22

Bare Facts, Bridgeport; 22, H. & S. Apollo, N. Y. C.

Best Show in Town-Gaiety, Montreal; 22, Howland, New York.

Bohemians-Columbia, Utica; 22, Gaiety, Montreal.

Bowling-Burlesque-Hyperion, New Haven; 22, Lyric, Bridgeport.

Bureau Review-L. O.; 22, Grand, Akron.

Chicken Trust-Majestic, Albany; 22, Columbia, Utica.

Dainty Dimples-Mutual, Indianapolis; 22, Gaiety, Buffalo.

Dimpled Darlings-Gaiety, Boston; 22, Palace, New York.

Edna's Hip Review-Lyric, Dayton; 22, Empress, Cincinnati.

Flamingo Palace-Lyric, Allentown; 10-17, Orpheum, Reading; 18-20, Palace, Trenton.

French Models-Gaiety, Kansas City; 22, L. O.

Girls in Blue-Gaiety, Wilkes-Barre; 22, Lyric, Allentown; 23-24, Orpheum, Reading; 25-27, Palace, Trenton.

Ginger Girls-Gaiety, Scranton; 22, Gaiety, Wilkes-Barre.

Golden Palace-Hopland-Gaiety, Baltimore; 22, Strand, Washington.

Girls in Blue-Empress, Chicago; 22, Cantic, Detroit.

Girls of the U. S. A.-Empire, Brooklyn; 22, Trocadero, New York.

Heio Paree-Gaiety, St. Louis; 22, Gaiety, Kansas City.

His Flamingo-Strand, Washington; 22, Academy, Pittsburgh.

Hindu Belles-Gaiety, Louisville; 22, Mutual, Indianapolis.

Maxtime Revue-Empire, Newark; 22, State, Brooklyn.

Knitting Knives-H. & S. Apollo, N. Y. C.; 22, Lyric, Allentown.

Laffin' Thru-Gaiety, Scranton.

Merry Whirl-Empire, Toledo; 22, Columbia, Buffalo.

Michieff Makers-Strand, Springfield; 22, Mount, Mads-Columbia, Cleveland; 22, L. O.

Moulin Rouge-Gaiety-Lyceum, Columbus; 22, Lyric, Dayton.

Nautically Nite-Gaiety, Milwaukee; 22, Empress, Chicago.

Nite Club-Gaiety-Grand, Hartford; 22, Hyacinth, New York.

Nite Life in Paris-15-18, Geneva; 17-18, Geneva; 19-20, Schenectady; 22, Majestic, Albany.

Parlarian Flappers-Empire, Providence; 22, Gaiety, Buffalo.

Puss Puss-Howard, Boston; 22, Columbia, N. Y. C.

Radium Queens-Grand, Akron; 22, Gaiety, Buffalo.

Red Hot Firecrackers-Plaza, Worcester; 22, State, Springfield.

Red Hot Firecrackers, Buffalo; 22-23, Geneva; 24-25, Oswego; 26-27, Schenectady.

Round the Town-Academy, Pittsburgh; 22, Lyric, Allentown.

Social Mads-Trocadero, Philadelphia; 22, Gaiety, Buffalo.

Speed Girls-Columbia, N. Y. C.; 22, Gaiety, Brooklyn.

Sporty Widows-Gaiety, Minneapolis; 22, Gaiety, Milwaukee.

Spicy Women-Plaza, N. Y. C.; 22, Empire, Providence.

Stolen Sweethearts-Cadillac, Detroit; 22, Empire, Toledo.

Stop On It-L. O.; 22, Gaiety, Minneapolis.

Stolen Sweethearts-Orpheum, Paterson; 22, Gaiety, Buffalo.

Sugar Babies-Empress, Cincinnati; 22, Gaiety, Louisville.

Wine, Women and Song-Brooklyn; 22, Orpheum, Paterson.

Sullivan, has been taken over by Charley Burns, manager of the Irving Place, with possibility of Sullivan retaining an undercover interest. This season's lineup has practically the same group of principals as last season. It's the usual Mutual opera, playing heavier on the revealment than the comedy and getting over as well as could be expected of a Mutual outfit.

The show follows revue formula, consisting in both parts of blackouts and songs, with the peppy and the former the usual stock burlesque bits that have done service long past the pension age era. It's this similarity of scenes partially responsible for the lost grip of burlesque.

George Leon, doing eccentric bits, is chief comedy hit to work with but does the best he can. Fay Norman, shapely eye-filler, entertained, has much class but is in a show that is not one of her numbers. Eddie Loryay, dainty comic; Harriet White, scub; Kitty Seymour, ingenue; Abe Sher, straight; and Alfred Kay, characters, rounds out the list of principals, all doing their best with results so-so.

Their efforts were liked here by a stage audience with no yen for burlesque, but the comedy would take off a little bit more as the tensors.

Leon and Lorraine, shared whatever there was of the comedy burden in the succession of bits and blackouts with the hoke quartet, which also enlisted Sher and Kay, almost as ancient as burlesque, manning for the laugh wallop.

Miss Norman provided plenty of class in her numbers on both stage and runway. Harriet White, good looking scoub, who could go plenty on the shake if turned loose, satisfied with her low down numbers, despite possible censorship on showing here. Kitty Seymour, personable ingenue with semi-stripe costumes, got over on the form display and songs.

Wawa-White and Margie Bartel, house runway scubs, with house ensemble, handled several runway numbers sufficient in themselves to nut any burlesque over for the stage.

The house gals have the edge in this season over the tourists, going the limit at all times and outwitting competitors without a struggle. They've got to give it to them rough down here or they won't buy.

"Dimpled Darlings," formerly operated on the Mutual wheel by Eddie

"Cooch" Crusade

Bridgeport, Conn., Oct. 16. In a sizzling editorial entitled "Skunk Whiff and Burlesque" appearing in the Bridgeport Sunday Herald the cooch dancing of the chorists in "Kuddin' Kuties," Mutual burlesque show, was severely panned.

The editorial was written by Alfred Stewart O'Brien, managing editor of the sheet, who declared that the management of the Fox Lyric theatre should in the future ban all such dancing. To add fuel to O'Brien's kick, the Mutual show "Bare Facts" came into the Lyric this week. Upstate papers have reported the show to be the nudist on the circuit. It is expected the Herald will continue its warfare in next week's issue.

Radio's Burlesque Show

Last night (Tuesday) and tonight (17) WBBC will send over the air a part of the stock burlesque performance at the Casino, Brooklyn, N. Y.

Gov't Liquor Store Will Turn Island Into Resort

Cleveland, Oct. 16. Hard liquor and Canadian beer and ale will soon be available, and legally, to thirsty Clevelanders. This oasis is to be located on Pelee Island, in Canadian Lake Erie on the international line, just 50 miles from Cleveland. A government liquor store will be opened as soon as Thomas A. Pierce receives his permit from Ontario authorities.

Plans are being made to build a summer colony with resort and amusement features on the island. A boat service will also be established.

HARRY FOSTER GETS IN

Harry Foster, the London agent, on one of his regular business trips is in New York. The Foster office is among the foremost agencies of Europe.

While in New York Mr. Foster makes his headquarters at the William Morris office, the Foster's connection over here.

GERTIE HOFFMAN AND GIRLS

Gertrude Hoffman and a troupe of 16 American girls she will train, are to go to Paris in January.

It's some time since Miss Hoffman has made a personal stage appearance. In Paris the act, booked by M. S. Bentham in New York, will play at the Moulin Rouge.

CHARLIE KING TALKING

Charlie King left for the Coast last week. Metro-Goldwyn-Mayer and sound.

King will stay west 16 or 20 weeks. He took his trip in New York. Louis Schur arranged it.

Harry Padden Quits Met.

Harry Padden is no longer connected with the Met as its New York manager.

L. & L.'s Talk Department

Phil Tyrell of Lyons & Lyons will head that agency's talking picture talent department.

He may devote his time to booking sound attractions almost exclusively.

Colored Stock in Phila.

Izzy Hurst has a lease on the Bijou, Philadelphia, and will install a colored company. The stock is being recruited by Ike Weber in New York and will open there Oct. 22.

Vina Delmar's Postponement

Vina Delmar, authoress of "Bad Girl" will not make her proposed vaude debut until after the New York production of her story by Crosby Galge.

Third Time Out at Royal

Stock burlesque is out again at the Royal, Bowery, New York, making the third unsuccessful try to establish a burlesque policy at the house.

Keith-Adds-Bethlehem, Pa.

Globe, Bethlehem, Pa., now booking through the Dow agency, will be added to Keith's family department book.

Downey's Shorts

London, Oct. 16. Morton Downey arrives in New York next Monday (Oct. 22) to make two sound shorts for Metro-Goldwyn-Mayer.

Wheel's Pres. Criticizes Columbia's Management

In a letter, dated Oct. 9, written by I. H. Herk, of the Mutual burlesque wheel, to Walter Reade, operator of the Columbia, New York, where Mutual shows are playing, burns up over what he termed the terrible mismanagement of that house by Reade's brother, Jerome Rosenberg.

Herk wrote while Rosenberg has anything to do with the house that he (Herk) would never enter it.

Rosenberg had possession of the last last week and showed no hesitancy in displaying it to theatrical scribes.

A paragraph took a shot at the nagging of Solly Fields to stage the numbers, stating it was "an impossible move."

Herk mentioned the complete absence of the word Mutual around the house. He assailed the continual policy changes and prices, all of which he laid at the door of Rosenberg.

Emmett J. Callahan, Herk's assistant, pulled away from all Columbia connections a week ago, claiming he could not get along with Rosenberg.

Betty McAllister, one of the runway leads, left Saturday night. In her place is Mae Brown.

The Columbia claims to have done \$18,000 for the week including Sunday, Oct. 7. It plays vaudeville Sundays.

Tex Guinan's Biz

(Continued from page 1)

and get no less than \$10,000 for her end.

After the first show Friday Tex was somewhat displeased by Harold B. Franklin's personal order to eliminate several off-color gags.

Down at Arbuckle's Sunday evening Tex ambled to the floor and explained she couldn't sing them a song as her voice was shot, but that if she were in condition to entertain she'd demand "more applause from you suckers than you give the other artists." Tex then introduced a couple of people and told as many gags.

The West Coast office took exception to the impromptu night club engagement, claiming Tex should have fulfilled her contract with W. C. Instead, she filed the breach of contract action as a result.

The unit will continue along the presentation circuit as originally booked, with Harry Vernon as m. c. in place of Miss Guinan.

Divorce Mill Branch

(Continued from page 1)

any state court of the United States.

The Mexican ritual provides for a "personal service," hence the power of attorney, with the supposed rival attorneys in Mexico serving the other, and visiting the local courts as the principals involved.

A Mexican judge goes through the motions of interrogating whether or not he can effect a reconciliation between the would-be divorcees. Each power of attorney says nay and the court of justice is left no alternative but to ordain a divorce decree on the usual allegations of mental cruelty or "absence of marital relationship" for the regulation six months.

Under the circumstances, since it's an agreement to disagree, there is no occasion for any scurrilous allegations.

Miss Benfield's Collapse

Elizabeth Benfield, 26, one-time actress and residing at 355 West 31st street, is reported at Bellevue Hospital as recovering. Miss Benfield was removed to hospital over a week ago from her home, suffering from a nervous collapse.

At her home her family stated the actress had had a nervous breakdown as a result of an explosion of a stereo lamp while Miss Benfield was appearing in a vaudeville act west about seven years ago.

"Her health has not been the same," said members of her family, "since the explosion."

KENTUCKY Jubilee Singers (8)
Colored
Songs
Full Stage (Special Set).
Palace (St. V.)
A double quartet of colored men, in plantation clothes with a special plantation sectional set. The turn is made dreary through the full light kept away from it overly long.
Sing about as any colored octet would be expected to do. Missing is the dancing. But one dance and dancer. A leader of the spirituals works hard and the other men display their coaching. This eight probably part of the Kentucky Singers who hung around the Roxy so long.

Act made more important here than it is. Booked in on an emergency through "Yankee dropping out of this week's Palace show," with the colored men given the opening after intermission spot. Again on this bill there were too many white men on ahead of them, two different acts having four each, and that didn't help the straight colored singing group.

May do well enough when songs of this character are needed and if more care is exercised in spotting than here. As far as a double quartet is concerned, a single quartet would do just as well, at any time in any house in vaudeville, when there is no comedy in the turn. Straight quartets are pretty far back nowadays, of any color.

One of the men for the encore asked the house if they should sing "Old Black Joe." Perhaps he expected the house to reply "No," and then what would he have done? If there is that much fear for the finish, let 'em all carry a flag. *Same.*

TOBY WILSON and Co. (5)
Comedy, Singing, Dancing
21 Mins.; Full (Special)
Riverside (V-P)

Toby Wilson of tabloids is doing about the same thing in vaudeville and just about as good. He has taken a light tab idea and enhanced it with three young people and a character woman. They have enough ability to cover the basic idea.

Wilson's goated old gent in second childhood has been his forte. Still using it without changing an expression and doing as well here as there.

The finish hand permitted three dance specialties by the support and closed the sale. The dances aren't really needed but should stay in.

A departure from the every day and big time. *Bigs.*

AL, EMMA and MARJIE
Tight Wire
8 Mins.; One and Full
5th Ave. (V-P)

An epidemic of doing something else among dumb acts this season. Previously they have wanted to but did not. Now they want to and do. These two women and a man enter under guise of a singing trio. That should be out. A short eccentric dance by the man is sufficient to send them into full stage for wire.

One of the women stays on the ground. She's in on the feature number, wherein the woman and man do a uniform dance, the latter on the thread.

Fair opener and should be fairer minus the present getaway. *Bigs.*

JACK PEPPER and Co. (2)
Songs and Talk
14 Mins.; One
Academy (V-P)

Jack Pepper is formerly of Salt and Pepper. He is with two men musicians who appear in eccentric attire and help Pepper get over comedy for laughs toward the close of his turn.

Pepper has personality, sings well and even without the aid of his two musical assistants, scored at this downtown house.

The present Pepper turn has many things in its favor and had sufficient comedy hokum to also make it invaluable on any bill. *Mark.*

DING, DONG, DELL
Songs and Piano
11 Mins.; One
86th (V-P)

A singing act. Two men and a woman. Understood to be Lon Herke, Dal Culkins and Leone Miner.

They sang a song which Winnie Lightner also used when following later. The trio got in for harmonious results and one number unusually well received, concerted number entitled "Massachusetts." Favored by quartets, also.
Pleasing combo; not exceptional, but satisfactory. *Mark.*

William HOLBROOK and Anne PRITCHARD (3)
Dances and Songs
21 Mins.; Full Stage
Riverside (V-P)

William Holbrook and Anne Pritchard should step right in as dancers. Miss Pritchard is a dancer at heart but a looker first of all.

Paced with the dance stuff are two or three special song bits, the first in duet for the opening and later a semi-comic song by Holbrook. They fit nicely.

Nothing outstanding in the hoofing. All in about the same tempo and all equally good. The girl's toe and twirl probably best.

Both principals, particularly Anne Pritchard, suitable for production. In the meanwhile, together, they can play any kind of vaudeville.

Gent pianist just accompanies. *Bigs.*

ANDERSON and GRAVES (3)
"Taking Her Fishing."
18 Mins.; One and Full (Special),
86th St. (V-P)

Howard Anderson and Rean Graves have always been alone as a novelty-comedy two act. Not always the best, but without opposition in their own manner. They have had better basic ideas than this one, but the current verbal material seems more consistently laughable than any they have used before.

Opening in one provides a chance for some introductory cross fire between Anderson and Miss Graves. This finally blacks out with a cop giving chase. Third member takes part in the full stage action in different character.

Idea is a husband taking his wife fishing. The way she jumps things up in a prop boat accounts for the majority of comedy. In one former Anderson-Graves turn the scene was the basket of a balloon. The switch gag holds over. *Bigs.*

IVAN BANKOFF and Co. (4)
Dances and Songs
13 Mins.; Full (Special)
5th Ave. (V-P)

If it ever amounts to a thing this new act serves to reveal a blond girl dancer who can step out of the "co." class and be herself with her own company right now.

With all of Ivan Bankoff's extraordinary stepping the young girl cops the turn. In a toe adagio with Bankoff, in a toe solo and a Russian number, with the boss she approaches perfection.

Bankoff's act is colorful and good vaudeville, but should be more so with some work. It was full of rough edges here. For one thing, the blond should not be permitted two numbers in succession as at present. That should be an opening for the prima donna now carried or the piano accompanist.

Big time when properly set. *Bigs.*

EDDIE DALE and Co (7)
"Bits Of Skits" (Revue)
28 Mins.; One and Full Stage
86th St. (V-P)

Eddie Dale is a comic who keeps this new act above the commonplace. Dale works in skits all framed for laughs and succeeding. Between the bits are a number of dances and several songs. Nothing new other than a drill by four girls in fem cop outfits, directed by Dale as the police captain.

Dale mimed the English language and has the old stuttering Dutchy style of hitting his laughs. Dancing and singing while secondary assist between Dale's work. Voted a hit at this house. *Mark.*

DE SYLVA'S VANITIES (7)
Revue
17 Mins.; One and Full (Special)
American (V-P)

Production act plus on flash but minus on numbers and talent. Numerous changes of costume, assortment of colorful scenery create a probable booking value not furthered by its monotone specialties. Strictly conventional.

Stacks up as passable small time flash than can thank the dressmaker and the scene painter for its claim to bookings. *Land.*

NINA CAPONI
Vocal
9 Mins.; One
5th Ave. (V-P)

Nice appearing young Latin lady who opens with "One" and stays there. Her wained soprano, but might improve her selection of numbers.

Vocal ability notwithstanding, Miss Caponi does not rate beyond the intermediate deuce. A more appropriate repertoire would doubtless raise that status. *Bigs.*

"MOROCCO BOUND"
Musical Comedy
75 Mins.; One and Full (Special)
Jefferson (V-P)

A vaude unit is not new to the Keith houses. This "Morocco Bound" cannot be tabbed as belonging to the unit family other than it is one solid show. It differs from the unit plan though in that it carries no standard vaude turns who fit in and out, doing their familiar stage acts.

"Morocco Bound" is in reality a miniature musical comedy; carries quite a pretentious array of people and scenic sets; has its own little story, and still sprinkled through with comedy even to the extent of working in a prop camel.

In the lobby the credits are disbursed as follows: Music and lyrics by William Friedlander; book by Harlan Thompson. It has been well staged, has many costume changes and everything looks new.

There are 12 fem dancers, prepossessing bevy, who go through some classy, nifty team-working stepping. The girls are the Servova Dancers and they give a corking account of themselves. Their smooth dancing alone is a worthy feature.

The principals include Jack Mundy, comedian; Clara Thompson, Joseph McCallion, Milton Frome, June Blanc and Norman. All work with comedy burden, the out-stander is the acrobatic dancing of Miss Gallo. Solos by some of the principals, duet and dancing that, by the grace of the Servova girls, held up every moment they were on the stage.

Throughout are tinsel numbers, several typically production like. The act could stand more talent and a more diversified pace of style of specialties.

The early comedy spots were rather mildly received, compared with the abdominal laughs the custom house inspection. Judging from the applause at the finish, an act of this caliber is welcome in vaude. It may make the regulation vaude bills more appreciated; it gives that kind of a relief anyway. *Mark.*

GEORGE SHELTON and Co. (3)
Comedy
20 Mins.; One
American (V-P)

Hodge-podge of hoke, most of it pretty flat. George Shelton, former tramp monologist, has adopted the style of Bobby Clark (Clark and McCollough). He apes but never rivals Clark. Imitation would pass with a laugh save for the lift involved.

Street scene. Characters include Shelton, girl yodler, semi-god straight, and Irish tenor in cop's uniform. Specialties by girl and surrounding. Shelton would pass cop help. Longest act would pass with a laugh save for the lift involved.

Act goes floppo at finish with a parody that doesn't parody. A final breath punch bringing in Al Smith did not deceive a pro-sideline audience. *Land.*

ROBINS and JEWETT
Talk and Song
13 Mins.; One
5th Ave. (V-P)

Two familiar faces, but remembered singly. Lone redeeming feature of their comedy and singing two-act is the straight bass voice.

Otherwise a pair of vocal duets, badly harmonized through the comic's inferior voice, or perhaps he was suffering from a cold. The lightweight comedy talk is broken by the bass solo and topped and bottomed by the harmony.

They need good material badly. *Bigs.*

JOSEPH E. HOWARD and Co. (3)
Songs
16 Mins.; Full Stage
16th St. (V-P)

While recalling his past song hits, Howard makes excellent use of two audience plants. The first, a Chinaman, sings "Tipperary" from a box. The other, soprano, works from the front of the orchestra.

Her entrance into the proceedings is most impressive. During the singing of one number, Howard gestures to the audience to join in, then stops short when hearing a pronounced feminine voice.

It's the lady plant, who later appears, does the arias for a solo and duet with Howard. Possesses a very fine voice, and if not for the excellence of this act, made more excellent through the impromptu entertainment, she might do as well up on the stage. *Bigs.*

WILL OAKLAND, (2),
Songs,
16 Mins.; One
86th St. (V-P)

Oakland last appeared in yauville in 1927 with a colored band background and at big money. That was after he had established himself as a night club owner and pretentious radio name. Oakland still has the cafe and the name, so about the most he's gotten out of his present vaude act is some advertising for his club. That arrives in his curtain speech, the plug paced with a laugh.

That Oakland through his efforts over the air is well known to the New York public could not be mistaken after the reception. He's getting a bit plump, but the unusual Oakland tenor remains. He is strictly radio now, unconsciously broadcasting every moment when on the stage, chattering intimately but meaningless between numbers.

Secured in the repertoire is the hit song of the new Jolson picture, latter credited.

Piano accompanist solos once. If Oakland can play the piano and would, he should. Intimacy is the secret of Oakland's stage appearance. A wail and singularity might bring him a bit closer. His "King of the Air," billing, has been used by any number of trapeze artists and wire walkers. *Bigs.*

AL GORDON'S DOGS
17 Mins.; One and Three
Academy (V-P)

Al Gordon saunters in and then his dogs appear as dancers, each doing a bit of ballroom stuff. Came a series of tricks even to the trapeze swinging stunt. Then "King" doing a twist somerset.

Gordon's dogs are interesting; they hold attention even from the black boys who go into vaude house to see a film. *Mark.*

GRANT and HAINES
Songs
12 Mins.; One
125th St. (V-P)

Mixed duo having Bert Grant, composer, at the piano with Miss Haines handling most of the vocals. The new combo shapes up well as a duce support.

Miss Haines opens with an introductory, building up Grant's entrance, following with a solo and medley of some of Grant's former compositions. Grant follows with "Bidding Goodbye To Broadway," announced as his latest, with the girl coming on for a plant tag. Another number by the girl for wind-up.

Miss Haines has a likeable personality and average singing voice. Grant handles his number in recitative fashion. Over nicely in No. 2 here at the Sunday matinee. *Bigs.*

RALPH PETERSON and South Sea Girls (6)
Orchestra with Dancing
15 Min.; Full (Special)
Englewood, Chicago (V-P)

Gent dancer with five-piece girl orchestra in full stage South Sea setting. Although prettily dressed and with fair talent, nothing carries a punch and the whole thing flops.

Girls, in hula outfits, specialize as a sax quintet with doubling variations, and also do chorus routines. They'd be all right with an outstanding personality in front, but Peterson has only his eccentric hoofing to rely upon. His singing at the start is just an introductory.

Little promise in present condition. *Bigs.*

NICOL and MARTIN
Comedy Cyclists
10 Mins.; One and Full (Special)
Hippodrome (V-P)

Two men opening in front of olio with talk and sinking to full stage for trick riding, and back to "one" for finale. General entertainment content of act is serviceable for intermediate stands. Talk not so forte.

Novelty in comedy dancing-acrobatic business performed by one of duo on a tall stepladder. This gives act a good getaway. Act evidently British. *Land.*

LEW KELLY and Co. (1)
Comedy Talk, Songs
15 Mins.; One
American (V-P)

Two men. General type of comedy is best conveyed by Lew Kelly, intermittently addressing an inauspicious dog. Humor based on reversing good sense to make nonsense.

Fairly amusing throughout, with songs for the latter section. No new, but a pleasing offering well sprinkled with smiles. Tenor solo incantations. *Land.*

"HARLEM VANITIES" (22)
Revue
22 Mins.; One and Full (Special)
Academy (V-P)

"Harlem Vanities" has all the earmarks of being either a colored talk or a floor show from one of the uptown whoopee places. It's a fast singing and dancing revue with an ample share of comedy that qualifies for either vaude or libbookings.

Harris and Van featured male team, are new to Variety's files, which gives suspicion that the boys have been hiding. The pair have flanked themselves by a male dancing team, soubrette and chorus, as well as a band combination of eight.

Opening in on Harris, Van and chorus plant an introductory band, entering from rear of orchestra in parade uniforms. Harris and Van remain on for a comedy duo-shooting bit with blackout when Van convinces his partner that eight and four in two rolls cops the coin. Act then goes to full with set re-arranging a night club. Soub plants a number, girls assisting in some hot stepping, giving way to two boys for a nifty acrobatic double.

Van and Harris clown some more with instrumentation and dancing running riot for the remainder of the time.

Act is there from a fast dancing start but could be improved through speeding up the chatter. Over big in closer here Monday night. *Edva.*

"REVUE CREATIVE"
Dances
19 Mins.; Full Stage
86th St. (V-P)

Dorothy Kamen as principal dancer, does her neat, artistic work. Her toe spins are effective.

Others are Buster Rose and Bob Roberts. The act carries special drops and electrical effects and has considerable animation and color.

Rather pretty opening with the upstage frames or canoes, which come to life. Figures represented are Queen Elizabeth, Sir Walter Raleigh, Cleopatra, Marc Anthony, Joan of Arc and Martha Washington. Act isn't badly staged and dance numbers go in for novelty.

The two boy dancers get plenty to do. They scored in outfits that made them appear doing a double routine on their hands. A diverting and sufficiently entertaining to fill in on a variety bill. One of the few acts of this stripe not carrying an adagio team. *Mark.*

CHARLOE and Co. (6)
Song, Dance and Talk
20 Mins.; One and Special
(Fantasy)
Congress, Chicago (V-P)

Nice idea, correctly mounted and not overset. Miss Charloe is a versatile young woman with looks and ability to speak her lines.

Opening with her dressed as a newsboy peering into display window of Fields. Cop shoots her away and she sits down to sing, finally falling asleep and seeing the figures in the window becoming animated. Specialties by Iris and Mack, dancing team, are well executed, though not outstanding. Idreana, contortionist, impresses.

Miss Charloe does two numbers; one a baby routine. The other is better; a high strut in a neat and bright costume.

Wardrobe particularly fresh. With few minor corrections this turn should find a place in the vaude ranks. *Loop.*

"STOP, LOOK and LISTEN" (8)
Dance Revue
17 Mins.; One (Special)
Proctor's 86th St. (V-P)

Pretty good. Dance flash with Loretta Gray, Archie Rock and Six Kurnicker Girls. Miss Gray high-lights with military tap dance on toes. Wooden soldiers motif predominates.

Several changes of scene and costumes and enough general diversion to carry it.

Conventional but not dull. *Land.*

ERVAL and DEL
Dance, Instrumental
11 Mins.; One (Special)
Proctor's 86th St. (V-P)

Ordinary plus. Two girls with special drop and a number of changes of costume fail to show anything important in talent.

Tap dancing leaves out plenty of taps and performance on ukles, accordeon and saxophone indicates a large element of guess-work. They will work if they work, on (Continued on page 39)

George and Jack Dormonde, comedy monocyelists, opened and stimulated the risibilities. Higgins' deucing, was an easy winner, get

(Continued on page 20)

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

2d half (18-20)
Elly Co
Chauve-Souris 4
Charles S. Sarcia
Parnell & Morton
Doc Baker Co
FAR ROCKAWAY
Strand
2d half (25-28)
Peter Higgins Co
H Arden & 3 M'
Georgio Price
Al Moore's Tare
2d half (18-21)
Tal Ling Sing &
Elly Bachman
Golden & Walker
Buck & Bubbles
Inter'l Rhythm
BROOKLYN
Albee (21)
2 Ghuzzies
Hyde & Burrell
The DeMarcos

(14)
Kikuta Japs
Hilton & Almy
A. R. G. Gills
Florence Moore
(Two to fill)
Bushwick
1st (21-23) (24)
Edith Bohman
Nick Baell Co
Art. Honry Co
K. & L.ucky
(One to fill)
2d half (25-27)
Konn
Swoor & Goode
Walman's Debs
(Two to fill)
1st half (18-20)
Alexanders
Johnny Moore
Bobbie
J. & Wilson Co
Marge Hallick
Greenpoint
1st half (21-24)
F. & C. Frum
Glass-Corday Co
Forsythe & Kelly
Joy Girls
(One to fill)
2d half (25-27)
Lewis & Winthor
Krafts & Winthor
Krafts & Winthor
Krafts & Winthor

Eddie C. Barlow
 Bruce & Palace
 A Talbot & L'cky
 Kenmore
 1st half (21-24)
 Hooper & Gatche
 Neal Sis & Ellice
 Our Gang Kids
 Two to Five
 2d half (25-27)
 Sherr Boys
 Hill Billics
 Lang & Haley
 M & M Gibbs
 (One to fill)
 2d half (18-20)
 H's Nawrot Bo
 Keno & Green &
 Ruth Mix Co
 Harry Howard C
 Night at the Clu
 Madison
 1st half (21-24)
 Hal Nelson
 Doc Baker Co
 R. R. & Wynne
 Al Moore's Tars
 (One to fill)

**LY DESIGNED
FOR GENTLEMEN**

ROCKE

10th St., N. Y. C.

Al Trahan Co
(One to fill)
2d half (18-26)
McCannister &
O'Connor (14-16)
Felous
Americano
Pottery & Kelly
H Walman's Deb

Orpheum
1st half (15-24)
Lewis & Winthro
Bungle Love
Krafts & Lamont
Musical Charling
(One to fill)
2d half (25-27)
Jack Ryan
Nick Basil Co
(Three to fill)
3d half (15-30)
Brenck & Bella
Pamoumt 4
Map Hazard & M
Danny Small Co
Olvine Johnston

Prospect
1st half (21-24)
O'Connor & Vugh
Sid Moorehouse
(One to fill)
2d half (25-27)
Hagard & Lard
Two to fill

1st half 22-21
(Same bill pl
K... ..)

Youngs (wh 20
half)
Murray & Madde
Marie Vicente
McKay & Arden
Elsie & Paulsen
(One to fill)

6th Ave. Employment Agencies Take Fees, But Often Furnish No Work

Assemblyman Saul Streit, former assistant district attorney attached to West Side Court, has begun an investigation of employment agencies off the Big Stem. Streit has conferred with District Attorney Banton, Police Commissioner Warren and License Commissioner Quigley, he said.

"If it is the last thing I do I am going to put out of business unscrupulous employment agencies," said the youthful legislator. "Those that take the last dollar from gullible unfortunates who are seeking a job and get nothing in return are in my opinion the lowest type of rascals," said Streit.

"I have conferred with Mr. Banton, Police Commissioner Warren, and License Commissioner Quigley. They have given me their word that they will co-operate with me in driving from this city employment agencies that take money for jobs and give nothing in return. During the past week one man was held for Special Sessions and a woman was driven by Magistrate Brodsky to return four dollars to two young sisters who had not received employment. License Commissioner Quigley has already closed one place following scores of complaints.

In West Side Court, Assemblyman Streit asked those swindled to rise. More than 75 persons, young and old, men and women, arose. Magistrate Brodsky was amazed. Before him at the time was James Walsh. He was arraigned on the charge of petty larceny, charged with accepting \$100 from Louis Marcus, chauffeur, of 55 East 134th Street, Bronx, to get him a job. Marcus stated he went to several addresses but no job was forthcoming. He sought the return of his money and claimed it was refused him.

Walsh stated he was employed by the Albert Sarfaty Employment Agency, 883 6th avenue, as a clerk. He denied that he retained the money. He said he gave the money to Sarfaty. The police would like to question Sarfaty.

Phoney Phone Talks
The Assemblyman stated that many of the phoney employment agencies are using decoy phone talks. "For instance," he said, "a voice at the other end of the wire says, 'Send the man right over.' Over goes the sucker only to be told to return in several days. Then the man who said he had a job

can't be found. He is out of town or sick says one of his staff." Mrs. Sadie Cohen of the Efficiency Employment Bureau, 837 6th avenue, was summoned by two sisters, Stella and Agnes Sloan, 20 and 18. The girls stated they gave Mrs. Cohen \$2 each for a job in Victoria, Tea Room.

When they got there they learned they said that they would have to furnish a uniform that cost \$10. They returned to Mrs. Cohen and demanded their money back. Mrs. Cohen refused to give up, the sisters said. Mrs. Cohen stated to the court that the girls accepted the job and then quit. She returned the \$4.

3 Wash. Kids Find Out Something About N. Y.

"New York is no place when a fellow is broke. I'm sure of that. If you let us go, your Honor, we will hit-hike back to Washington where we live," chorused three youths who came to this city to get jobs as ushers in theatres. The trio sadly told their story to Magistrate Brodsky in West Side Court when arraigned for vagrancy.

The youths gave their names as Ray Meyers, 18, of 515 F (N. E.); Tom English, 16, of 652 Morton Pl. (N. E.); and James Rawlings, 19, of 327 Potomac avenue Washington. Detectives Joe O'Connor and Bill Harris of West 100th street came across the lads huddled together in a doorway. The sleuths learned that they hadn't eaten in two days. O'Connor and Harris took them to the police station and sent for food.

O'Connor and Harris communicated with the Washington authorities and the youths' parents sent on funds to pay their expenses back home.

Pearl Baremore Again

Chicago, Oct. 16. Pearl Baremore, an actress living in New York, has filed claim here for \$3,000 against the estate of George A. Thorne, son of one of the founders of Montgomery Ward & Co., who died May 5.

Miss Baremore says Thorne borrowed the money from her in 1927, at a race track in Havana. "She was previously in print as the fiancée of Draper Daugherty, son of the former United States attorney general.

"Good Sport" from Philly In With Wrong Party

Oscar Stern, 50, short and stout, partially bald, hosiery dealer of 1935 North 12th street, Philadelphia, who came here to see the series between the Yanks and St. Louis, made a corking good witness in West Side Court against two young women and a youth. He charged them with assaulting and robbing him in room 1151 of the Chesterfield Hotel, 130 West 49th street. Stern had been stopping in a Times Square hotel.

The trio were held for the action of the Grand Jury. The girls' bail was set at \$1,500, with no bail for the youth. They gave their names as Dorothy Neumer, 18, telephone operator of 149 Grand street, Brooklyn, and Marie Smith, 18, typist, of 10322 105th street, Richmond Hill, Brooklyn.

Stern alleges four took part in the holdup. One youth is being sought for by Detectives Steve Love and James Fitzpatrick of the West 47th Street Station. Stern was beaten over the head by one of the youths and robbed of a diamond ring and \$75 in cash.

Stern came here from Atlantic City. He was leaving Loew's State theatre when he met Miss Neumer. She invited him to a party at 47th Street Station. Stern was beaten over the head by one of the youths and robbed of a diamond ring and \$75 in cash.

Hungry Girls
The girls were hungry, testified Stern. One wanted a steak and the other desired a shrimp salad. Stern volunteered to go to a nearby delicatessen. He spent about \$2.50. If told to go to a party at 47th Street, the Court, "but just a good sport."

"Then this guy" (indicating the male defendant), "wanted to carry the stuff to make himself a good sport. But I fooled him. I carried the stuff back. I found the party all wrong and I said I wanted to leave. They urged me to stay.

"I had several dances with the girls. They are very good dancers. And so am I. One girl crooned while the other danced with me," said the hosiery man from Philadelphia.

"The party is ready. Sit down Mr. Stern," said one. "I pulled my chair over to the impromptu table made from several chairs and zowie, I was struck on the head. The girls stood at the door when I was felled.

Missed "The Works"
"One of the men took my diamond ring. I pleaded with him to let me have it, stating my mother gave it to me. He offered to write me a check for \$100 in lieu of the ring. The men then took all the cash I had. Get the gat and give him the works said the man who struck me. I pleaded to spare my life. The girls were still at the door, apparently guarding," he said.

"The four then fled, crawled to the phone and notified the management.

The elevators were stopped and the girls were arrested. The men made their escape. Miss Neumer carried a book ("Bad Girl") under her arm during the court arraignment.

"I then decided to play detective," the good sport declared. "I walked along Broadway in the theatrical district for two nights. My brother asked me, 'I saw the male defendant and yanked him to the police station.'

That defendant denied he had ever seen Stern.

"Hereafter I am going to hear the series by radio," said the hosiery man.

Lady Cops After Mashers In B'way Film Palaces
Mashers annoying women in theatres on the Big Stem had better be on the qui vive. A squad of women are parking themselves in various film houses to rid the theatres of these pests.

Mrs. Hannah Dolan, policewoman, attached to the 18th Division, arrested Sidney Kohn, 36, butcher, of 74 Vassar street, in the Strand theatre. The woman blueprint testified that Kohn had annoyed her by placing his hand on her thigh. She then yanked him out of the theatre.

Kohn said he had been drinking and his hand may have accidentally brushed against her arm. Magistrate Brodsky heard the testimony and imposed a suspended sentence on the butcher.

Chatter in New York

Hottest colored show in town is the modest claim of the Club Black Birds at 135 West 52d street.

Big feed for Maurice Chevalier by Paramount. It's a dinner dance at the ballroom of the Ritz Carlton this Friday evening (19th), starting at 7:30. Charlie McCarthy's engraved invitations say so. If they start that Frenchman off with an affair like that in New York, what will he expect in Hollywood? And the kid better be good.

Lynn Farnol has withdrawn his resignation and remains as Samuel Goldwyn's eastern p. a.

Sapn Shayne is publicizing Arcady Boyler, the German actor, newly arrived in these parts.

Robert Sherwood of Life suggests movie gagsmen lifting from his publication be a little more clever about it. They are ruining good stuff, Sherwood thinks.

Fanny Ward, infant prodigy, tells friends she is always ten nights behind on sleep.

Because her pop didn't approve, Una Val turned down an offer to back-dance in a local night club. And pop runs a club himself!

Billy, the Oysterman's place on West 21st street, a resort for years, has yessed the padlocking guys.

New Keith's, at Boston, when opening later, this month, will go against two-day vaude with a picture, for the take off anyway.

Walter Kingsley, p. a. for Ziegfeld, took an ad almost a page in size in the Times last week on "The Three Musketeers." He had to reach all the rest of that day allying the advertising men on other papers.

Housewarming at Lynn Farnol's Tuesday night. Same house; new apartment.

John Anderson, critic of the Journal, and Mrs. Anderson have moved from the Village to a new apartment on the East River.

Howard Barnes, Herald Tribune drama department, is a new father.

George, formerly downstairs waiter at Sardi's, now in the Coney room, upstairs. Claims to have carried his clientele with him.

Taboo list at the new Ethel Barrymore theatre. The taboos are Ethel's and, for people she doesn't like.

Tom Mix is endorsing a brand of candy, according to posters in the subway.

Formal attire is now noticeable in chop suey joints during supper hour. Not so long ago that it became oke to wear the soup and fish in Chink spots after theatre.

Stanley, straight pictures, is the only theatre in Times Square with a solid scale. Two bits.

Several newspaper lads who quit their rags to join Panoramia are on that mag at \$100 and over. "From the way they josh about their sudden prosperity and judging by hints tossed here and there, the boys are under the impression the book is just a whim of its wealthy feminine publisher, Mrs. James A. Stillman, and won't last long. They think so, but they don't hope so.

Sonny MacLaren, the Manckiewicz grad, has left John Golden and returned to the reporting racket on the night staff of the Mirror.

Lois Lipstick Long is returning to the New Yorker the end of the month.

Twelve editorial staff men are on the skids up at the sold-out Morning Telegraph. They were given three weeks' notice.

Clifford Orr has sold his first book, "The Dartmouth Murders" (Doubleday-Doran) to College Humor as a serial.

William Scott, FBO's Australian representative, is returning home after six weeks in New York. He leaves San Francisco today (Oct. 17), after stopovers in Chicago and Hollywood.

Gene Fowler is out as Madison Square Garden publicity purveyor and Jersey Jones, former sports writer for the New York "Globe," has succeeded him. More recently Jones has been handling a stable of fighters. Fowler is managing editor of the "Morning Telegraph" under the new owners.

Lincoln Memorial Pageant at the Lincoln Fair Grounds was a misnomer in last year's column for the Long Island Pageant, for the Lincoln Memorial University Fund at the same fair grounds. The sponsor denies salaries were unpaid at the Long Island Pageant for the Lincoln Memorial University Fund,

which, however, was not reported. Gene Fowler, dropped in as managing editor of the Morning Telegraph Monday, Meyer Solomson, former m. e. going to the city editor's chair.

Chick Endor's Bride

Chick Endor, formerly of the Yacht Club Boys, will go into the former Helen Morgan Club with his new bride, formerly "Pete" Smiley, daughter of the late Dr. E. Smiley. The bride has been appearing in a London cabaret, the marriage having taken place on that side last month.

Club will be renamed the Paris and is due to open in about a month. Endor was divorced two years ago from Doris Downes.

Touring Walking-Stick

They're airing one of Harold Ross' pranks in sending Alexander Woolcott's much prized walking-stick on a globe trot. Ross, editor of "The New Yorker," and a notoriety of practical joker, has a mania for adopting stray walking sticks. He dispatched Woolcott's cane, given him as an honorary award as the best critic, via London-bound friend. Woolcott next heard of his stick by radio from the Adriatic when it was 2,000 miles at sea. It was months before Woolcott recovered possession.

The Allens Divorce

Dope has it that Katherine Murray's divorce suit against Edgar Allen, Peaches Browning's manager, involving Peaches, may not reach all. Postponed until November on conflicting excuses from both sides.

Mrs. Allen is still in Paris with a prominent modiste house catering to the American tourists.

Wrong Time "Honey"

Milton Beecher, M-G-M's sheik of the sobriety, ran into the hair-breadth escape of his life last week in chaperoning "Honey" Brown, the Harlem girl signed by King Vidor for his all-colored "Hallelujah."

Milton was rushing the dusky beauty downtown for photographs in the subway to save time. In the Times Square station, he was shouted "Hurry on, Honey," and several gentlemen ominously squarred off.

Milton and Honey had to run as there was no time to explain the term.

Tough on Girl Students

Recent severity with female loafers in hotel lobbies has driven all the night working girls over to the public library. The foyer and marble stairways are good show spots. The phone booths give good service for a nickel.

Mashers who have gotten the drift of the migration are giving the girls who actually go there to read a tougher time than the New York roof.

Too Much Booze, But Smash on Nose, Too

Although the death of Elizabeth Chattron Poole, 33, Brockton, Mass. society girl and ex-"Brooksies" dancer, was officially pronounced as due to heart disease induced by too much drinking, the police are still said to be investigating the episode at Tommy Guinan's Chez Florence night club on West 48th street.

Miss Poole, protegee of W. C. Fields when both were in the 1918 Follies, was struck over the face last Saturday night in the joy cave, resulting in a fractured nose and believed to have been the cause of her death.

Inspector Carey of the Homicide Bureau stated it was not an official police matter, as the authorities had reclaimed the former show-girl's body from the undertaker when it was about three-quarters embalmed.

The tabs, particularly the "Graphic," has been making an issue of it, because of the nite life angle.

Miss Poole was a guest of Lillian Lorraine. After leaving the Florence club she returned to Lillian's Hotel Dorset apartment, still bleeding from nose and mouth. Dr. Harry Gilbert who attended Miss Lorraine in her last hours, after the crisis rushed Miss Poole to the Park East sanitarium where a rising fever ended fatally Monday afternoon.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the old-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"Our Dancing Daughters" (M-G-M's first sound feature). Colony—"Lonesome" (Universal's first talker) and Ben Bernie. Paramount—"Moran of the Marines" (Richard Dix and Ruth Eider). Rialto—"D. W. Griffith's first Par sound, 'The Battle of the Sexes'." Rivoli—"Von Stroheim's 'The Wedding March'" (sound) (run). Roxy—"The All Circles" and all-around bill. Strand—"Women They Talk About" (Vita, with Irene Rich).

SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone). "White Shadows" "Four Devils" "Submarine" "Lilac Time" "The Terror" (last week)

NIGHT LIFE

Cafes booming again with a flock of openings and about-to-be openings. Club Barney in the Village got started with a nice entertainment. Ditto the Lido with Rosita and Ramon and Harry Rosenthal's orchestra in a hunting room setting. Club Mirador is now patterned after popular lites and is not the class room it was formerly. The Monterey is play-toy with a black-and-tan opera and the Silver Slipper, Frivolity circus and all-around bill. Summer shows augmented for the fall. Club Richman, with Harry Richman back again at the helm and including Frances Williams and Aaronson's Commanders, got off to a great start.

Hotels are going in for attractions. Yacht Club Boys open tonight (Wednesday) at the Ambassador; Park Central has a new variety bill; Pennsylvania is plugging its new band, Phil Spitalny; the smart St. Regis holds up with Fowler and Tamara and Vincent Lopez's music. Lopez at his Woodmont Inn continues big as ever with the rest of the roadhouses easing off with the advent of crisp weather.

RECOMMENDED SHEET MUSIC

"When You're Smiling" "Dream House"
"Would You Care?" "Waiting and Dreaming"
"Are We Disconnected? No!" "Do You? Don't You?"

Chatter in Loop

Specimen of advertising being used by roller skating marathon at 131st. Amory, illustrating its effect on the mind of a previously normal person.

There are now but eight left in this great spectacle, a man and 4 women, dragging themselves around like wounded animals seeking help from somewhere, anywhere—grasping at themselves, even leaning on the air itself to keep from collapsing. Come and see these human firms gradually turning to skeletonized automations. It will grip you, make you laugh, too!

A man with brown oxford and plenty of time on his hands once estimated that if J. J. (Cousin) Rubens gave each of his relatives a pass to Great States theatre the circuit would now be operated by the Chicago Title & Trust Co. That same statistician later went nuts trying to lay prizes out to end.

Cousin Rubens is vice-president and general manager of Great States. When he gets tired of being vice-president he sits at his desk marked "Gen. Mgr." When he tires of both he goes out to get sunburned. He has a mania for

Film Talking Politics

The first political banner to make its appearance on Times Square was unfurled Friday night. It advocates the election of Al Smith and adjoins the Movietone booth and screen erected in the square to further the Democratic campaign.

Nightly Movietone political rallies outdoors began in the square Saturday.

throwing golf balls at bass drums and never whistles in his dressing room.

As a boy, Rubens was not much. Just another Rubens. It wasn't until he had entered show business and promoted, successively, to asst. mgr., doorman, usher, chief usher and manager that other Rubenses noticed this son.

At a carnival recently J. J. discovered the hoops really can't be thrown over the big prizes. His present pastime is acquiring new small town sites for Great States and driving carnivals out of Illinois.

Edward J. Kelly, president of the South Park Board, addressing policemen: "Arrests should be made with a smile. If you arrest a motorist do it politely. You are servants of the public, and they are entitled to courteous treatment from you. Any policeman found to be discourteous will be discharged."

Amy Leslie, drama critic for the Chicago Daily News since 1899, celebrates her 32nd birthday Thursday. Frank Berling, manager of the Hotel Sherman, is throwing a birthday party for her.

Ashton Stevens claims the fear expressed by Arthur Hopkins that "Burlington" is being mistaken for a real burlesque show here is just a press gag. He credits Guy Hardy, p.a., for getting plenty of free space in local rags through the phoney fear.

Elks' Bookkeeper Let Off

Mauritz Hultman, 42, of 239 West 109th street, former bookkeeper of the Elks Lodge No. 1, on West 43rd street, was given a suspended sentence by Judge Max Levine in General Sessions and placed on probation for one year. He had pleaded guilty to petty larceny to cover an indictment charging him with the theft of \$1,852 last January while in the employ of the club.

He told the police at the time of his arrest he had spent the money betting on the races.

Albert P. Wallace manager of No. 1, was the complainant.

ROCKAWAY SENTENCES

The aftermath of show given in the auditorium of Paschke's Hotel, Far Rockaway, June 9, which Jamaica cops busted up on the charge of alleged immorality, resulted in 12 persons being sentenced recently in the Jamaica Court of Special Sessions.

Heavy penalties were imposed excepting where sentence was suspended. John Paschke, hotel proprietor, got an intermediate pen sentence. John Hower, actor, was fined \$50. Oscar Ave, colored actor, was among those sentenced.

Sol Bloom's 4th Term

Congressman Sol Bloom is running for his fourth term as Congressman from the 19th district in New York. It covers the territory between 86th to 126th streets.

The Congressman is running on the Democratic ticket. Mr. Bloom, though in a Republican district, has proven himself a big vote getter, usually away ahead of his ticket. The Congressman's active work for his constituents has, greatly, endeared him to the people of the district.

Bloom is said to have some sort of an opponent in the race this time, a Socialist or somebody.

Forster Goes East

Chicago, Oct. 16. Foster Music Publishing Co. has given up its professional office here and moved it to New York.

ON THE SQUARE

Ye-Ing Up the Square

Times Square is getting all Ye-Ing up in spots. The latest to tack the old English word is the new Piccadilly Hotel, whose marquee lights read: "Ye Piccadilly Hotel."

Use of "Ye" for "the" is an old New England custom, with the word associated with ancient or historic hostilities and eating places.

During the real estate boom in Florida when the word got popular down there, complaint was made to the State Chamber of Commerce by one of the State's chief publicity men.

Mae, the Red-Headed Waitress

Among the tear-dimmed eyes at the services at St. Malachy's for Jack Conway were the deep blue ones of Mae Stewart, the red-headed waitress of the St. Regis restaurant, unnoticed by most, unused by all, but there nevertheless and as sincerely mournful as any. She had also called at the Conway home the night before.

First at Wolpin's and later at the St. Regis, Mae served Con his three scoops daily and became the object of many of Jack's brilliant utterings. She was Jack's favorite waitress and Jack her most eminent customer for 12 years. She states Jack drank more coffee in a day than any man she ever knew.

Mae, the red-headed waitress, as she is known to everyone in the Square, is a grandmother, but doesn't look it. Only the mob know it.

Sax Player on Make

New type of beggar made his appearance in the square last week. This one is a middle-aged man, evidently of foreign extraction, and plays the saxophone in his coin gathering tour around the district. Aged and infirm violin players are common around the square but a saxophonist with an unmuted instrument is something new on the sidewalks of New York.

Lobby Service Stations

Several hotel cigar stands have established complete service stations for all makes of cigaret lighters. Free fluid is offered patrons similar to gas stations which dispense free air.

Charges for flints, wicks, springs and washers make up for the gratis liquid.

Heavy Lights

Heavy billing of Al Jolson in "The Singing Fool," at the Winter Garden, was directly responsible for the sagging of part of the marquee at that theatre last week.

It necessitated the erection of supports along the curbstone to hold the heavy lights in place.

Sculpturing in Ice

Animals carved out of ice are being used by a Seventh avenue restaurant to attract attention.

A red hot poker is used by the kitchen sculptor to fashion his studies of animal life for window exhibition. His contributions to art melt in about 12 hours.

Military Come-On

The Military Show at Madison Square Garden got itself plenty of good advance publicity around the Square last week. Method of operating giant searchlights, spotted in prominent places, drew large crowds nightly.

Lester Sheehan's Dilemma

Lester Sheehan, one of the indicted members of "Pleasure Man," is reported to be in a double-barreled predicament because of his participation in the homo opera.

Sheehan had been out on parole after serving three months of a penitentiary sentence on a charge of having narcotics in his possession. According to the Assistant District Attorney Unger, if Sheehan beats the rap on the show charge, he may be returned to the penitentiary for violation of parole with parole board fixing time of stay.

Buses to Zep

The Times Square rubber-neck buses are offsetting the embargo on sight-seeing in Chinatown by trips to the Graf Zeppelin at Lakehurst, N. J. The Chinatown ban resulted over the week-end from some shooting and an imminent tong war in the Chinese sector of the metropolis.

Explaining Those Traffic Jams

West 47th street has been tipped up six times in the last two months. There has been too much work on it because of the subway excavation, a fourth time to lay steam pipes for the new automaton on the corner of Eighth avenue, a fifth time for a gas company, and the final is for the placing of high-powered wires into the new Ethel Barrymore theatre.

Coppel's Exclusive Restaurant

Arthur Coppel, former headwaiter at the Palais Royal, Club Richman, Le Perroquet de Paris and the Whiteman's, has his own Exclusive Restaurant at 25 East 39th street.

Third floor of the Strand building is announced by the elevator man as "Sobel Beach."

The long and short ballyhoo two-act in front of Loew's State deny they are Rome and Gaut.

Profitable N. Y. Rep Racket

A newspaper racket is being carried on about town by a number of fellows who have gotten themselves appointed New York representatives of different small trade papers throughout the middle west. These representatives go to the advertising departments and publicity departments of manufacturing concerns, collecting stories to be sent out, at a salary of \$15 a week.

When a good story is spotted at any publicity department, the representatives pounce upon it as their own, retype the tale, put their own name on it and send it to the divers papers at an extra charge of 20 a word. One of the men engaged in this racket formerly worked in an advertising office for \$50 a week. He now cleans up something over a \$1,000 a month and has a suite of offices in New York.

Dicing to Florida

One of the hotels around the Square has a dice game operating in one of its upper story suites backed by a group that encountered tough sledding at Saratoga. One regulation dice table is in operation nightly with the play limited to 20 high rollers.

Admission to the room is closely restricted, the boys operating hoping to continue the game until the bankroll has been sufficiently strengthened for the annual Florida invasion.

Off and On

Charles Belden, once an acrobat, went deaf some years ago and it took him out of the profession. Learning of cures by means of rapid descent in an airplane, he slaved and saved up \$800, traveling to Dayton to try his luck. He went aloft and after a swift drop to the field, was delighted in finding that he could hear.

The cure was the bunk in his case, however. He was walking along a street in Brooklyn when a motor car backfired close to him and deafness returned. He is saving up enough coin to try the airplane cure again.

NEW YORK THEATRES

GILBERT MILLER ATTRACTIONS
EMPIRE THEATRE 40th St. at B'way
Evenings 8:30
Wednesday and Saturday Mates, 2:30

"OLYMPIA"
A New Comedy by FERRIS MOLAR
Fay Laura Hope
COMPTON HUNTER CREWS

HENRY MILLER'S SAT. MATE 2:30
124 West 43rd Street
Evenings 8:30
HEAVY TRAFFIC

MARY BOLAND
REGINALD MASON - J. FRANK CONROY

In association with E. Ray Goetz
MUSIC BOX THEATRE 45th St. W. of
Dr'way - Even. 8:30
Thursday and Saturday Matinees, 2:30

IRENE BORDONI
in "PARIS"
A MUSICOMEDY
with Irving Aaronson's
"THE COMMANDERS"

EARL CARROLL Th. 50 St. & 7th Av.
W. C. FIELDS Mts. Thru-Sat. 2:30
Earl Carroll Vanities
America's
Gratified Revue

with RAY DOOLEY-JOE FRISCO
DOROTHY KNAPP and 56 BEAUTIES
VINCENT LOPEZ (Himself) & His BAND

CHARLES DILLINGHAM Presents
The High Road

A New Comedy by Frederick Londale
FULTON 46th St. Mts. Wed.-Sat. 2:20
W. of B'way Nights 8:30

MARTIN BECK Th. 15 St. & 8th Ave.
Nights 8:30 Mts. Wed.-Sat. 2:30
"THIS LADIES AND GENTLEMEN
IS A PLAY!"—St. John Ervine, World.

Nite Hostess

By Philip Dunning
Staged by Winchell Smith.

"A CLEAN HIT"—Winchell, Graphic

EVA THE 5
with CLAIBORNE FOSTER

"GOOD FUN"—N. Y. Times.
LITTLE THEATRE 44 St. Eves. 8:30
Matinees, Wed. & Sat. 2:30

THE NEWSWATER COMEDY
Gentlemen of the Press

48th St. Thru. Bank of B'way. Eves. 8:30
Sat. 2:30
SEATS 8 WEEKS IN ADVANCE

The Theatre Guild Presents

FAUST

GUILD Th. W. 62d. Ev. 8:30 sharp
Mts. Thru. & Sat. 2:30 sharp

STRANGE INTERLUDE

John Golden Thru. 68th. E. of B'way.
Eves. ONLY at 8:30

JOE COOK
'RAIN OR SHINE'

GEO. COHAN Th. W. & 47 St. Eves. 8:30
Mts. Thru. & Sat. 2:30

NEW AMSTERDAM West
42 St.
Bringer, Dillingham & Ziegfeld
Mts. Thru. & Sat. 2:30

MARILYN MILLER
in "ROSALIE" with
JACK DONAHUE

Frank Morgan—Bobbe Arns
(Last 2 Weeks)
LYRIC 42 St. W. of B'way
Mts. Thru. & Sat. 2:30

DENNIS KING
in the new play
"3 MUSKETEERS"

Vivienne Segal, Lester Allen, Vivienne
Osborn, Joe Moray, Reginald
D'Arcy, Music by Rudolph Friml.
218 West 42nd St. 21 Box Off.

ZIEGFELD
Thru. 54th St.
5th Ave. Mts. Thru. & Sat. 2:30

"SHOW BOAT"
Norma Terras, Howard Marsh,
Eva Puck, Sammy White,
Helen Morgan, Edna May Oliver
and CHARLES WINSTON

MASTERPIECES
20 SEATS AT BOX OFFICES
FOR ALL THREE SHOWS

ROXY An All-Sound Picture
William Fox Presents
THE AIR CIRCUS

7th Ave. & 60th St.
First Time at Pop. Price
Dr. Box

Capitol B'WAY and
51st STREET
Midnight Pictures Nightly at 11:30

OUR DANCING DAUGHTERS
All Star Program. Headline Attractions
VAN & SCHENCK—OUR GANG COMEDY
Chester Hale Girls—CAPITOL GRAND
ORCHESTRA, David Mendoza Conducting

MARK STRAND BROADWAY at 47th St.
Midnight Show Nightly, 11:30
Dolls Open 10:30 A. M. 35c to 50c
Daily at 10:30 A. M. 35c to 50c

Warner Bros. Vitaphone Production
"WOMEN THEY
HEAR TALK ABOUT"

Audrey Ferris, Claude Gillingwater
Warner Bros. Vitaphone Presentations
Fox Movie-
phone News

Special Midnite Performance Every
Saturday, 11:15 at Winter Garden

AL JOLSON 2 SHOWS
DAILY
The Singing Fool
Winter Garden 50th St.
2:45-8:45

THE Sunday Last Day
TERROR 3 SHOWS
SAT. 2:45-8:45
WARNER BROS. THEATRE 51 St. St.
2:45-8:45

FEPROCTOR'S
NEW YORK THEATRES

NEW EAST 86th St.
Today to Saturday
TOLE CARMEN
SARGENT & LEWIS
TRIP & KATHA
FRESHMAN & CO. EDS
WARNER BAXTER
in "DANGER STREET"

MEYERS & HANFORD
REED & LUCY Others
HENRY R. TOOMEY & CO.
Photo "DANGER STREET"
with WARNER BAXTER

A \$3,000,000 THEATRE
Rapidly reaching completion. De-
scribed as one of the new ones
FOUR MODERN LOOGE
ROOMS NOW RENTING

Leona Stephens Co.
Four Waiters
Cullin & Wells; Others
Photo "DANGER STREET"
with WARNER BAXTER

SUPREME VAUDEVILLE—PICTURES
ALL THEATRES, NOON TO 11—LOW PRICES

Football

Taint getting any easier and it's liable to get much harder. The only solace is that the opening Saturdays have helped harden the arteries for what may be in the offing. It's getting so football followers don't want to hear the scores. They've long ago stopped taking anything for granted. If nothing else cured 'em, Virginia holding Princeton to a no-score tie, Duquesne taking Washington and Jefferson, and West Virginia bowling over Pitt ought to be the convincers. The Pitt thing wasn't so bad, because that game has a feudal background, and one team or the other is always apt to rise and play over its head, but the others go for the book. Roper was the only one who thought the Virginia-Tiger gambol was going to be close, and it's doubtful if he really meant it.

W. and J. has something else to worry about this week-end, with Carnegie Tech either to receive or kick. The Presidents have got Gilchrist behind the line and a last year's 10-5 victory to repeat, but indications are that it's going to be closer this fall. Carnegie has romped to high scores through three fairly easy games, during which as many touchdowns have been scored on this Pittsburgh school. W. and J. will be fighting to avenge last week's defeat, but Carnegie should be primed to shove through a not customary victory in the annual affair.

Harvard-Army.

For the east the main interest is at Cambridge, where a highly promising Harvard eleven will go up

something else again. The Nit-Natty Lions turned the tables last year for a 20-0 upset, and as this is the only one of those additional things it can happen again. Still, Penn has a strong team which hasn't been really tested as yet. Bucknell's defeat of State may help keep up the latter squad so that Penn is going to have to keep going for a full 60 minutes. The Lions are invariably tough for Penn with the Phillie institution favored for an edge, be that little or much.

Out West

Out west, where they think a football team is effeminate if it hasn't spoiled somebody's Conference aspirations, Illinois goes up against its first Big Ten hurdle. Indiana, fresh from a long awaited Michigan triumph, will undertake to find out if Grange's former alma mater is all it's cracked up to be in gridiron togs, and that's plenty. Big and powerful as Pat Page's crew may be, Zuppke's cohorts figure too shifty for the ponderous boys to put their fingers thereon, while exclaiming, "Say uncle." However, Indiana will undoubtedly show to a waiting gridiron world just what Illinois has got.

Minnesota, having downed Purdue, shouldn't have much trouble with a willing but weak Chicago team, and Ohio State shapes as due to spread some more snow around the Michigan campus. Yost is understood to have some material on his freshman squad he could use right now, especially a youngster and back by the name of Heston,

What a Job

One guy has solved the problem of whether to give up business when it interferes with golf. He's a National pro assigned to trout kid put suit. He makes the rounds of the public golf courses in the Bronx looking for caddies who ought to be at school.

In the regular course of his business he takes a bag of clubs along and plays a round so he won't miss kids lurking about the remote areas of the links.

FORE

3rd Public Course

Westchester county will put nine holes of its third public golf course in play late this month. This is just north of Grassy Sprain on Sprain road. It is figured to have a double 18-hole layout in play there next season. The county already has two 18's in play, one in Alhambra park, near Peekskill, and the other near Rye, known as the Maple-moor course, one of the toughest in the metropolitan area.

Sound View's Victory

Sound View recently beat Lakeville in a team match, a victory that pleased the membership. Lakeville was formed of old members of Sound View and cut deeply into the roster.

Both clubs are near Great Neck, and a number of show people belong to both.

Roxy Turns Bug

S. L. Rothafel has gone golf, and plenty. Roxy, swinging clubs for just six weeks, forwards a claim of 102 at Winged Foot last week.

He gives the credit to Willie McFarlane's lessons.

A Ticket—But Worth It

Mrs. M. S. Bentham, wife of the artists' representative, won the ladies' championship Monday at Lakeville, on Long Island, turning in a card of 88.

Hurrying home to tell the Commodore the good news, Mrs. Bentham overlooked the fact that she was stepping through Central Park in her motor car faster than 40 miles an hour. She was reminded by a summons from a cop.

Board Rules It's a Biz Expense to Stop Golfers

Washington, Oct. 16. Board of tax appeals has ruled it is a business expense when necessary to pay out money to stop city authorities from closing up your business.

This happened to the Louisiana Jockey Club, Inc., when that racing association paid the City of New Orleans \$27,819.90 to stop the passage of legislation that would have closed the track.

The \$27,000 represented money due under a moral obligation to the city with the legislators adopting the threatened closing order to force that moral obligation through.

N. B. C. AND YALE

New Haven, Oct. 16. A new wrinkle was introduced in the Yale Bowl last Saturday during the Georgia game when the National Broadcasting Company publicity man passed out slips to the newspaper men present telling how the broadcasting was getting on and what stations were tuned in.

The feeling towards the Yale corporation and N. B. C. is not so good among the New Haven townspeople. Last week the corporation announced that due to the lack of space in the press box WDRR, local station, would be unable to broadcast the games and advised the townspeople to tune in on one of the NBC stations since this system had been given the exclusive broadcasting privilege. Local newspaper men have pointed out that in previous years even at the big games, there was always room for a WDRR announcer.

General impression is that NBC refused to come into the Bowl unless it was given the exclusive privilege, and the corporation is afraid to make this fact public.

And this won't improve the Providence team's chances. Garvey made 'em forget Caldwel against Princeton last year and he's still at it.

KAPLAN SHELLACKED

BY DE VOS, BELGIAN

K. O. Phil's Tough Evening—Belgian vs. Walker Soon

By JACK PULASKI

That super heavy weight, Larry Boyd, sat with that sweet, departed soul, Jack Conway, at a boxing show last summer. Larry favored one pug, so much so that he couldn't see the guy getting snuck down. He piped: "Gee, he's doing great isn't he? Con replied, "Sure, he's catching a good game."

That's about the way it was with K. O. Phil Kaplan, a good middleweight who met a better one at the Garden Thursday night. Phil sure caught plenty from Rene De Vos, Belgian.

Rene has been around for quite some time, doing fairly well but it was only lately that he attracted attention as a titl contender. That was when he gave several good men, including George Gurney, a lacing. Having accomplished the same feat with Kaplan, De Vos is now in line for a match with the champion, Mickey Walker.

Both men were in good shape. The fans favored Phil's chances but not after the bell rang in the second round. Rene caught him with a choppy right and then a left hook landed on Kaplan's chin—and he sat down. It is his blow, not his blow sending, not receiving. Though it was early in the round, Kaplan arose without a count.

There were no additional knock-downs but De Vos seemed to have the hard hitting Kaplan's number. Phil tried all the way to even things but he was against a boxer who can counter quickly and did. Phil earned several rounds by boring in and punching to the body. But he took many a sock on the button, losing several teeth it seemed and coming out with a battered right ear and puffed peepers.

Round House Rights

The semi-final bout was interesting, having Maxie Rosebloom versus Tiger Payne, Australian negro. The hard boy was wild, but he came around Maxie's neck. The mob wanted to see what would happen if one of those round-house rights went home, but they never did.

Rosebloom was out in front most of the way. He cuffed the Tiger plenty and when concentrating on the stomach of the foreigner all doubled up. It looked as though Maxie's rights were slaps rather than punches, otherwise it is hard to figure how Payne took 'em without falling down.

The exhibition put up by Eddie Guida against the tough Carl Duane in the first 10-round war was of high order. The boys are lightweights. Eddie had the fans with him and deservied it. A fast clean hitter, he slammed around the oncoming Duane in every round, winning all with the possible exception of the ninth, when he might have been even.

Guida was so fast that Carl could do nothing with him. Left hooks that would have ordinarily toppled an opponent rained on Duane's map. Often Guida would step in and let go with the right. Most of his blows landed cleanly. His speed in his countering and in taking advantage of openings made it a nifty performance.

No fights at the Garden for a week or two. A military tournament current and a rodeo next week.

BILLS NEXT WEEK

(Continued from page 41)

Dancers a la Carte, 1116 & Clarke MEMPHIS, TENN. Margaret Murel Patterson (22-24) Raymond & Geneva, Municipal Contracts

Butterfield

BATTLE CR, MICH.

1st half (22-24) 2nd half (22-24) 3rd half (22-24) 4th half (22-24) 5th half (22-24) 6th half (22-24) 7th half (22-24) 8th half (22-24) 9th half (22-24) 10th half (22-24)

BAY CITY, MICH.

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PLANT, MICH.

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KESWICK, MICH.

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VARIETY

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Stanley Fabian

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Fox Poli

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Cabarets

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CHICAGO

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WASHINGTON, D. C.

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Probable Football Winners and Proper Odds

October 20

By Sid Silverman

GAMES	WINNERS	ODDS
Army-Harvard	Army	6/5
Nebraska-Syracuse	Nebraska	5/4
Notre Dame-Georgia Tech	Notre Dame	9/10
Carnegie-W. and J.	Carnegie	10/9
Illinois-Indiana	Illinois	7/5
Dartmouth-Columbia	Dartmouth	7/5
Minnesota-Chicago	Minnesota	9/5
Pennsylvania-Penn State	Pennsylvania	5/3
Ohio State-Michigan	Ohio State	5/2
Yale-Brown	Yale	7/5
Wisconsin-Purdue	Wisconsin	5/4

(Predictions based on fair weather)

against a strong West Point outfit. The Army has already had its pulse uncomfortably quickened by S. M. U., and should have benefited from that close call. Yet another tough afternoon is quite likely to be ahead because Horween has opened up the Crimson offense and the Cadets are reported none too strong against an aerial attack. Besides which the soldiers must keep an eye on French and Gilligan, two backs one of whom already has amassed a rep for elusiveness and another who is establishing himself as no mean menace when shaken loose. Hot first-string lines look good, with the Army possibly a bit more advanced.

And that's an important angle Harvard would undoubtedly like to win this game, but it's questionable if the coaching staff will go very far out of its way to attain this end. It's possibly a comeback year at Cambridge and, that being the case, there's no doubt the boys would rather rejoice at the expense of Yale, and previous to that Dartmouth with Princeton off the schedule. If Harvard follows that policy it appears as though the Pointers are too much advanced to be stopped by a coming team at this stage of the campaign. Army ought to be on its way to a peak, a danger Jones must guard against with a number of hard games still ahead. The Cadets are shaking a schedule, but that spells slump at least once, but this doesn't seem to be the time. Should Harvard win, it means some restless nights up at Hanover and uneasiness at New Haven.

Columbia Expects to Win

Incidentally Columbia is going north with no thought of a low score game. The Morningside Heights crowd thinks it can win and means it. But unproved differently Mursters and Black, behind even a fair line, total too potent a connection for the upturners to handle on the former's home lot. Pennsylvania and Penn State are

who will try to live up to his dad's record. But that's next year and Michigan is due at Columbus this week.

Nebraska Over Syracuse

A little further west Nebraska will once more take on Syracuse. The updaters have been enjoying high total romps against minor opponents, while the Cornhuskers have been stronger fare. The westerners have always been difficult for the Orange to solve and the chances are it will be the same old puzzle. The Salt City crowd again make the leap to keep the date, and this won't help, especially if the home state turns on some of its special brand of weather. A little earlier for that, though—Syracuse rooters like their team and are far from short on confidence.

Down south Georgia Tech will attempt to stop Rockne. Tech has been getting heavy publicity lately and as this is almost its big game Alexander is due to give all to live up to the press reports. On the other hand, Notre Dame stood off a fighting naval brigade last week and will have had a few more days in which to be told how to develop a scoring punch. If Tech is as strong as reported, the South Bend youths will take it on the chin for from one to three touchdowns. But there are a lot of things easier to do than beat the Irish the third Saturday in October.

Wisconsin has had three weeks since its happy opening against Notre Dame and that's enough to let Purdue know it's in for a busy night. If the Badger line can stop Wagner it stands a good chance of being the answer. The Badgers ought to win unless the takeoff was just a flash.

Yale seems to possess too much basic power for Brown to overcome. Must of the crimples will have had time to get back by Sat-

Uncommon Chatter

By Ruth Morris

Lord & Taylor's knock-out collection of pearls. This particular jewel counter has always been a fascination. It has good looking strands of mother-of-pearl, base, lustrous and with the slight irregularities that look convincing. These are priced as high as \$500, with precious stoned clasps—the three-strand variety seeming the most popular. Less expensive ones, of course.

The high-note of the collection is the necklace known as "The Drap." All your attention, please, because it takes a bit of explaining. It has one single strand in front that nestles at the base of the throat and is clasped with a crystal catch at center. At the shoulders it grows into 10 tiny strands that cascade down the back in pearls of graduating sizes. What could be more stunning for the wide-open spaces of your décolleté black velvet?

Chanel has an attractive necklace on display here. It is described in a rope of closely woven seed pearls with incidental, oddly shaped beads of imitation jade. Would be effective for stage wear.

Over at the modernistic counter there are small sets of chokers and earrings. The most attractive ones are done in lapis, agate and carnelian. Besides the more severe all-metal bracelets and chokers that look so well with sports clothes.

Altman's Exhibition

If, on the one hand, modernistic wares, don't do anything until you've given the Altman exhibit a going over. It's the newer furnishings and accessories.

Practically the entire eighth floor has been given over to the showing. Rooms that will take your breath away with simple, rich beauty. And don't believe that this modernistic furniture isn't comfortable.

Not discussing the furniture a description of a music room should come in—merely because some day stage designers are going to realize what gorgeous theatrical effects will be obtained from the use of the simplified line and geometric contrast that mark the modern movement.

This music room is paneled at one end in grained wood. The other walls are done in what appeared to be a blue and silver cloth—subdued yet light-catching—with almost half of one wall given over to an enormous window of frosted glass. To the right of this window two curved steps (meant to be velvet) lead to a circular platform—the shape of which that end of the room conforms—on which stands a baby grand piano in gray-green wood with blue and silver design. Over the piano, the electric fixture (a single ball of mottled blue glass) suspended from the ceiling by narrow rods of silver looking like giant lute strings. A gorgeous screen is featured to the left of the window, picturing a man and woman in silver evening clothes dancing against a silver dotted blue background.

"Robert rold macgure" (modernism evidently glorifying the lower case letters) is the American designer responsible for this beauty. Other exhibitors are "benda," "bach" and, from among the French two or should one say "french"—are "dominique," "leleu" and "ruhlman."

Hats

Clever modernistic purses and dinner hats and evening wraps are on display at the Little Shops established at one side of the Exhibition. A gold purse is woven in a dynamic design of silver and gold and bronze threads—with slippers to match—slippers with the four-cornered modernistic heel. Then there's a new version of the cocktail jacket—a black net shawl with fitted shoulders and embroidery of gold and silver threads—slightly maternally but awfully good. And there's a purse of blue suede that almost wrecks the Tenth Commandment. It's a generous envelope size, made in suede of velvet-softness, a diagonal half-section of which is covered with a shiny silver plate.

Also, merely as an index of what you'll see when you go, don't pass up the "skyscraper bracelets," the black and red enamel and silver dresser sets, and the elegant cases with inlaid egg-shell—than which there is nothing more delicate.

The Altman Twentieth Century

a possible wrecker of the disposition.

Boudoir Caps

Sailing on a cloud of ultra modernism after a thorough inspection of the above, your slightly fatigued correspondent stood and blinked several times in befuddlement at some archaic articles seen in a case on the ground floor.

Were those or were those not boudoir caps?

Inquiry immediately developed that they were just that—not their sisters nor their brothers nor their aunts—but honest-to-Queen Mary boudoir caps.

Furthermore, the slightly annoyed saleslady vouchsafed that she had sold no less than 30 that morning. Modernism upstairs—boudoir caps downstairs—whatta world!

Irene's Secret

Irene Franklin, smart in a black transparent velvet frock and neat felt turban swathed with black paillettes, was complaining the other night about profanity in current shows.

"Really," she worried, "there's not a word left for a girl to get a good mad up with in a private conversation."

She later added that there are, as a matter of fact, only two words left to be dramatized and that she and Jerry Jarnegan are about to write a two-act play, devoting an act to each.

Just like a woman to want the last word!

Little Style at Palace

Good entertainment but very little style marks another bill of the so-called New Era of Vaudeville at the Palace.

Hyde and Burrill came forth in a pleasing man and girl act, agreeable in impromptu style. It comes right down to the audience and chats—and the audience likes it. The pair stroll amiably on the stage, decide that nothing's prepared and seem to cook up the act as they go along.

Sophie Tucker, held over from last week, closed intermission—as well she might. "Sophie, old thing," resplendent in white satin and a white velvet and fox evening wrap, walked right into the favor she has held for years.

The drop used for the opening is stunning—white, blue satin, an uppe festoon of appliqued flowers and a lower of long silver fringe.

Later the phenomenon of the ages—The Foy Family—professed "Chips Off the Old Block." The act has no style, no finish, no charm and some bad taste—but it definitely got over. The sextette sings to a quartet and separately in various groupings. Charlie does his imitation, another boy plays the guitar with stolid determination, two others shoulder the comedy—which hinges mostly on the questionably comic values of two pairs of false teeth—and the sextet reunites for a flourish.

The Raiklons closed the show in a neat, well-executed series of feats of strength and balance—the feminine member demonstrating remarkable strength and awful costumes.

ILL AND INJURED

Billy B. Van Out of "Sunny Days" (New York) through illness.

Harry Reiners, Loew publicity, confirmed to bed at the Commodore A. C. with sinus trouble.

Miles Ingalls, of the Bill Jacobs agency, operated on for appendicitis Oct. 11 in Chicago.

Vincent Lopez confined for three days at an auto accident in New Jersey hospital, New York, recovering from an operation on his tonsils.

Elida Webb, colored, in "Show Boat," New York, recovering from a broken ankle.

Thelma Temple, recently injured in an auto accident in New Jersey, has resumed her vaude work with the Sonny Lines act.

Flo Troutman, soubrette with "Step Along" (Mutual) sustained two arm fractures last week when she slipped on a piece of gum and fell to the street floor while looking a number at the Hudson theatre Union City, N. Y. The accident happened Sunday afternoon. In much pain, Miss Troutman continued until Wednesday when an X-ray revealed the fractures.

Womenfolks

By Molly Gray

Art Comes to 8th Ave.

Art came to Eighth avenue with Jack De Sylva's "Vantities" at the American. Eighth avenue art too, girls posing in gold spangles with wide scarves of the same held back of them. They ran out the scenery, or in white against a green curtain. A parade in velvet, green, yellow, red and purple, had the girls holding the fullness of the skirts at arm's length and their Italian ones were of small ruffles, long and open from shoulder to hem on one side, a few strands filling the gap on the bodice. A curtain of black lace and one of gold fringe used for the finals were effective.

Rose O'Hara is a big, good looking girl with a voice corresponding to the first aid kit. She wore a heavily embroidered white shawl for a bow, over her white head and bead fringe gown, and even though it wasn't the same white as the gown it would have looked much better than the orange crepe and white wrap over it for two numbers. "It" was big, too, a nice shade of pink.

Plenty of Bag Pipes

Perhaps the Fifth Avenue show was planned to carry the idea from beginning to end like a well regulated argument. At any rate the Three Morin Sisters exited on a march with drum and bagpipes and the last act, the Versatile Five, did the same.

The lights are not kind to two of the Three Morin Sisters nor to their opening costumes of rose crepe and ostrich, slippers matching. Their curtain of white figured sparsely with small roses was daisy.

Dolly, with Bag pipes, vamps it all over in stage filling costumes, eye filling, too, except the one of ostrich plumes in black and once-while. Her green tulle over silver, with wide green velvet and silver scarf and glowing plumes on silver wings, topped with a removable skirt but the wine colored velvet she wore first was most becoming. It had wide sleeves lined with silver and the wide panel that fell from the tightly draped short skirt was silver lined with black.

The three girls with Dixon Hoer Co., sketch, wear simple frocks, one of black satin, another of brown with circular skirt and a diagonal band of lighter brown through the center of it and a third in pale blue crepe with applique of light silver in no particular design. Hat of navy velvet rolled off the face and wide at the sides was smarter than the frock.

Four Camerons in hokum and slapstick are half feminine, the cancer being a particularly pleasing and likeable youngster. Her first outfit was white skirt and orchid figured white sweater, orchid hat and triangle scarf and was really the best looking on her because of the sleeves. Her costume was white with a wide narrow band and deep hem of heavy lace was sleeveless and so was one of crepe in shades of violet with a touch of green at the waist and both would have greatly improved by an arm covering no matter how sheer.

Age of Curves

Larry Rich plays host to the Broadway theatre audience, giving them a big hand, his own serving tea and cakes and entertainment, and making them like it which isn't hard. If Cherle's voice was as good as her figure she'd be at the Metropolitan, judging her figure by the new curve and pockets.

Cherle's first appearance was in red lined white satin, opening in front to fall into a long skirt in back, elaborate flaring bead collar. Then there was a violet net frock of much material, but none in front of the skirt and a wide taffeta of tight bodice and skirt of narrow flounces and a highly ornamental array of crystal beads with a rose pattern, strings across the back and a towering headress, yet she looked nicest in a gingham patterned silk with navy collar and pockets.

The Dean Twins' most becoming costume was that with a solidly beaded bodice and skirt of green taffeta petals overlapping prettily. Opening frocks of crepe edged with ostrich appeared to be entitled to service stripes.

"The Man Who Laughs" is not the one who watches the picture but has enough other interests to take the place of that, particularly Mary Phillips, who is splendid as the blind girl and Baclanova as the unreal vamp.

Elinor Glyn is quite right in refusing henceforth to permit her name to be exploited in connection with movies having a society background. Each summer at Newport the fashionable folk visit the picture houses and laugh in derision at the Hollywood conception of the smart set.

Elinor, who, although born in Canada and married to an Englishman, Clayton Glyn, is referred to as "Madame," lived in Hollywood some time, but now divides her time between an apartment in New York and a house in Georgetown, D. C. She is the mother of Lady Rhys Williams, and the sister of Lady Duff-Gordon, who, as Lucille, once ran a dressmaking establishment in New York.

Frances, Wholesale

Mme. Frances, Inc., the fashionable modiste of West 56th street, is adding a wholesale department. Herbert P. Field, president of the concern, was formerly in the advertising business in Chicago, and married Helen Paul, a dressmaker, who now heads the wholesale department. The firm was founded by Frances Leviton, who married Nate B. Spingold, Chicago press representative for William Morris.

The Bennett Family

Richard Bennett has returned to Broadway as star of "Jarnegan," with his youngest daughter, Joan, in the cast. Born in Vanderburgh, Ind., he was brought up in Logansport and Kokomo. For a time he was a tailor. He acted in Chicago in 1891, and later that year in New York at Niblo's Garden. He was divorced by Adrienne Morrison, formerly known as Isabel, daughter of the late Lewis Morrison, actor.

Mrs. Bennett, mother of the three daughters, then married Eric Pinker, literary and theatrical agent. Richard married Almee Ralsch, actress, who had divorced Harry C. Hastings. Richard, formerly known as Isabel, daughter of the late Lewis Morrison, actor.

Mrs. Bennett, mother of the three daughters, then married Eric Pinker, literary and theatrical agent. Richard married Almee Ralsch, actress, who had divorced Harry C. Hastings. Richard, formerly known as Isabel, daughter of the late Lewis Morrison, actor.

Constantine Bennett, the eldest daughter, played leads in pictures. She divorced Chester Hirst Moorehead of Chicago and married Philip M. Plant of New York. Plant had been engaged to Judith Smith, and sued by Helen Jesmer, actress.

Constantine's father was Selden Manwarling. After a divorce, Philip's mother married Morton F. Plant, who adopted young Manwarling, and divided \$50,000,000 between them.

The widow then married Col. William Hayward of New York. Hayward's son by a former marriage, Leland Hayward, once produced pictures with Philip Plant. Leland was divorced by Lola Gibbs, who married Frederick C. Sayles, Jr. Leland's mother, Sarah Ireland, after divorcing Col. Hayward, was divorced by Sheppard G. Schermerhorn, and married Lindsey Tappin, who had been divorced.

Barbara Bennett, Richard's second daughter, acted with her father in "The Dancers." Pat Somerset was in the company, he having been divorced by Margaret Bannerman, English actress, and Edith Day, American actress, finally marrying Shelby Worrall, actress, who had divorced Harry Curtis. Pat and Barbara became friends. She took poison by mistake, and, while in a Los Angeles hospital, her home was robbed of cash and jewels. She danced first with Maurice, and later with Charles Sabin, who is expected to marry Maurice's widow.

Joan Bennett, Richard's youngest daughter, married and divorced the wealthy John Martin Fox, of California.

DeWolf Hopper's 50th

DeWolf Hopper, to whom a testimonial dinner will be tendered at the Savoy-Plaza Hotel Sunday evening, Oct. 21, in celebration of his 50th year on the stage, is not only famous as an actor, but is of distinguished American lineage. Son of the late John Hopper and Rosalie DeWolf, he is, through his mother, descended from the DeWolf family, socially prominent in Colonial times, the homestead situated at Bristol, R. I.

Allied with the Belmonts, Tiffanys and Perrys, Hopper is related

RITZY

to Bishop James DeWolf Perry, of Rhode Island.

Claire Luce's Return

Although Mr. and Mrs. Clifford Warren Smith only recently returned from Europe, she now goes back to London to play the feminine lead in "Burlesque." Mrs. Smith has hitherto been known as a dancer, Claire Luce, appearing in "The Follies." The adopted daughter of a family named Powers of Rochester, she wed Smith last summer after divorcing from Arthur Crane. He is a millionaire, and sole heir of his mother, now married to another millionaire, Newcomb Carlton, president of the Western Union Telegraph Co. Smith is a yachtsman and aviator.

Barton and Reports

Ralph Barton is in New York a few weeks, and then returns to his home in Paris. Known as an artist, author and husband, he was divorced by Marie Jennings, Anne Barton and Carlotta Monterey before marrying Germaine Tailleferre, French music composer. He has two daughters by the second of the four wives.

For several months past the report has persisted that Miss Monterey, the actress, will marry Eugene O'Neill, the playwright, if his present wife, formerly Mrs. Agnes Boulton Burton, will divorce him. He was previously divorced by Kathleen Jenkins, and has children by both wives.

Making Social Register

"The Making Social Register," dramatized by Arthur Somers Roche on one of his stories, is presented by Lyle D. Andrews at the Belasco, Washington, Oct. 15, and at the Apollo, Atlantic City, the week after.

Although not yet in the Social Register, Roche will probably make the grade, along with Robert W. Chambers and Arthur Train. During several winters he and his wife have entertained at their Palm Beach villa and last summer they rented a cottage at Newport. Recently they were at the Hotel Plaza.

MARRIAGES

Frank Keenan, 70, to Leah May, 39, in Denver Oct. 11. It is Keenan's third marriage. Bride is his leading woman in vaudeville.

Ruby Kendrick, actress, to N. G. Sweet, assistant director of Educational, Glendale, Cal., Oct. 6.

Phillip Fisher, musical director, to Audrey Zeman, attorney, in Los Angeles, Oct. 9.

Jessie Reed, former Ziegfeld, took on her fourth hubby last week. He's Leonard Reno, son of H. O. Reno, the publisher, and recently divorced.

Jack D. Trop of World Wide Pictures and Sylvia Warshaw, non-pro, will be wed Nov. 17 in New York.

Kitty Allan, last with "Sunshine Girls," south, to Henry Renken, non-professional, Sept. 22 at North Bergen, N. J.

John Cromwell to Kay Johnson, at the home of Mr. and Mrs. L. Essler in Stoney Creek, Conn., Oct. 13. Left this week for California.

Lucille Hill to Edward Gray of "Happy Days" at Mayan, Los Angeles, Oct. 7, in Los Angeles.

Marie Yurleva and Vechaslav, dancers in the Chicago Opera, married Oct. 9 in Chicago.

Velma Connor (Connor Sisters), to Rudolph Eckhart Coles, U of Chicago student, at Chicago, Oct. 12.

Floyd Horton, U western player, to Blanche Hudson, non-pro, Oct. 14 in Los Angeles.

Ralph Wark, radio entertainer and announcer at Cinderella Roof, ballroom, Los Angeles, to Viola Faye Norman, Oct. 14 in that city.

BIRTHS

Mr. and Mrs. Louis Lotito at their home in New York, Oct. 15, son. Second child. The father is in the box office of the Globe. Mother was professionally known as Adeline Valerio.

Houses Opening

Farragut, Brooklyn, N. Y., reopened with pictures Oct. 15.

Ritz, Bronx, N. Y., owned by Maurice Shane, opened Oct. 11 with pictures.

Keith's new house in Rochester, N. Y., opens in the middle of November or thereabouts.

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15 YEARS AGO

(From Variety and "Clipper")

A picture scenario (one reel) was regarded as worth about \$25. Even with that, it was charged, some of the big companies stole ideas submitted by outsiders. This was effect of testimony of John Dancy who sued a producer charging that ideas embodied in script he submitted and which was rejected were subsequently used.

Script departments were badly managed and many complaints of this kind were made by authors. It was proposed to create a script clearing house. Some scripts were sold for \$5 or \$10.

Caruso scored at story he had composed an opera with book by Elbert Hubbard.

A typical instance of the position occupied in New York vaudeville by Hammerstein's Victoria came up when Fatima, a foreign "cooch" dancer headlined at a salary of between \$300 and \$400, out-drew Nazimova, the Palace headliner at a salary of \$2,500. The freak acts Willie Hammerstein dug up were the talk of the show business.

The pulpit of the nation was attacking dirt on the stage. Target of this attack was "Damaged Goods" in which Richard Bennett was appearing on the road.

50 YEARS AGO

(From "Clipper")

With the close of the baseball season the old controversy was renewed as between those who wanted a soft ball to give the game interest in keen fielding, or a hard, lively ball to increase hitting and base running. (Controversy was similar to the present debate in golf, as between a high-power, long flying ball and a lighter and larger sphere of shorter range.)

The U. S. Government printing office performed the feat of printing a 1,400-page volume in three days. Manuscript of the new edition Revised Statutes of the U. S. was given to the printer Wednesday morning and, a bound copy was presented to each of the Senate Committee on Revising the Statutes on Saturday evening. In those days of hand-set type the feat topped anything on record.

Deaths in New Orleans and Memphis, from yellow fever soared to 5,000. New York had a scare when a young man who had fled the plague in Memphis died in a city hotel.

Famous circus law suit started when George DeHaven, George Haight and R. E. J. Miles began an action against P. T. Barnum for \$300,000 damages. Suit set up that the three plaintiffs had taken out a circus and in billing fights with the Barnum show their posters had been covered up by Barnum paper, resulting in their ruin and the forced sale of their property at a loss.

LITERATI

(Continued from page 23)

assistance of Hughie Pullerton written his life story for the McNaught Syndicate. The yarn is offered to newspapers in 33 chapters and will be published in book form when serial rights have expired.

Jack Dempsey recently turned down a handsome offer to lend his name to the ghost-writing of a novel. It was a heavy chunk, but he wouldn't fork for the long count thereof. Gene Tunney had similarly scorned the idea.

Henry LaCossitt will edit Romance, the monthly fiction magazine, to be revived shortly by the Butterick company. The publication has been extinct about nine years.

Agents, Actors and Equity

In such a controversy as has arisen between agents, actors and Equity through Equity's attempt to muzzle the legit agency business, there are three distinct arguments. Each side thinks differently from the other two, and here apparently Equity has been but sparse thought to the interests of all of the actors it represents.

A superficial finding on the contemplated throttle upon legit agents or casters, as issued by Equity, is that Equity seeks to correct the abuses in the agency business for the actor in particular. The threat there by Equity is that if it does not succeed, it will open its own casting or booking agency for its members of the legit stage.

Agents affected point to the rules and regulations for agents prescribed by Equity in its proposed license to them.

Actors, satisfied with their agents, but members of Equity inquire why the organization is interfering in their business relations and engagement contracts.

Equity secured its organizational power to promulgate the agency ruling from a meeting for members, recently held in New York. It is charged that Equity members, working and most vitally affected by the ruling, did not or could not attend that meeting; that the large majority of the attendance voting to pass the resolution were of the lay-off or currently idle actor.

Equity set a time limit until Oct. 9 for New York legit agents to agree to the licensing permit, or else. Some agents rushed to sign. Others rushed to lawyers. With an injunction application hearing now pending, asking that Equity be restrained from interfering with the business or livelihood of the casters joining in the application.

The main points at issue as Equity sees it are that agents charge actors 10 per cent commission upon their weekly salary for securing an engagement, and that some of them, of that 10 per cent, return one-half of their commission, more or less, to the producers making the engagements. This is known as a kick-back, not uncommon in the agency and many other lines of business, where commissions or premiums are charged.

All actors grow tired of paying commission. Not only in the legit, but in any show division. They will agree to pay almost anything before securing the contract, but tire shortly after the salary starts, notwithstanding the amount of time or work their agent expended to procure the engagement. Known actors in demand easily safeguard themselves against the agent, making any kind of a contract they are smart enough to put over, through the agent mainly wishing them for their name and his prestige.

The smaller actors of the legit, struggling amidst a flood of idle actors, many of whom became actors because Equity accepted initiation and dues from them, are wildly anxious to work. Ten per cent of their salary may sound large mathematically, but the weekly amount looks small to the agent who attended to the transaction. Some actors who have believed from time to time, and not so very many, that they made an unfortunate or inequitable agreement with an agent, have gone into court to break it. Settlements between the parties out of court usually follow these suits.

Equity evidently has failed distinguish between the old school casters always under suspicion of something, such as Chamberlain Brown, and the newer, more energetic agent who of late has about completely covered the legit agency field. The newer agent gives real service, in the way of more salary, protection and attention for the actor he places. His isn't an agency of hangers-on waiting for a call for types, at from \$30 to \$75 a week, or to starve to death in some stock company. And the actor here who represents is quite well pleased, for he works more and at better pay than formerly.

Equity's danger always has been internal. When the mainspring of an actors' society says it will become its own booking office for its own members, there is a suggestion that whoever is doing the thinking for the organization has not seen very far ahead. If there is one thing most dangerous to the welfare and future of Equity, it would be its own booking agency. There would follow charges of favoritism, crossing, inattention and what not by the members ignored for this or that engagement. All being Equity members, there would not be sufficient Equity executives to explain those charges away.

While the agents assert the demands of Equity in its license provisions are ridiculous, unfair, unreasonable, unjust, inequitable and illegal. That is why there are lawyers and agents in court.

The Equity license to operate as an agent, says the agents, gives Equity the power to regulate the agent's business; to force him out of business without trial, notice or right of defense; to fix the price he shall charge for his services with the actor, thereby interfering with his right to conduct his business and earn his livelihood. These matters are in the printed licensing rules, claim the agents, and now a matter of court record through their injunction application.

Agents charge that Equity, a private society even if a union body affiliated with the American Federation of Labor, has placed itself above the U. S. Supreme Court. The high court adjudged that no state has the power to set a commission maximum or minimum for an employment agency. That decision was handed down within a year, past six months. Yet on top of it, say the agents, Equity is doing the very thing that the U. S. Supreme Court forbids any state legislature to do.

Thusly calculating and hearing Equity's threat to open its own booking office, and with the license clause that Equity may suspend any licensed agent without trial or reason, as far as the agent is concerned, the agent thinks the entire affair is a plan by Equity to put the legit agents out of business, to step into their places with a central clearing house Equity agency for the legit show business.

Against that, the agents continue, they would become bookers for the producers, work for the producers instead of the actors, and with their knowledge of agency methods, their work as bookers would be as detrimental to the actors as their interest as agents has been beneficial to them. Which is the agent's threat to cut salaries or discontinue favoring certain actors who would then be without the protection of an experienced booking representative.

About the only point discernible in the Equity licensing movement that could be construed by the agents as at all in their favor is that Equity says any member who does not pay a licensed agent his commission shall be placed upon trial, subject to suspension or expulsion. Agents fail to see in that any guarantee of securing deferred payment of commission, nor do they view its vague statement as to complaint, trial and punishment as weighty enough to place much faith in that proposed method or make it desirable sufficiently to surrender all of their other rights for that or fish thrown to them.

On the 5-10 commission percentage, agents have failed to report that the 10 per cent also may help to repay the many commissions never paid

Inside Stuff—Legit

With the production of "The Grey Fox" at the Playhouse this week by Brady, Jr., and Winan, comes one more product of Professor George Pierce Baker's school at Yale to Broadway. The play was written by Lemist Baker and tried out last year at the Yale school under the title of "Machivelli," the piece being concerned with that tough guy.

Although little is being said about it, "Gods of the Lightning" by Maxwell Anderson and Harold Hickerson and which opens next week at the Little is the Sacco-Vanzetti piece which Anderson wrote some time ago. Hamilton McFadden is producing it in association with Kellogg Gary.

The sudden withdrawal of Kay Johnson from "Little Accident" came about through her impending marriage to John Cromwell early this week in Connecticut. Cromwell is out of "Gentlemen of the Press." The couple are going to the coast.

Miss Johnson gave notice to Crosby Gaige when the show opened in Providence. Miss Johnson would have opened in "Accident" at the Morosco last week, probably receiving the benefit of the notices, only to withdraw last Saturday. The manager, however, secured Katherine Alexander, who went into the show with less than a week's rehearsals. Under the circumstances Miss Alexander came through with a fine performance.

Oscar Engels has no squawk about his job of directing "Animal Crackers," but the Marx Brothers have made it interesting for him. At one rehearsal he asked the boys to entrance and proceed to left stage front. Instead they stammered to the opposite side. Engels laughed and gave it up, saying they know best how to come on and where to go.

Twenty of kidding with the Marx bunch. It's just natural.

Jane Carroll, flashing songbird recruited from Broadway musical comedy by the Metropolitan, begins her operatic career November 6. She is in support of Jeritza with the opera "The Walküre."

Miss Carroll was chosen from among 16 mezzo-sopranos, invited to contend by Bodansky.

The most notable legit success scored by Miss Carroll was in "The Vagabond King."

Inside Stuff—Pictures

(Continued from page 13)

order banning the mother from the set and the fireworks began.

As soon as he heard of it, the boy stormed into the office and informed the studio heads that unless his mother was permitted on the set he was through and showed he meant it by refusing to go on the set, using up considerably more time than he and his mother could have wasted in a week, while the officials nearly had heart failure in their agony over the lost minutes.

They finally quit cold on their stand and sent the mother an invitation to come at once. When she arrived, they were so courteous it was almost ludicrous, one even providing her with an upholstered chair behind the camera lines. The son looked on, grinning, and then went back to work.

Since the introduction of a sound polley at the Strand, New York, what remains of the big pit orchestra only plays 16 minutes a day. At two o'clock the orchestra plays for four minutes. They are heard again 3:24-33; at 7:24-28, and at 9:29-33.

The 18 musicians receive the same salary as formerly.

Recent storm in Porto Rico raised havoc among the 100 theatres listed, all suffering to some degree, reports the American trade commission. Preliminary report discloses 25 houses completely wrecked. They will have to be rebuilt from the foundation. Of the remaining 75 over half were unroofed. The balance came through fairly well and were able to continue.

Carol Lombard drew salary at Pathe studios for five weeks on a contract basis without her contract having been signed, spending the time making a few talking tests and redecorating Vilma Hanky's old dressing room, assigned to her.

Miss Lombard's contract was supposed to have gone into effect Sept. 1. She went to work with nothing much to do and drew her salary according to schedule. The contract was not actually signed until Oct. 8. She is still waiting for something to do.

Suffering most from the heavy cutting in "Wedding March" is said to be ZaSu Pitts. Comedienne, playing a straight role, she is reported to have done some exceptional emotional work in the second half of the picture which remains unscrubbed but which may reach the public as "The Honeymooners." It may or may not be billed as a sequel.

Full version has Don Strickheim as a pretty regular guy, although as cut he's doing his familiar "dirty dog" with a title weekly trying to square him. There have been two or three program length versions of "Wedding March" shown to Paramount officials with the first one still claimed to be the best. Which of the three is now at the Rivoli still known.

When F. W. Murnau was on location in Pendleton, Ore., for "Our Daily Bread" for Fox, he bought an entire wheat crop from a north-western rancher for a price said to have been worth \$30,000. Finding 40 fruit trees in the field, so the story goes, the director had them uprooted, as they interfered with sweep of the wheatfield required by the script.

"Girl Shy," the film which will be Arthur Lake's first feature length picture to be made by Universal, will be a remake of the story in which Charles Ray appeared for Thos. Ince some years ago. I bought the story from the Ince estate through Edna Schley's play brokerage office to be recutting for two or three other old Ray vehicles as future stories for Lake.

to them. Although all actors do not pay 10 per cent, all agents have thousands of dollars on their books in unpaid commissions.

Looks as though Equity has stepped into something with this licensed agency proposition. It can neither please its satisfied members, nor the agents, while to the public and trade its present position and the trouble represents some manifestly unfair.

There isn't enough left of the legit stage to make it worth while for any one or anybody to want to run the whole works. And the fact will always remain that while the number of legit actors holding Equity certificates as players may have doubled since Equity assumed control in that field, the legit producing business has not expanded; it has contracted and run dry. There may be causes and reasonably there are, but these are also the facts.

MGRS. REJECT REQUEST TO RECOGNIZE UNION

A committee of the Organized Legitimate Theatrical Managers' Association last week rejected the request of the United Association of Theatrical Agents and Managers to extend to them a standard form of contract which would carry with it recognition of the union.

The managers set forth their previous position, that of not recognizing either the union nor the Theatrical Press Agents' Association. They repeated that concessions in working conditions had been made but agents and managers would be engaged as individuals, not as members of an organization.

A letter setting forth the managerial position sent to the union of agents and managers, signed by Sam H. Harris as president of the O. L. T. M. A., appears to have stirred up a hornet's nest in the A. T. M. The latter in a replying letter sent to each producer asked for a statement of how each stood before the matter was placed before the American Federation of Labor and before "we outline our plans for future action."

The managers' letter said that "whereas it is the belief of the O. L. T. M. A. that company managers and agents are the personal representatives of the producer, entrusted with his money and property, occupying a highly confidential position and whereas it is the belief that persons occupying such executive positions should give complete allegiance to their employers and be accountable to no outside affiliation, be it resolved that the O. L. T. M. A. of the United Association of Theatrical Agents and Managers."

Although the resolution takes in both the T. P. R. and the union group, the A. T. M. A. regarded the resolution as an affront, refuting the implication that because of their affiliation with the A. F. of L. they could no longer be trusted with the handling of managers' money and property.

The T. P. R. appears to have been somewhat harried over the situation until the managers' letter was framed. They protested at the managers' meeting through Attorney Frederick E. Goldsmith.

Tyler Names Cast

George C. Tyler has completed casting for his all-star revival of "Beaux Stratemere."

James Powers, Raymond Hitchcock and Wilfred Seagram, who appeared in the Players' Club production at the Hampden theatre last May, will be included plus Frances Starr, Fritz Scher, Wallace Edgerly, Brandon Tynan, Mary Shaw and Eleanor Patterson, the Chicago society girl.

"Beaux Stratemere," the seventh of the annual Players' Club revivals, is the first to be presented outside New York. Rehearsals start Oct. 29.

CAST CHANGES

Mary Murray has replacedorgetto Colman in "Girl Trouble." It has been trying out nearby and opens at Belmont next week.

'Flu' Cripples 'News'

San Francisco, Oct. 16. An epidemic of "flu" hit the coast "Good News" cast, at the Curran, sending Eddie Nelson, comic, to the hospital, and laying up numerous others.

One night during the week seven of the club boys and girls were off the bill. Nelson recently lost his brother here with "flu," and a short time before that his mother passed on.

DIVORCING IN PARIS

Salt Lake City, Oct. 16. The divorce courts of Paris are hearing Salt Lake actors, seeking separation. Nana Bryant and her husband, P. Clifford Thompson, two former stock players of this city, are there, with Miss Bryant the defendant.

They were married in Redwood City, Cal., June 15, 1915. Both had been previously married.

WAGENALS-KEMPER AGAIN?

Wagenals and Kemper may come back as a producing combine. The firm has been inactive since "The Bat" and "Spanish Love." However, it is now contemplating a production for around the holidays.

"Ladder"—Going?

It looks like a cinch that it won't be long now for "The Ladder" to pass into the realm of forgotten plays. Edgar B. Davis had until last Saturday to exercise an option for another six months' rental of the Cort. He let it pass. That means his little hobby, which has burned up a million and a half, will fall apart on Nov. 10. Just another three weeks.

Of course, it might happen that Davis will cable from the other side of the world that he wants to continue the nearly grossless show.

3 SHOWS OUT

The week's closings number three. As usual, there are other attractions which may join the exit group by Saturday.

"Adventure" was taken off at the Republic Monday, playing three weeks to hopeless business.

ADVENTURE

Opened Sept. 25. Not a major assignment. Variety (Ibsen) said: "No chance of attraction being profitable."

"The Royal Family," presented by Jod Harris, departs from the Selwyn after an excellent run of 43 weeks. Its record trade was such that continuance into the winter would have been certain had not the show been booked out. It led Broadway's non-musicals for months last season, the stand-out comedy, grossing as high as \$24,000 weekly.

THE ROYAL FAMILY

Opened Dec. 28. Raves. "Written to order for this town," declared Mantel (News) while Gabriel (Sun) voted "princely parody, rare enjoyment."

Variety (Ibsen) wrote: "Among blue blooded shows of the season."

"Eva the Fifth," presented by John Golden at the Little, will be taken off Saturday after playing eight weeks. Business was light, averaging under \$5,000.

Smith for Smith

Hartford, Conn., Oct. 16. Winchell Smith is stumping Connecticut for Al Smith. "Tonight" (Tuesday) he delivered speeches at two Smith rallies in widely separated towns, Marlborough and Glastonbury.

Greta Nissen as Queen

Mike Mindlin's legit symphony entitled "The Queen of Sheba," starring Greta Nissen, of films, is due to open in New York Oct. 23, via Erlanger office.

"Queen of Sheba" is said to be a hot version of King Solomon's love affair with a high pressure fem. ivory salesman.

French, Golden's G. M.

Dixie French is now general manager of Golden's enterprises. He succeeded Eddie Cooke, who has virtually retired although reporting at the Golden office until his affairs are wound up.

French has been managing the Little theatre. Prior to that he managed and booked Wallace's and other houses.

It is understood Cooke will devote some of his time to the affairs of the Theatrical Press Representatives Association, partly filling the void left by the recent death of Dixie Hines.

Blumenthal's Opera

Alme Johanna Gadske, now about 60, after an absence from the operatic stage for the last decade, marks her comeback with the German grand opera, which George Blumenthal is bringing over in January for a 16-week American tour.

Blumenthal is bringing over 20 principals, with the chorus recruited to be assembled in America. Edward Munkie, conductor of the Dresden Philharmonic, will wield the baton, being specially imported.



NELL KELLY

Now featured with "Ups-a-Daisy." The New York "Mirror" said: "Nell Kelly stopped the show cold. Absolutely cold. And the entire Shubert Theatre audience shouted, whistled and roared a welcome to the new comedienne whose magnificent dancing pace will soon bring her to the attention of all Broadway."

Direction

RALPH G. FARNUM
1560 BROADWAY

CHECKING ON PROF. BAKER

2 Graduates' Shows Reach B'way—5 Are Co. Managers.

New Haven, Oct. 16.

A report on the progress of the Yale drama school, under Professor Charles Pierce Baker, shows that two of the graduates have written plays scheduled for immediate New York production, five have been appointed to managerial positions in New York city, several are in charge of the dramatic departments at colleges throughout the country, four are paid directors of little theatres and five are writing scenic art in Hollywood. The drama school was established four years ago by a gift of several million dollars from E. S. Harkness of New York.

"Grey Fox" opening Wednesday night in New York, was written by Lemist Eisler, a graduate of the school, and produced last year by the University theatre as "Machiavelli." Another play, "Finished," by Miss Katherine Clugston, is being rehearsed by Arthur Hopkins. This play was also produced at the university theatre last year.

Members of the school now acting as stage managers include Herbert Eberman, with the Guild's "Faust"; Daniel Cox, for Jane Cow's road tour; Matthew Crowley, with "Front Page"; George Haight, with "The Command Performance," and Henry C. Potter, assistant stage manager for the touring Guild group.

Those writing scenarios in Hollywood include Richard Driggs, Jr., William N. Robson, 2nd, Leo Fride, Audrey Clark and Thomas Ahearn. Among those directing little theatre leagues are Raymond Savich, Nashville, Tenn.; George Quimby, Savannah, Ga.; Greydon Steiner, at Niagara, N. Y.; and Maurice Gnelson, Duluth, Minn. In charge of dramatics at various colleges are Warren Bentley, Dartmouth; Harold Holvenston, Leland Stanford; Virginia Tryon, Marietta, and Mrs. Sara Sherman Pryor, Grinnell.

E. B. Kirk, working on a fellowship the last two years, has invented a pre-set dimmer now being marketed. This dimmer makes it possible to arrange stage lighting at any time beforehand and to be sure of perfect duplication at the rehearsal or performance.

COLORS REVUE MOVES UP

"Triangle Blues," colored revue, folded at the Triangle, Greenwich Village, Saturday, to make way for "Bare Facts," which opens at the coloristic playhouse this Saturday. Colored show will be elaborated as it plays 12 weeks at the downtown stand.

LAMBS BAR IS BACK

Lambs has its bar back. The boards are down after a six months' self imposed padlock.

Restoration and demolishing of the boards hiding the bar came as a result of a rebellion from members against the reform element. Despite being hit a parking space for mixing waters, a committee voted for scrapping it last summer.

First Night Wires

First night wires from one actor to another, if on the level, or in the "Strange Interlude" manner:

Best wishes for a short run and a big personal flop.

Saw it in Phillis stop Nothing can save you but Lindbergh and try hard to get him.

So glad to hear you've copied my last year's routine dear stop If you can ever learn to lift that left leg you'll be all right.

Well, you finally made it, but who can figure a manager.

Don't be scared, darling; remember the notices I got last year, love—

Hoping to see you at the Fifth Avenue next week.

They tell me your voice has improved and you're really getting six stop You ought to be in church every morning for the rest of your life.

If you're funny I can make Coolidge laugh.

I wish to thank the company for the way they've kicked my dough around stop We lost 20,000 in Boston and 12,000 in Newark getting the comics downstage and the numbers spotted to please you stop You put on the show and I'll act—you loving producer.

Flashed the rehearsal last night stop are you brutal stop Can hardly wait to see the morning papers know I'm going to enjoy these reviews.

Am at the 86th street drop in and find out how to do a drunk.

My whole family sincerely trusts you lay an egg.

Caught you out of town stop You haven't got enough to do, or something.

"Prostitutoin" Going On

Despite previous sloughing on its opening performance at Grantwood, N. J., several weeks ago, "Prostitutoin" is being set for a New York showing by George Hetherington, behind the stock tryout.

Hetherington placed the show in rehearsal despite District Attorney Banton's stand on Mae West's "Pleasure Man," claiming there was nothing in the theme to brook police interference, alleging it is no more risqué than "The Eastest Way," produced some years back by David Belasco and still played in stock without police interference.

"Prostitutoin" is an anonymous author, with Hetherington suspected. Those who glimpsed the claim it deals with a reform society's campaign to reclaim fallen women, but more daring in treatment than "The Night Before," which the cops sloughed in Brooklyn a month ago. Cast and others concerned are awaiting trial.

ENGAGEMENTS

Robbie Perkins, "Animal Crackers,"
Wallis Clark, with "These Few Ashes,"
Maurice Hunter with "Deep Harmonies."

Eric Dressier, Kathleen Lowry, Ruth Easton, Gordon McFee, Eddie Garvie, Kenneth Dunn, Kathleen Roseworth, Caroline Morrison, Walter Speakman, Maybelle Reading, "Expecting Small,"
Thomas A. Linker, "The Common Sin,"
Russell Crouse, "Gentlemen of the Press."

Francetta Malloy, "Rainbow,"
Francetta Colbert, "Tin Pan Alley,"
Nathan Goldberg, "The Wild Man,"
Roger Wolfe Kahn's Serenaders, "Rio Rita" (radio).

Alan Dinehart, "Girl Trouble,"
Don Marquis, "Unique Evening,"
William Boyd, "The Lady Lies,"
Robert Gleckler, "Gentlemen of the Press."

True Boardman, "Gang War,"
Ellis Baker, Ralph J. Locke, "These Few Ashes."

Victor Arden, Phil Ohman, Mary Hay, Walter Catlett, Clifton Nebb, Paul Frawley, John Duesmire, Gertrude McDermott, Ferris Hartman, "Treasure Girl."

Olin Howland, June Davis McMahon, Sam Merlon, "Tolly," Eddie Cantor, Helen Morgan, Olsen's band, "Midnight Frolic" (roof).

Legit in Playhouse, Chi

Chicago, Oct. 16.

Existing as a sure-seat film house—for more than a year—under direction of Mindlin Bros., the Playhouse on Michigan avenue returns to legit Nov. 19 with "In Abraham's Bosom."

Robertson-Smith Dissolution

The stock business partnership between George Robertson and Lester Al Smith has been dissolved.

Temporary Stock Houses Subject to Wiring

The sound bugaboo which has hit most of the independent vaude stands has blown up a harvest wind for stocks, giving that "division practical" 50 new stands this season, which brings the average now operating to nearly 200.

Most of the recently converted stock stands are being operated on a month's notice giving the house owners privilege of dispossessing the stocks should they arrive at a decision to wire for sound pictures. Some of the houses have let the stocks in on percentage, figuring any kind of a break will assist towards paying for the wiring when the house goes pictures again.

The increased number of stocks this season and last has been a boon to the long list of unemployed actors. With each stock averaging about 10 steady players the present operating list is furnishing employment for 2,000 or more actors.

Of the listed group musical stocks are in a minority as compared to last season's average. The musicals are being sidetracked because of the heavy expense now required for such a hook-up which requires calls for companies of 25, including choristers and larger orchestras than the non-musical stocks require.

STONE REFUSES OFFER

New London, Conn., Oct. 16. Fred Stone, injured when his airplane crashed near here in August, has refused to leave the hospital within the next three weeks.

Doctors told Stone he could go home now, but the veteran comedian refused to leave, saying he would do so when he could walk out.

FORMING 2D "FRONT PAGE"

Jed Harris has shuffled plans again and will organize a second company of "Front Page" for Chicago.

Roger Pryor has the Lee Tracy role, with remainder of cast being rounded up to go into rehearsal next week. George S. Kaufman, who staged the original, will direct the duplicate company.

JACK HARTLEY'S PLAY

"Honest Thievery," by Patrick Doyle and Jack Hartley, will be the initial production of Jack Hartley, Inc. Now casting and due for rehearsal in two weeks.

Hartley, co-author and head of the firm, is a former actor, last playing Butch Cooper in "Lulu Belle."

Snegoff Back

Leonid Snegoff, well known in the Jewish Theatre, has returned from Russia with a number of Russian plays.

These are being translated and having the propaganda deleted by Herman Bernstein.

Legit Agents' Ass'n in Equity Fight May Apply for A. F. of L. Charter

Broadway's agents for legitimate production believe that Equity is in a hole over its recent manifesto to them to conform to the new Equity code designed to control the agents and the fees they get from actors and to have receded on some of the points but contends it is within its rights and that the new rules are designed to correct agency abuses.

The controversy may be thrashed out Friday when a hearing for the issuance of a permanent injunction against Equity is dated in the courts. Last week the agents, banded into an association, secured a temporary injunction restraining Equity from interfering with the business affairs of actors and agents. The writ was secured through the application of Nathan Burkan, representing the Actors Personal Representatives' Association.

The restraining order was issued upon the complaint of Willie Edelen, agent, who is a native of Holland with a residence in London. Edelen may have been selected by counsel as the complainant with the idea of placing it within the federal court.

Monday Equity, through attorneys Justus Sheffield and Paul N. Turner, applied for a change in jurisdiction, aiming to have the case heard in the New York state courts. The given reason was that the defending attorneys are familiar with the state law and the fact that New York has a law limiting employment agency fees to 5 per cent, which is the main point in Equity's agents rules.

On her death, the similar statute in New Jersey was recently declared unconstitutional by the U. S. Supreme Court, which rated it price fixing.

One feature not included in Equity's rules is that of club and cabaret bookers. Much is secured from that field for the legitimate.

Equity informed the agents that would have to obtain permits framed by Equity. A number of the smaller offices signed and accepted the conditions laid down. Those of the personal representative group, permitted to charge 10 per cent weekly for the total length of an engagement. Equity demanded that agents at least 20 weeks work per season, took exception to the rules and most of the leading agents refused to sign.

The personal representatives charged that the new Equity agency rules was usurpation of rights which even the government could not maintain, that the rules were unconstitutional. It was claimed this week that most of the agents including those who signed for permits with Equity have joined the new representatives association.

Equity's Denial
Equity denies that it advised actors to disregard existing contracts and to pay more than 5 per cent for the term of a season. Officials of the association declared they told inquirers that contracts must be lived up to and 10 per cent weekly must be paid during the life of the contracts, but that if the agent would not be permitted to do business with the agent after the contract expired. A number of leading agents have actors under contract upwards of three to five years.

Equity contends that the application for the temporary restraining order was made on a false premise and that a resolution quoted is not the actual measure adopted by Equity. The association officials declare they acted on what is termed the agency code, but as the result of complaints stretched over a term of years.

It is further argued by Equity that its proffer to collect agents' fees from members under the permit system is genuine and that since it proposes to punish by fine or suspension any delinquent, the agents is virtually a guaranteed payment from the actors.

The new Actors Personal Representatives Association is reported contemplating applying for a union charter from the A. F. of L. The argument in favor of such a move is that one union is not permitted to interfere with the financial affairs of another union. That would apply to fees, commissions, etc.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"Faust"—Bad.
"Light of Asia"—Bad.
"Hold Everything"—Good.

Geo. Beban's Will of Estimated \$750,000 Est.

Los Angeles, Oct. 16.
Will of George Beban, who died in Los Angeles, Oct. 5, was filed for probate in L. A. Oct. 10. It contained special bequests aggregating \$750,000 and provided trust funds to yield an annual income approximating \$9,900. The total value of Beban's estate was not revealed, but it is estimated at about \$750,000.

Mrs. Mary Beban Smith, cousin of the actor, of New York, was named executrix and also guardian of George Beban, Jr.

The special bequests included \$5,000 to the Actors Fund, \$20,000 each to Mrs. Smith and to Beban's two brothers, Louis and Isadore, both of San Francisco; \$5,000 to Edwin S. Bettichem, of New York City; Beban's business manager and \$5,000 to Florence Elizabeth Dax, of Hollywood, to enable her to pursue her studies.

The son receives all furniture, manuscripts, books, works of art and other personal effects, together with the revenue of the estate after the special bequests have been paid.

Trust fund created to provide \$2,600 yearly income to be paid to Florence Audrie Bouchet of Roselle Park, N. J., and \$500 cash "for valuable secretarial services." Another fund to provide \$8,000 annually to be paid to Mrs. Smith for life. On her death, the income is to be paid to the husband, Matt Smith, as long as he provides a home for the son and Beban's father-in-law, William J. McBride. A third fund was provided to yield an income of \$1,300 a year to be paid to McBride. At the termination of the three trust funds, the principal of each is to be paid to the son. The will was dated Jan. 19, 1925.

Beauty's Separation

Syracuse, N. Y., Oct. 16.
Mrs. Dorothy Eagan, actress, whose stage career followed her selection as "Miss Chicago" for the Galveston beauty pageant two years ago, made no defense when the separation action of her husband, Edward J. Eagan, was called in Supreme Court here, and Justice Clayton I. Miller reserved decision.

Mrs. Eagan, according to her husband, left him and their baby in October, 1925, after a year of married life. Going to Chicago, she posed as single—and a resident of the Windy City and was selected to represent the city at Galveston. Upon her return she was signed for a musical revue and since has been on the stage as Dorothy Jensen. A visit to Syracuse some months ago disclosed her identity.

Still later it leaked out that she was married and the mother of a three-year-old daughter, Shirley Cecilia, now in her father's custody.

Call "Call Woman" Off

"The Call Woman," which Ned Jakobs was to produce, has been temporarily off because of the recent police drive but had lined up a tentative cast but had not signed contracts when "Pleasure Man" was sloughed. Edward Colebrook, originally figuring to produce this piece, was also leary of the theme and passed up his option on it to return to the stage in "The Undressed Kid," now in preparation.

10-20-30 REPEAT

In his proposed return to permanent stock in Brooklyn, Corso Burton will operate at his old time scale of 10-20-30. Corso quip it that neither he nor Woolworth raises prices.

F. G. Nixon-Nirdinger Remarries Wife

St. Louis, Oct. 16.
Word of the reconciliation and remarriage in Paris, France, of Fred G. Nixon-Nirdinger, former Philadelphia theatre owner, and "Miss St. Louis, 1924" bride of 1924, Charlotte Isabelle Nash, of a prominent St. Louis family, has been received here. To make assurance doubly sure, Nixon-Nirdinger has sent to friends here a photograph of his twice-wedded wife and their handsome little 15-months' old son, Arthur.

Mrs. Nixon-Nirdinger was graduated from the University City high school in 1923, and had attained some local fame as an amateur actress and a model for commercial artists. She entered the annual beauty contest and won it at that time and went to Atlantic City as "Miss St. Louis." There she won first place in the western division of American beauties. Like all American beauties, she found, soon after she and Nixon-Nirdinger had fallen in love and married, that she was surrounded by thorns. The couple went to Paris and the thorns took the form and shape of two other women who claimed to be the wives of Nixon-Nirdinger.

The bride left Paris and started back to her parents' home in St. Louis. All the way back across the Atlantic cablegrams and radio-grams were showered upon her by the bridegroom from whom she had fled. The bombardment continued until she had reached New York City. She finally went back to Paris. On the same ship on which her was one of the women who claimed to be Nixon-Nirdinger's wife, or one of 'em. Five days later that wife was granted a divorce in Paris. In May, 1926, "Miss St. Louis" fled suit for divorce in Paris, and a reciprocal divorce was granted in June of that year.

The word that has just been received was the first intimation that a remarriage had taken place.

2 Managerial Complaints Against Equity Actors

Frank Lyon was in "The Final Fling" and charged with neglect. Rosalie Stewart, who presented the show, complained to Equity and the Council may suspend the actor. Lyon admitted the charges and refused to defend himself. "The Final Fling" was taken off Saturday for revision and cast changes. It tried out of town.

Arbitration was resorted to in the other case, that of Harry Mestayer, who was in "Jarnegan," on a run of the play contract. He was replaced during rehearsals by Robert Atone.

Paul Stroger, who presents the play, alleged that Mestayer did not properly rehearse and contended the run of the play contract was breached. The arbitrators appeared to dislike Mestayer in the case. Mestayer contending no offense was committed during an actual performance. Equity was asked to adjust the claim instead but that suggestion was rejected, Equity refusing to interfere with a claim once it went to arbitration.

Richard Bennett testified for Mestayer.

Estelle Taylor Quits Show

Harriet McGibbon supplanted Estelle Taylor opposite Jack Dempsey in the "Big Fight" when that show opened in Boston this week. Miss McGibbon played the female lead in "Ringside" closed, prior to her present assignment.

"Big Fight" plays a single week in Boston returning to New York to tour the subway circuit before embarking for the road with the Coast the proposed destination.

PAT O'MALLY'S SHOW

Pat O'Malley, from pictures, will go legit this fall and be starred. Standish O'Neill and Gordon Sawyer, indie managers, are handling him and are also independently producing an Irish flicker theme for the open market.

"AMERICAN" ON NEWSREEL

J. P. McEvoy's "American" (new edition) got a national break on Fox Movietone News last week. The sound news reel included a shot of the McEvoy revue in rehearsal. Flash of the chorus in a buck routine was very effective.

Fred Stone on Billing

Fred Stone from his cot in a New London hospital insisted Saturday that Will Rogers will get first mention in the "Three Cheers" billing, which opened at the Globe Monday. In the newspaper ads, and the house electric sign the billing had it Dorothy Stone and Will Rogers, both in the same-sized letters so far as the house electric went. Under Rogers' name was the line, "Ditch hitting for Fred Stone." With this line retained, Rogers' name was placed first on the sign Monday.

When Stone sustained fractured legs in an airplane crash last summer it was thought that "Three Cheers" would not go on. Rogers of his own volition wired from the coast that he would substitute for Stone under the condition that Dorothy be accorded the principal billing.

It was said at the time that Rogers accepted picture and platform contracts which would have netted him many thousands more than he would receive in salary while in "Three Cheers."

Phil Baker Quits "Night in Spain"

St. Louis, Oct. 16.
Phil Baker walked out of "A Night in Spain" at the Schubert-Rialto Saturday night. He is probably through with that show. With Baker walked Sid Silvers, Baker's laugh-getting plant.

In between his final performance Saturday night and the matinee, Baker had his trunks removed from the theatre. He was unwilling to discuss the incident beyond saying that he and the Schuberts had agreed to disengage.

Prior to jamming the Rialto all last week and probably smashing the money records for legit shows in St. Louis, "Spain" was subjected to a severe panning from local critics. The reviewers took exception to an overabundance of dirt, laying particular stress on the coo dance by the entire chorus, stated to be the worst of its kind ever seen in St. Louis, in burlesque or otherwise.

Jake Shubert and John J. Garrity, western representative, arrived here during the week. The coo was out of the show after their visit.

Baker is said to have been approached by the St. Louis theatre as a possibility for the permanent m.c. role, now open. He is popular here.

"Pleasure Man's" Trial

Counsel for Mac West and her 28 co-defendants, under indictment for their part in the late "Pleasure Man" alleged indecent play, were granted an extension in which to make a motion to inspect the minutes of the Grand Jury.

It is expected whatever motions counsel will make will be denied and District Attorney Buntan expects to place the bunch on trial before a special jury by the end of the month. All are out under bail.

"Big Pond" Blowing

Chicago, Oct. 16.
Consecutive nightly grosses under \$500, and with an advance sale that didn't total \$400, brought the decision to close "The Big Pond" (Woods) the end of this week. It is the third straight flop for the house since going under the Shubert regime.

"Young Love," a new play headed for the Princess, will be switched to the Woods production, Sunday. The O'Clock Girl is a possibility for the Woods Oct. 28. This would still send "Young Love" to the Princess after two weeks at the Woods.

3D-NEWSPAPER-PLAY

"Crusade," about a country newspaper and written by a man named Tavery, has been tried out in stock in Peekskill, N. Y. It will likely be brought to Broadway by a producer as the third newspaper play of the season.

"PEGGY ANN," TURK, BLOWS UP IN MINN.

J. L. Dannick Used Fields and Andrews' Names on Billing—Owed 3 Wks.' Salary

Minneapolis, Oct. 16.
Equity ended the brief but turbulent road career of "Peggy Ann," former Lew Fields-Lyle D. Andrews musical show, closing the attraction here after the second performance at the Metropolitan. The cause was failure to pay salaries, three weeks in arrears.

"Peggy Ann" had had rough going ever since it left New York last month on its tour. The show was bad and business worse. A week before last word came to A. G. Bainbridge, manager of the Metropolitan, from Grand Rapids, that unless he advanced the railroad fares "Peggy Ann" could not fulfill its local and St. Paul engagements.

Bainbridge had got wind of the fact that the show was a "turkey" and was tickled at the prospect of having it cancelled. He refused to advance any transportation and took it for granted that "Peggy Ann," which already had been extensively advertised, was out as booking. After the newspaper ads had been discontinued for several days, Bainbridge was notified that the attraction would fill its date here.

J. L. Dannick, owner and manager, it appears, had succeeded in inducing his backer, Tulsa, Okla., woman, to come across once more. When the company reached here Sunday many of the members were in sore financial straits as a result of the three weeks stall.

Henry Dale, representative of Equity, arrived Wednesday with two weeks' salary and transportation back to New York for each member of the cast, Dannick having put up a bond before the show went out.

Billboard paper, lithographs and newspaper ads had Lew Fields and Lyle D. Andrews presenting the show. It doesn't help Fields and Andrews in these parts. When Dannick purchased the production from Fields and Andrews, he also evidently acquired the right to use their names. His cast was entirely different from the one on Broadway, and the show propped wouldn't have been recognized by those who saw it in New York.

Bainbridge is particularly wrathful at having the show slipped over on him by a New York booking office because this is his first year at the helm of the Metropolitan. He slapped a writ of attachment on the scenery and costumes to cover the \$1,500 expended by him for advertising and other expenses in connection with the attraction.

Author Had to Step in; Ian Keith, Lead, Absent

"The Command Performance" came within an ace of not ringing up Monday at the Klaw, New York, when Ian Keith, featured, failed to appear. An hour before show time Herman Shumlin, producer, received a phone call stating Keith had been victim of an automobile accident in Donagan Hills, S. L., and would be unable to give a performance.

Keith was not understudied, but C. Stafford Dickens, author of the play, was pressed into the emergency and appeared in Keith's role. Check-up at Donagan Hills and vicinity brought no record of the actor having been treated for injuries at a local hospital, neither could anyone connected with the show management raise Keith on his home phone.

Keith has a run of play contract with the piece.

SCRAPPING "WOMEN"

"Women," which tried out two weeks ago for Sam H. Harris, has been temporarily, maybe permanently, scrapped.

John Hallyday, featured, jumped over to the revamped edition of "Fanny" which reopened in Atlantic City this week. Latter attraction is a T. A. Lane production sponsored by A. A. Lane with Fay Hunter in the other role.

Football Crowds Offset Chi's Heat; "Mary," \$35,000; "Rita" Starts Big

Chicago, Oct. 16.
Record October heat at 87 for two days, and but slightly under that for two other days, kept legions from soaring. Football crowds, three games in the Chicago area drawing close to 175,000 people, helped offset the weather.

"Manhattan Mary" stepped high, raising Friday (holiday) prices to \$5.50 with a cleanup. The three leading non-musicals, "Command and Love," "Trial of Mary Dugan" and the Theatre Guild utilized Columbus Day and the football crowds for extra Friday matinees, all sweeping for important coin. Splash weekend saved the total gross over the previous week.

No change was marked in the lineup. As expected after the first week, "The Big Pond" went into the discard at the Woods. This piece didn't even approach the grosses obtained in New York. "Young Love," another new one with a Detroit hearing in support, moved into the Woods Sunday with no advance sale. "Five o'Clock Girl" is a Shubert entry for the Woods, mentioned for Oct. 28. "Silent House" is throwing up the sponge at the Garrick in another week.

It's a foregone conclusion that "Mary Dugan" will go after an easily capture the season's record run for non-musicals.

Brokers placed "Rio Rita" above everything. It didn't hurt the other musicals because the sellout was early and quick.

Theatre Guild, at the Blackston is making a dramatic cleanup. Situation has inspired editorial writers to lend a pen.

Estimates for Last Week
"Young Love" (Woods, 1st week)
 Fourth experimental play for the
 house since Shubert control; men-
 tion made "Five O'Clock Girl" has

house after two weeks; if "Love strikes, switch can be made Princess; "The Big Pond" possible \$7,000 in two weeks.

“My Maryland” (Great Northern)

7th week). General slowdown showed effects here, but leapt back; over \$30,000 once again picked to varyate, but strongly protected with special parties a

"Manhattan Mary" (Grand, week). Raised prices to \$5.50: football crowds on Friday and extra matinee: over \$35,000. lead

"Good News" (Selwyn, 3 week). Three football games town helped; returned to capacity demand.

"Command to Love" (Studebaker 7th week). Present pace with advance possibilities drawn from brokers and mail orders would suggest total gross of around \$170.

"The Red Robe" (Majestic, week). Lower floor okay, but window sales and balcony trade n

"Burlesque" (Harris, 5th week)
Despite bad getaway is not far from
average non-musical average;

pending on shrewd publicity to him around \$16,000; present galt could hold piece until Christmas with loss to either side.

"Marco Millions" (Blackstone,

and final week; fourth week Theatre Guild engagement); \$22, "Volpone" next card.

"Queen's Husband" (Cort, week). Little change from m

"The Silent House" (Garrick, week). Two weeks' notice up: now be classed as a light \$10

"Trial of Mary Dugan" (Adelphi Theatre, 8th week). For 10 performances approached \$25,000; window coming into its own assuring sales.

Baltimore Closes Two

In as Many Weeks
Baltimore, Oct. 1
Legit season is off to a bad start
in this hamlet near the Chesapeake

peaks. "Whispering Friends" opened Ford's but closed the following Thursday night. "The Skull," turned on the lights at the Maryland

same week, got off to an indif-
ferent start but picked up and finished
strong. "The Great Necker" was
followed, did fairly well, claim-

This makes two shows kicking here in as many weeks. Sev-

Important tryouts are under way for the Maryland and the The Guild is apparently assured, Ford's. Managers are hopeful,

their optimism is professional

An Appreciation

Whatever success we have won on the Pacific Coast in building up our circuit of theatres devoted to the legitimate drama has been due to the loyalty and faithfulness of the players who have worked with us, to the employees who have labored to make our organization what it is, and to the support of playgoers who have shown us they were in favor of clean amusements.

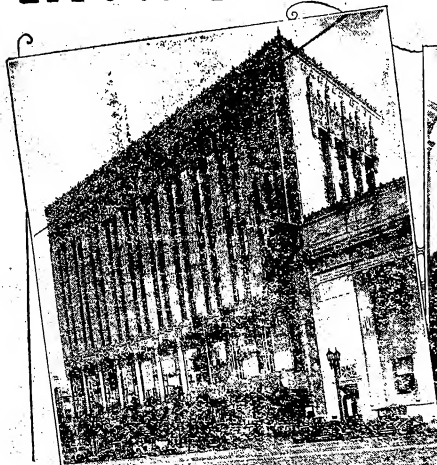
It always has been our belief that the average theatregoer wants wholesome, amusing entertainment. Our policy has been to provide him with clean, humorous plays at sensible prices. We have striven to maintain a consistent standard of acting and production in these offerings. At times we have made mistakes in not gauging the taste of the public. We have tried to profit by these mistakes. But it is gratifying to find that our policy of wholesome amusements has been endorsed by theatregoers, who have enabled us to expand our circuit from one to nine theatres in less than four years.

We believe that the audience is the judge of the merits of an offering. Our whole aim in providing theatrical entertainment is to appeal to every member of a family, regardless of age. To that end we specialize in humorous, worthwhile plays; and there cannot be too great gratitude to the public for showing us so unmistakably that we have gained their confidence.

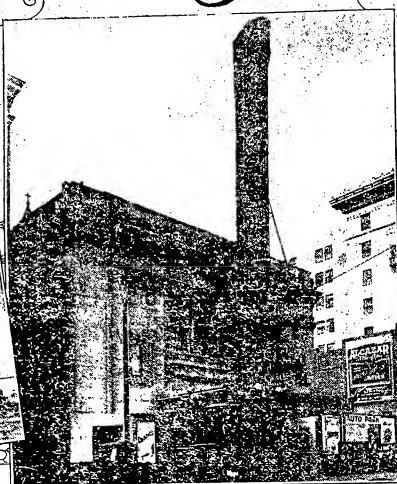
Our sincere appreciation should be extended to the members of our various companies who have worked whole-heartedly to give praiseworthy performances, and to the executive and mechanical staffs of our enterprises. The same appreciation also goes to the Press of the Pacific Coast for its co-operation, and to the friends who have been word-of-mouth boosters for our attractions.

Henry Duffy

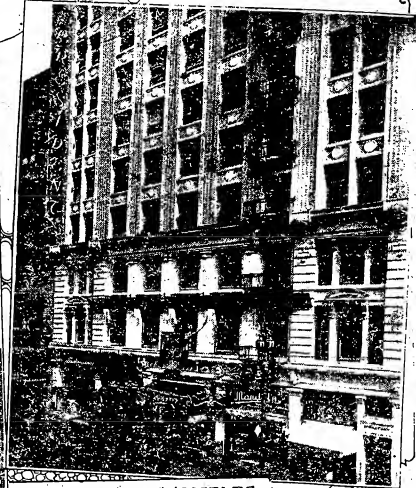
Theatres of the Henry Duffy Circuit



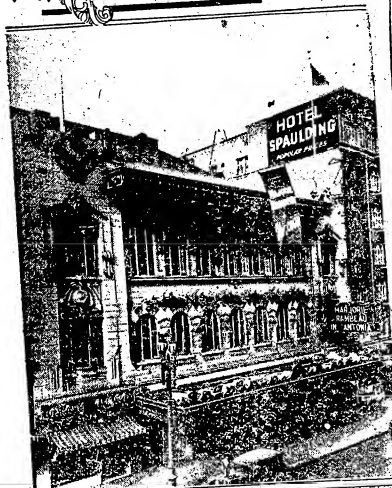
EL CAPITAN, HOLLYWOOD



PRESIDENT, SAN FRANCISCO



PRESIDENT, LOS ANGELES



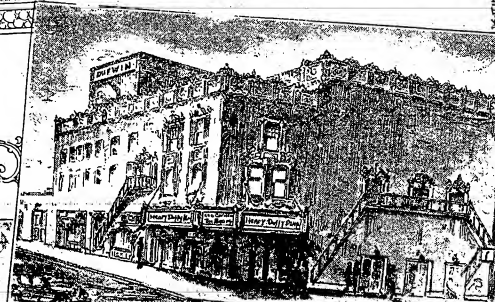
ALCAZAR, SAN FRANCISCO.



DUFWIN, OAKLAND.



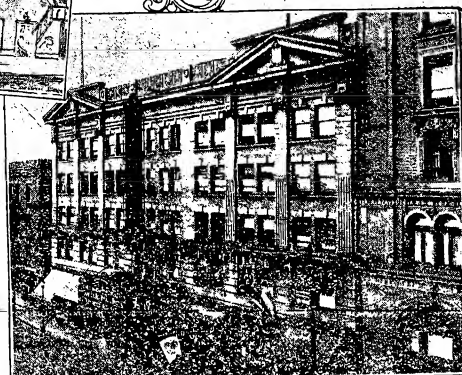
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PLAYHOUSE, HOLLYWOOD



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BUILD UP A CHAIN OF THEATRES DE-
VOTED TO THE LEGITIMATE DRAMA AND
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Edward LYNCH



Thos. CHATTERTON



Helene HILLARD



EMMA DUNN
(Guest Star)



Thos. BROWN



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Sincerest congratulations and best wishes to our old pal, Henry Duffy, on his opening of the new Dufwin theatres in Oakland Cal., and Portland, Ore., and on his remarkable achievements in making stock history on the coast.

—CENTURY PLAY CO., Inc.—

My Wish to

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The best wish I can extend to you on the wonderful occasion of the opening of your two new and beautiful Dufwin Theatres, Oakland and Portland, is that the Amusement Public will appreciate to the fullest extent your sincere efforts to provide the best stock companies and the best plays that money can buy and the finest and most comfortable theatres in America in which to enjoy your enviable entertainment.

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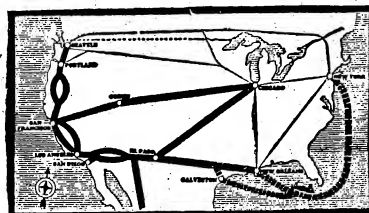
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FROM

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FUTURE PLAYS

Theatre Guild Repertory Company, headed by Elizabeth Riden, Robert Keith, Peg Entwistle, Warburton, Gamble, etc., started Monday at Montclair, N. J. This year it is carrying a special production built by Raymond Sovey and is giving four plays: "The Doctor's Dilemma," "Ned McCobb's Daughter," "The Second Man" and "John Ferguson." Unlike last year's company, this one is booked for many week stands in the East and West and will go to the Coast.

"Portrait of a Man with Red Hair," second production at the Garrick theatre, by Charles Wagner. Latter claims it is a different version than that tried out by Al Woods last spring.

"At 345," by Pauline Seymour, will be given a stock trial by the Fulton Players at the Fulton, Brooklyn, Oct. 23. It will be reproduced as a legit attraction by Colbrook Productions, Inc.

"The Undressed Kid," by William A. Greer, and sponsored by Howard Schenbe and Gerald Bacon, bows in at Springfield, Mass., Oct. 22. It comes to New York two weeks later. Cast includes John

Cumberland, Harry Bannister, Thais Lawton, Sue MacManamy, Joseph Granby, Edward Colbrook, Robert Hyman, Aristedes De Leon, Bonnie Beau and Dolly Lewis.

"The Colonel's Lady" by Len D. Hollister and Lester Longman, for production by Bernard Steele.

"Revolt," by Harry Wagstaffe Gribble, sponsored by Len Levenson, went into rehearsal last week. It opens cold in New York three weeks hence.

"The Lady Lies," initial production of the new firm of Stanley, Barter & McGowan, gets under way at Washington, Oct. 28. Cast includes William Boyd, Eloise Stream, Harry Lillford, Betty Lawford, Cordelia McDonald, Henry Wadsworth and others.

"Gods of Lightning," by Maxwell Anderson and Harold Hickerson, based upon the Sacco-Vanzetti case, supplants "Eva the Fifth" at the Little, New York, Oct. 24. McFadden-Gary Productions producing. Cast includes Molly Ricardel, Jules Artfield, Robert Brister, Benjamin Fosseden, Harry Bliven, Dell Cleveland, John Hamilton, Edward Cutler, Ian Wolfe, Arthur Pederson, Henry Engel, Moss Fleisig, Lloyd Savine, Willard Doshnell, Douglas Wood and Barton McLane. In addition to principals the cast will carry 22 extras.

"The Three Bears," drama, Wall Street romance, goes into rehearsal shortly.

"The Town's Woman" is to be produced under the direction of Harry Benrimo with Frank L. Tel-

Shows in Rehearsal

"Well, Well, Well" (Shuberts).

ler casting. Martin Mooney of John Golden's office and Thomas Hurdis, writer, are co-authors of the play.

"Congai," sponsored by Sam H. Harris, bows in at Philadelphia next week, coming to New York two weeks later. Cast includes Helen Menken, Felix Krembs, George Baxter, Theodore Hrecht, Charles Trowbridge, Valerie Bergere, Vera Hurst and Ara Gerald.

"The Dark Mirror," which will inaugurate the tenancy of the Lenox Hill players at the Cherry Lane, Greenwich Village, late this month, went into rehearsal this week. Cast includes Syd Bronner, Mary Hallett, Adeline Ruby, Jerome Seplow, Mitchell Marcus, Louis Lutzer and others.

"Much Ado About Nothing," revival starring Mrs. Fiske, went into rehearsal last week. It opens in Newark, Nov. 12, and then goes to Boston for a run. Support cast includes Pedro de Cordoba, Ian MacLaren, Charles Warburton, Betty Linley, Horace Pollock, Herbert Delmore, George La Soir, Owen Meech, Tricy Barrow, Virginia Phillips and Mary Welch.

"Tolly," musical version of Belasco's "Tolly With a Past," produced by Arthur Hammerstein with June English in name role. Piece goes into rehearsal next week.

"Tonight at 12," by Owen Davis, was placed in rehearsal this week by Herman Shubin. Cast includes Florence Rittenhouse, Owen Davis, Jr., Moffatt Johnson, Patricia Barclay, Spring Byington, Edward H. Wever, William Roselle, Viola Frayne, William David, Diane Es-

monde, Gerald Cornell and Florence Short. "Hotbed," drama of college life, by Paul Osborn, went into rehearsal this week with Brock Pemberton sponsoring. It bows in at New Rochelle, N. Y., Nov. 1 and comes to a New York house two weeks later.

BEST WISHES TO

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And His Newest Theatre

THE DUFWIN

AT PORTLAND

FROM

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THE DUFWIN AT PORTLAND, OREGON

OPENED SUNDAY, OCTOBER 14

with

LEO CARRILLO as Guest Star

with the HENRY DUFFY PLAYERS in

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Staged by GEORGE CLEVELAND

Stage Manager, WALTER SIEGFRIED

HELENE MILLARD
ELIZABETH ROSS
GEORGE CLEVELAND
DAVID LLOYD STEARNS

IN THE CAST
EDWARD LYNCH
WILLIAM DILLS
GEORGE ROUTH
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You're a great little guy, Henry Duffy, and the Foster & Kleiser Company salute you and wish you godspeed, success and happiness.

HERBERT "DUTCH" RIEMER

Foster and Kleiser

COMPANY

To the Henry Duffy Players, Inc.:

We extend to you our best wishes for the success of your two newest theatres—the Dufwin in Oakland, and the Dufwin in Portland.

We know that you have kept, and will continue to keep, faith with the public in maintaining your policy of "Clean, Wholesome Plays at Sensible Prices"; and that this policy, together with the high standard of your productions, will bring to you the full measure of success.

Sincerely,

K. D. WINSHIP ESTATE

ALCAZAR IMPROVEMENT COMPANY

By Arthur Ungar

30N JOUR
JACK FORESTER
FEATUED
CASINO DE PARIS
DOUBLING
PERROQUET

Address Variety, Box 10, New York

(Oakland)
Oakland, Cal., Oct. 10.
Terry Duffy added the eighth link to his stock chain on the Pacific Coast in the opening of the new 1,250 seater, Dufwin. It is in the heart of the new theatrical section here, a stone throw from either the Orpheum or the New West Coast Oakland, which opens Oct. 28.
Provides an auditorium comfort-

The crowded subway, the comedian dressed in an "upper on a Pullman, a rather raw travesty on "Strange Interlude," with the characters on roller skates, "a satirical drive for money for the McEvoy subscription theatre," a certain full of the mugs or taxi drivers, the surging crowds at the velvet ropes in Rox's, the low organ doing its most fantastical illusions, announcements coming from the dumbbells seated in the boxes by amplifiers, all are grandiose boxes by amplifiers, all

Most important feature of the show is the music. Corking melodies are thickly spotted throughout.

(Continued on page 75)

Film Theme Song Near Monopoly of Publishing Trade

The music publishing business threatens to become all picture songs in short order. The terrific sales possibilities and the past proven exploitation benefits of the flicker tie-ups is the determining factor.

Song plugging of a calibre exceeding the fondest expectations of the music men is made possible via the screen. The picture producers do not mind it, since the songs' popularity exploits the pictures and helps sell their product. The instance of "Ramona's" best exemplifies this, with respect to the great popularity of this song and its beneficial box office effect.

The picture people are going so far as to arrange for the lobby sales of the sheet music, of the current feature's theme songs. This parallels the practice of musical attractions.

Considering the greater capacities of the picture houses, with their 2,000 to 5,000 seats, on a 14-hour daily grind, the sales outlets for theme songs are obvious.

Paramount recognized this when arranging with Harms, Inc., for the Famous Music Corp. tie-up. The Harms firm is the sole selling agent for Famous' theme songs, which are being readied for marketing in an efficient, high-pressure exploitation campaign.

Plug De Luxe

The Charles Rogers-Nancy Carroll feature, "Variety," comes into the Paramount, New York, week after next. Its theme song is titled "My Varsity Girl." Next week Jesse Crawford gives it an organ plug. The following week it is exploited with the film and on the stage. The week after, the stage band, as part of the presentation unit, again plugs. This scheme is repeated in all key stands of the Public circuit. With a tie-up such as this, a song, if it has anything in it, is bound to sweep its way to hitdom in short order.

The idea is to keep repeating this sales plan through with each suc-

cessive sound film. Furthermore, there is the added advantage of the theatre's regular newspaper, advertising being devoted, in part, to mention of theme song titles.

For this reason writers are content with a minimized royalty on songs, appreciating the increased volume possible on hits.

Along with the Paramount-Harms tieup, DeSylva, Brown & Henderson, Inc., has closed an exclusive arrangement with Fox to turn out theme songs. For this purpose, Archie Grotter, Sidney D. Mitchell and Con Conrad have gone to Hollywood on behalf of DeSylva, Brown & Henderson to work on several themes for Fox pictures. While there, the same trio will fashion the first original musical comedy for the screen, and will supervise its actual production. They will stay out west for about three months.

The DeS-B-H firm, with Bobby Crawford at the helm, produced "Angela Mia," the theme of Fox's "Street Angel," along with themes for other Fox films, written by Lew Pollack and Erno Rapee. The latter are free-lancers, hence they could not affiliate exclusively with either Fox or DeSylva-Brown-Henderson. The Fox company originally wanted the trio of name song writers but because of Buddy DeSylva, Lew Brown's and Ray Henderson's legit production contracts they could not undertake it until later.

Another Tieup

Still another film-music tieup is Metro-Goldwyn-Mayer's buy-in to the Robbins Music Corp., with Jack Robbins remaining in charge of the business, to similarly synchronize and market theme songs.

The general scheme in the picture song racket is to give the composers who synchronize the film first opportunity at capitalizing on the royalty income from the theme song hits. If the composers cannot produce jingly melodies of popular appeal, an outsider is then called in for such composition.

Sam Fox Music Publishing Co., under a prior agreement with Paramount, is publishing the scores and synchronizing the Paramount film features. These were contracted before the Famous Music Corp. was organized and the Paramount executives recognized the income possibilities from sheet music sales and mechanical royalties. Fox supplied the scores for "Wings" and "Abe's Irish Boy" also with "The Wedding March," current at the Rivoli, which has a theme song hit in "Paradise," composed by J. S. Zamenick.

Richard Dix's forthcoming Technicolor special, "Red Skin," for Paramount, will also be a Sam Fox musical synchronization. Zamenick and William Frederick Peters, both under exclusive contract to Fox, are the chief composers, with K. E. De Francesco and Edward Kilenyi as associates.

Four-Hour Automatic Plays 56 Selections

A mechanical record player is on the market to make possible four hours of continuous dance music from phonograph disks. It is known as the Capehart Orchestrope and automatically plays and changes the side of 28 phonograph records producing 56 dance selections, enough for four hours' uninterrupted dansation.

It is designed for use in hotels and the lesser cafes and chop suey restaurants.

The Victor automatic has a capacity only of 12 to 14 disks, playing only one side until reversed by hand. These furnish one hour's dance music.

9 Operas Draw \$150,000

Los Angeles, Oct. 16. The Los Angeles and San Francisco Opera Company closed a nine-performance season at the Shrine Auditorium this week at a gross of around \$150,000, which about clears the backers.

The biggest draws were when Madame Joritz sang. One performance was \$22,200, gross, and another \$22,700.

Joe Lewis as M. C.

Los Angeles, Oct. 16. Joe Lewis, former cafe entertainer, "recovered" from "injuries" sustained about a year ago in Chicago, succeeds Benny Rubin at the Egyptian Oct. 26 for one week as M. C. He will head a Fanchon and Marco unit.

Booking arranged through E. Perlberg, of the William Morris office.

Disk Reviews

By Abel

George Olsen

Still the theme songs come thick and fast. "Out of the Tempest" from "The Tempest" and "The First Kiss" from the film of that name are coupled in waltz tempo by George Olsen and His Music. Truth to tell they are delightful waltzes and should gross big sales. Victor No. 21652.

The Troubadours

On the matter of theme song waltzes, this exceedingly excellent couplet, "Someday—Somewhere (We'll Meet Again)" from "The Red Dance" and "Neapolitan Nights," reviewed as the theme of "Gizzi," also a Fox feature, are particularly pleasing numbers.

The Troubadours handle them mightily on Victor No. 21111.

Hotsy Totsy Gang

Wherever this T-T Gang may be, get a load of 'em with the torrid "Dolby the New Down" and "Digga Digga Do" from "Blackbirds." Some good roed and muted trumpet work is included in the orchestrations and Elizabeth Welch vocalizes the choruses in kindred spirit. Brunswick No. 4014.

Harry Esker

The banjo virtuoso-conductor of the Clicheu Club Esker's solos a pair of his originally snappy solos. They are titled "The Cat and the Dog" and "Fair and Warmer" and are characteristic pieces by a foremost banjo exponent. Columbia No. 1537.

Johnny Marvin

Here's a good couplet by one of Victor's most popular sellers. It's a smooth fox-trot ballad mating "Farewell Blues" and "Gai Sal" and is titled "Heartbroken and Lonely" and "Crazy Rhythm," the latter hot survival of the pop show, "Here's Red."

Red Nichols' Charleston Chasers

The Charleston Chasers are beaucoup hot in their fox-trot revivals. "Farewell Blues" and "Gai Sal" as scored by the adept Red Nichols are zippy dance numbers.

U. S. Military Academy Band

The football fans will go for this Brunswick No. 4007 couplet by the Point's military band. The "Official West Point March" is backed up by a stirring melody of "West Point Football Songs" which has some striking whistling and other effects woven into the orchestrations.

SHEIK SONGS CENSORED

Washington, Oct. 16. Arab songs recorded on phonograph records cannot be passed through the Egyptian customs or the post without authorization having been first obtained from the Minister of the Interior, stating the title of each song and the number of records of each song to be imported.

Department of Commerce has just been advised of this new restriction already in effect.

JOLSON DISC TO MILLION

Chicago, Oct. 11. Brunswick local sales department reports that more than 200,000 copies of Jolson's "Sonny Boy" disc from "The Singing Fool" have been sold up to date. It is expected that the mark will be over a million. "Sonny Boy" is Jolson's first hit for Brunswick.

Brunswick's Chi, Plant

Chicago, Oct. 16. Brunswick Co. has established a permanent recording department in its local plant and is canning each week.

Heretofore the company would send a recording outfit here from the east, periodically.

Lenzberg May Move In

It is reported Jules Lenzberg, musical director at the Hippodrome, New York, will be transferred to the Palace to replace Benny Roberts who has resigned.

Meanwhile Milton Schwartzwald will serve as guest conductor at the Palace. Schwartzwald is in charge of Keith's musical department.

Willie Cresser Joins Nadel

Willie Cresser, playing vaude houses with his band, is joining up all future bookings.

He will devote his time to handling the musical acts produced by the E. K. Nadel office.

Don Albert in London

Don Albert is going to London to direct the orchestra of the new Loew house in the British city. Albert has been alternating with Mendoza at the Capitol, New York.

Behim Leaves Harms

Harms is not discontinuing its popular music department, although Arthur Behim, for seven years the Dreyfus firm's professional manager, resigned last week. Behim is driving to the coast on a three months' vacation, and may align with Spier & Coslow as a one-fourth partner. This is the firm from which Harms took over one of their current plug songs, "Was It a Dream?" Henry M. Spitzer, general manager of Harms, will supervise the professional department until a new incumbent to succeed Behim is appointed.

Harms, for the present, is concentrating on picture theme songs and production music in which field the firm has been pre-eminent for many years. Harms has two popular music allies in Remick's and DeSylva, Brown & Henderson, in both of which firms the Dreyfusses are financially interested. When Jerome H. Remick sold his business, the Harms' heads financed Joe Kelt, former secretary of the firm, who is now its executive head.

10 Best Sellers

Among the 10 best sellers around New York city during the past week, half are picture songs and another is a production hit. "I Can't Give You Anything But Love," from the "Blackbirds" revue is starting to sell sensationally all over the city.

"Jeanie" (from "Lilac Time") still on top but "Sonny Boy" from Al Jolson's "The Singing Fool" has moved up to second place, hustling "Angela Mia" from "Street Angel" into third.

"Kiss of My Dreams," "King for a Day," "There's a Rainbow Round My Shoulder" (also from Jolson's picture), "Old Man Sunshine," "I Can't Give You," "Memories of France" and "Neapolitan Nights" (another picture song, from "Fanny"), follow in order named.

They are also big sellers all over the country along with the following: "That's My Weakness Now," "Ramona," "Chiquita," "Roses of Yesterday," "Out of the Dawn," "Get Out and Get Under the Moon," "Hits from The New Moon," "Ah! Sweet Mystery of Life."

Chi's No-Late Closing

Chicago, Oct. 16. The Chicago police department is without authority to close a place of amusement because it remains open late, according to an opinion handed down by Corporation Counsel Samuel Etelson.

An ordinance passed over 10 years ago, fixing closing hours for all places of amusement, was repealed some time ago. No legal ruling in regard to closing time is in effect here.

HELD FOR LARCENY

Ethel Modern, 24, 1533 Ocean Parkway, Brooklyn, cabaret entertainer, is under \$1,000 bail and held for the Grand Jury as a result of an alleged \$104 larceny.

Anna Henkle, beauty shop owner, of 153 Avenue B, the complainant, having missed a strong box containing \$104 after Miss Modern went to the rear of the store ostensibly to use the phone.

6 Strand Partners

With the reopening of the Strand theatre, roof cabaret with a floor show and its covert, and food at popular prices, the six partners in three acts will be Lou Schwartz and Harry Richman, Ed Lavine (Brass Rail) and his brother, and Nils Granlund and Donald Flamm.

The lease is expected to be closed today (Wednesday) between the sextet and Mor Mark for the Strand.

SCREEN SOUND RENEWS ANCIENT MUSIC VALUES

The value of old musical copyrights, old opera scores and kindred compositions for sound pictures has the older music publishers in a panic endeavoring to keep abreast of copyright renewals. If the original copyright for 28 years is not renewed, the composition passes into the public domain and the difficulty has been to find the original composer's heirs to make the necessary application. Under the law the publisher cannot do this; the composer or his next of kin must make such application and then the publisher can enter into new negotiations with the owner of the copyright on royalty basis.

M. Witmark & Sons which has compiled a talking movie catalog of 2,000 musical copyrights dating back 43 years to 1885 when the music firm was first founded saved "The Burgomaster," an opera by Gustav Luders, composer of "The Prince of Pilsen," almost by an eyelash. Luders had been dead for years, his relatives on this side were unknown and the copyright was about to lapse until a long and expensive search discovered an engineer in Breslau, Germany, who had the right to call Luders "uncle." From him a nephew residing in Brooklyn, N. Y., was discovered and copyright renewal effected. Treating Frank Meckham, composer of "The American Patrol," Witmarks circularized everyone by that name in Greater New York. Through a nephew on Long Island the existence of Meckham's sister was disclosed.



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ELIZABETH POOLE DIED NATURALLY, SAYS D. A.

Elizabeth Chatterton Poole, 33, former actress, who died a week ago following a drinking bout in Tommy Guinan's Chez Florence, West 43rd street, died of natural causes and not from a blow received at the hands of one of the men present, according to District Attorney Joseph H. Banton. Although the prosecutor based his opinion on the reports received from the Medical Examiner, and other physicians who examined Miss Poole before and after death, he conducted an investigation by questioning several persons who were present at the Chez Florence when Miss Poole is alleged to have been beaten.

Among the witnesses questioned were Lillian Lorraine, in whose apartment at the Hotel Dorset, West 54th street, Miss Poole became violently ill following the visit to the Guinan Club; Joseph L. Whitehead, New York manager for Coca-Cola; his brother-in-law, Edwin McCarthy, and Robert Nelly, millionaire official of the Nedick orangeade company. Tommy Guinan appeared at hearings and was exonerated.

In a statement made to Assistant District Attorney William P. Ryan, Miss Lorraine said that Miss Poole arrived at her home "very drunk" and raving that she had been beaten and thrown out of the Guinan Club. The woman became so ill that Miss Lorraine called in Dr. Harry S. Gilbert. The latter decided to send Miss Poole to the Park East Hospital where she died a few hours later. Dr. Gilbert declared the woman bore no marks of a blow and attributed her death to heart disease.

Later an autopsy was performed by Chief Medical Examiner Dr. Charles Norris. He reported the body bore no evidence of a blow and that owing to the embalming fluid used by an undertaker before the autopsy was ordered he could not determine whether death had been due to alcohol. A physician who had attended Miss Poole several weeks before her death reported she had a weak heart.

The three men who were present at the Chez Florence when Miss

Poole is alleged to have been struck declared they saw no one strike her. They noted that she was intoxicated when she left the place alone about 5 a. m. All were in her company during part of the morning. Nelly told the District Attorney that during the affair he noticed Tommy Guinan and McCarthy "wrestling and sparring" but did not know whether or not they were "fooling."

The first story published but which was ridiculed by the District Attorney, was that Miss Poole was struck on the face by a man whom she had protested to the treatment. Nelly was receiving after the latter had become ill. Nothing to bear out this story could be obtained from witnesses.

Banton's Opinion

District Attorney Banton took advantage of the investigation into the Poole case to issue a blast against night clubs. He spoke of none in particular but described all of them as "carbuncles on the body politic."

"Night clubs are one of the horrible by-products of Prohibition," the District Attorney declared. "I don't care if they are all put out of business. I have no authority to put them out of business. Within the last few weeks there has come to my attention that many of those who manage these places have criminal records. Those who insist on visiting these places must know they associate with criminals of the worst type. These so-called clubs are the hangouts for men with criminal records who have participated in every sort of crime—robbery, grand larceny, extortion and blackmail, and particularly in the raising of the raising of checks tendered by patrons to settle their bills. The crooks who infest these places watch for women with jewelry and men with money and rob them after they leave the places."

"Although these places are licensed by the city, any violation of the prohibition law of course is a federal matter."

"Time and time again I have received complaints from reputable men and women, many of them prominent in the city, from out-of-town, that the checks they gave in payment for their bills had been raised from one to \$500. Those complaints, however, would fall to appear to press the charges because of the fear of publicity."

"I am not a detective, or a snooker or a reformer. I make these charges in order to serve as a warning to the public. Night clubs are the sore spots of this city and carbuncles on the body politic."

EX-COP SHAKER

Thos. A. Costa Given Prison Sentence—Operated in G. V.

Dozens of restaurant owners and speak-easy proprietors in Greenwich Village and the Wall Street district have been shaken down during the past six months and took their medicine without whimper. It was learned when Thomas A. Costa, 30, ex-policeman, of 117 Sullivan street, was sentenced from one and one-half to three years in Sing Sing by Judge George Donnelly in General Sessions. Costa had pleaded guilty to one of two indictments charging him with attempted extortion.

May 28 last Costa, armed with a prohibition agent's shield, called on Joseph O'Toole, restaurant keeper at 110 Greenwich street. The former cop flashed the shield on O'Toole and also a fake report which stated that O'Toole was violating the Volstead law. Costa whispered to the restaurant man that for \$80 he and his two friends could fix things up. O'Toole handed over \$50.

Several days later a friend told O'Toole that an agent was trying to shake down a restaurant at 129 Cedar street. O'Toole decided to pay the place a visit. When he got there he recognized Costa, who was putting the bee on the owner. O'Toole called a cop.

While out on bail, according to probation officers, Costa visited the Hotel Hilton on East 26th street, which had been raided by police a few days previously. Costa got \$65 from the manager to "fix" things up, it was said.

PUNISH SCALE CUTTER

Chicago, Oct. 16. Hank Lishin, orchestra leader, was fined \$1,000 and expelled by the Chicago Federation of Musicians for paying his men under scale at Cinderella cafe.

Tabo Grab Chance

New York tabloids, especially MacFadden's Graphic, tried to scarehead the death of Bessie Poole last week into a nite club scandal, in the usual Graphic way, with phony composite front page pictures.

Miss Poole was in the Florence Club (Tommy Guinan's) on West 43rd street a few nights before she died in a hospital. That was after she had been taken ill in Lillian Lorraine's apartment. Heart disease was given as the cause of death. But the Graphic, et al., wanted the police to believe the young woman had been punched on the nose in the club with death resulting from the blow.

It is said eye witnesses of the entire occurrence at the Florence informed the district attorney of the facts. They were, from the accounts, that the nite club force while trying to bring a male patron who had passed out back to consciousness, were aggravatingly interfered with by Miss Poole. She alleged the man to be an acquaintance and insisted upon brushing away those giving him aid.

One of the men of the club pushed away Miss Poole, telling her to let them alone and her friend would be all right. It amounted to no more than that from the reports of eye witnesses, with the girl's death coincidental.

That the managing editor of one of the tabs was in the nite club at the time is accountable for the attempted sensational story.

The name of Tommy Guinan was prominent in the newspaper stories. The district attorney stated he merely wanted to question Guinan as to details; that there were no charges or evidence the nite club affair was connected with the death of Miss Poole. The D. A. exonerated Guinan.

Miss Poole at one time was in Ziegfeld's "Follies." Bill Fields' name also got in the papers as having known Miss Poole.

Helen McCauley Killed In Auto Accident

Toledo, Oct. 16.

Coroner F. G. Krefz attempting to unravel the mystery of an automobile accident early Thursday in the Dixie Highway at the Sylvan-Alexis road near Toledo city limits, in which a Detroit cabaret entertainer was injured fatally.

Helen McCauley, 21, of Schneetady, N. Y., living at the Grant hotel, Detroit, suffered a fractured skull, and died Thursday evening in Flower hospital here.

Another girl, who gave her name as Mrs. Opal Kline, 24, of Fort Wayne, Ind., is in the hospital with injuries suffered in the accident.

The coroner requested police to pick up Mack Miller, formerly of Michigan hotel here, said to have been the driver of the first listed accident occurred when roadster struck a culvert while traveling at a high rate of speed. Motorists picked up the injured girls and Miller, and took them to Flower hospital. Miller later left the hotel. Hospital records first listed Miss McCauley as Miller's wife. Mrs. Kline revealed the woman's real name.

Mrs. Kline told Coroner Krefz that she owned the machine, but Miller was driving at the time of the accident.

Padlock Drive On

It is said that the reported federal drive against booze selling places within Times Square is about to start.

The story is that the federal agents believe they have sufficient evidence against over 100 nite clubs and speakeas.

Political propaganda is behind the drive, as with the recent one that was given much publicity over the country.

Weisenfreund, B. & K. Leader

Chicago, Oct. 16. Joseph Weisenfreund, brother of Muni Weisenfreund, the Yiddish stage actor, has been engaged by Balaban and Katz as musical director at the Central Park Theatre.

Night Club Reviews

CLUB MIRADOR (NEW YORK)

New York, Oct. 11.

Harry J. Susskind, Billy Duffy and Charles Aronson now have the Mirador and should stick the room over although it's gonna be tough. The split-second discrimination exercised by the preceding hi-hat management which, even if a party rolled up in a Rolls, turned them away if everything wasn't oke, is already counting against the present pop priced aura of the Mirador. Formerly, the Mirador, whether or not the room was empty down below and devoid of covert charges, was hyperinfectly about its patronage. The mugs knew enough to stay away and the joint died eventually.

The present Mirador policy aims for pop patronage although the \$3 and \$4 covert isn't the happiest thing. Cutting it down a buck for which day and night on Saturdays might pan out more favorably for mass turnover although the room has somewhat of a nut.

Arthur Gordon officiates as m. c. and handles the room in nice style. Marlon and Martinez Randall, international standard among dance teams, is the money act, presenting their routine with artistic showmanship. Bee Jackson, Evelyn Martin, Page Sisters and Mildred Byram round out the floor show with their usual song and dance specialties, and a crack Meyer Davis orchestra, the same unit which was last season at the Lido, headed by Bobby Berahad.

Another smart idea to eliminate lulls is the quart of string musicians on Hawaiian steel guitars. They are labeled as the Trambadours and plug the waits neatly. Susskind is going in for an advertising campaign in the dailies which should help although that might be given some consideration. To counteract this, a pop food scale, further fortified by excellent kitchen product, balances matters. The matter of the covert is not so much a question of whether or not the show it worth it, because obviously the Mirador has an overhead which demands it, but the contemporaneous competition by the \$2 rooms is a factor that must be coped with.

Knickerbocker Grill (New York)

New York, Oct. 9.

This historic basement grill on the corner of Broadway and 42nd street, since succumbed to the Yellow Peril, is an excellent example of what the Chinese-American cateries offer the masses for no covert charge, and a combination table d'hôte dinner ranging from \$1.25 to \$1.60. No covert after theatre, with the 2 la carte scale tilted a little to help off the talent—such as it is.

Regardless of merit, fact remain that the performers are given a look-in on a semblance of the nite life at a minimum of cost. A good band is the mainstay of the show meineries. Whatever else they cheat on, the obvious music cannot be trifled with. The hoofers soon prove things to themselves, after a couple of dance sets. Bill Perry is the m. c. and the obvious unctuous confederer who, also, could improve on himself physically by editing his avoidupps. Etta Reed is a blues singer; Waneyo, around in this class of restaurant, does her afro-control specialty; Jose and Pepita (who should coach Perry how to pronounce their names) are a fair adagio team, and Betty, the prima, is the class of the show. Miss Fair tied it up, looking regal and sinking swell.

Waneyo's dance music registers both on its own and the personnel, the boys making steppe as if they enjoy it. The drummer particularly to the combination, clicking strong on the personality. WOR is the band's broadcast outlet. Abel.

New Vanity Opens

Bob Finley and his Duke University orchestra left the Goldman's Castilian Royal Sunday to do a vaude act. The Bell Hops are back, succeeding the collegiate band. Jimmie Ormonde and a revue of 12 are other features at the roadhouse.

Jack and Chic Goldman opened their Vanity club in the basement of the Earl Carroll theatre building last (Tuesday) night with Al Wohlman as m. c. Evans Burrows Fontaine and other acts are there. Wohlman brought in a band from Atlantic City with him.

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Savage Lioness Attacks Young Trainer in Cage

Elmira, N. Y., Oct. 16. Severely clawed by a lioness in a cage at the winter quarters of the Southern Tier Shows at West Junction, near here, Capt. Robert Bailey, 23, lion tamer, owes his escape from a horrible death to his mind and nerve.

The cat severely clawed Bailey's back and sank a tooth more than an inch in the muscles of his right arm before he managed to beat her off with a heavy stick. The trainer's upper right arm was severely lacerated.

The lioness' mate watched the attack from a pedestal without joining in. Manager James E. Stiles and a group of 10 helpers, standing outside the cage, witnessed the attack. The cat, "Tess," is said to have killed two other tamers.

Capt. Bailey during the past season was with the Christie Circus, now in winter quarters in Texas. He was brought to Elmira to train the two lions for the Southern Tier Shows, which had acquired the pair last spring.

"Tess" made her attack while the trainer's back was partly turned. Raining blow upon blow on the beast with his heavy stick, Capt. Bailey finally felled it sufficiently to escape from the cage.

CARNIVALS

For current week (Oct. 15) when not otherwise indicated.

Alabama Am. Co., (Fair) Oak Grove, La.

B. & B. Am. Co., Sumter, S. C.

Barlow's, Heflin, Ala.

Broderick Am. Co., Kingman, Kan.

Broderick Bros., Huxley, Calif.

Brown & Dyer, (Fair) Newbern, N. C.

Bruce Greater, (Fair) Luberton, N. C.

Bunts Am. Co., (Fair) Greer, S. C.

Butler Bros., Earle, Ark.; 23, Parkin.

Central States, Thomaston, Ga.

Cetlin & Wilson, Henderson, N. C.; 22, Statesville.

Coe Bros., (Fair) Brewton, Ala.

Copper State, (Fair) Teague, Tex.

Craft's Greater, Huxley, Calif.

Dixland, (Fair) Eunice, La.

Dodson's World's Fair, Macon, Ga.

Ehring, Otto F. Co., Circleville, O. F. & F. Am. Co., South Hill, Va.

Fairly, Noble C., Atkins, Ark.

Fairies, John, Taylor, Tex.

Gibbs, W. A., Conway Springs, Kan.

Gloth Greater, Chatham, Va.; 22, Farmville, N. C.

Gray, Roy, No. 1, (Fair) Yorktown, Tex.

Gray, Roy, No. 2, (Fair) Cushing, Tex.

Great Eastern, Decatur, Ala.

Gold Medal, Vinson, La.

Greenburg Am. Co., Magdalena, N. M.

Gruberg, Max, (Fair) Greenwood, S. C.

Hames, Bill H., No. 2, (Fair) Pilot Point, Tex.

Hansen, Al. C., Clinton, Ia.

Harris Expo., (Fair) Shelby, N. C.

Harris, Walter, Leontia, Ark.

Hill, Hugh W., No. 2, LaFayette, Ga.

Hiler Greater, (Fair) Medford, Okla.

Kellie-Grady, (Fair) Red Bay, Ala.

Krause Greater, (Fair) LaGrange, Ga.; 22, Warrenton.

Leggett, C. R., (Fair) DeRidder, La.

McClellan, Picher, Kan.

McGregor, Donald, (Fair) Anderson, Tex.

Martin Bros., (Fair) Decatur, Ala.

Metropolitan, (Fair) Gaffney, S. C.

Miller, Ralph B., (Fair) Franklinton, Ia.

Miller's, F. W., Midway, (Fair) Donaldsonville, La.

Mississippi Valley, (Fair) Bossier City, La.

Morris & Castle, (Fair) Dallas, Tex.

Murphy, D. D., (Fair) El Dorado, Ark.

Naill, C. W., (Fair) Ruston, La.

Page, J. J., (Fair) Johnson City, Tenn.

Pollie, Forrest City, Ark.

Reiss, Nat, (Fair) Kinston, N. C.

Rice-Dorman, (Fair) Lockhart, Tex.

Rice Bros., (Fair) Cuthbert, Ga.

Rock City, (Fair) Huxley, Ga.

Rubin & Cherry, (Fair) Rocky Mount, N. C.

Sessley Greater, (Fair) Dunn, N. C.

Shotton, Great, Blitherville, Ark.

Wade, W. G., (Fair) Valdosta, Ga.

Whybrow Am. Co., Lamont, Okla.

Wise, David A., (Fair) Thomson, Ga.

Work, R. H. Am. Co., Sagamore, Pa.

Borrows Dice "For Preacher"; Disappears

St. John, N. B., Oct. 16. Phillip Moore, 45, carnival concessionaire, paper and magazine worker, game operator, etc., is missing. He is wanted by James L. McNulty of St. John. Moore is charged with theft of a revolving dice game which was obtained by Moore in behalf of a clergyman who, he said, was running an indoor bazaar for his church. Instead of going to a church festival, the device went to the St. John Fair midway.

It later was used at the St. Stephen, Fredericton and Woodstock, N. B. fairs. Moore vanished and is said to be in New York. The machine was found by the owner in a bazaar run by the Murphy Carnival in St. John under auspices of the local Dokeys.

Moore has been involved in several shady transactions including his disappearance after theft of the funds of the local Canadian Legion, amounting to about \$500. He was treasurer of the legion post. The post has been closed up by the heads of the legion because of crooked operation of fairs.

Legion Crowd Small

San Antonio, Oct. 16. Crowd here for the American Legion convention was a disappointment, and concessionaires, who banked on 100,000 attendance lost money. A local company that built five dining rooms is figured out \$50,000.

Rodeo with purses amounting to \$30,000 played nightly to mere handfuls and is far in the red.

Volles Berger, promoted by Jack Burke and with Will Morrissey as m. c., was saved by publicity.

LOEHR'S ALIMONY JAM

Cleveland, Oct. 16. Robert B. Loehr, wealthy amusement park concessionaire of Cleveland, is being sued for alimony by Mrs. Ruth B. Loehr, club woman.

Loehr, who has been married to her husband negotiated to provide for her and that he abandoned her at a fashionable lake resort where, she alleges, he entered a girl friend in a beauty contest as his daughter.

At Mrs. Loehr's plea, an injunction was granted restraining Loehr from his business partner, Isadore G. Sobel, from disposing of their holdings during the pendency of the action.

CIRCUSS

Hagenbeck-Wallace

Oct. 17, San Angelo, Tex.; 18, Brownwood; 19, Brady; 20, Stephenville; 22, Cleburne; 23, Teague; 24, Corsico; 25, Marlin; 26, Ennis; 27, Athens.

John Robinson's, Ala.

Oct. 17, Montgomery, Ala.; 18, Troy; 19, Andalusia; 20, Pensacola, Fla.; 22, Demopolis; 23, Aberdeen, Miss.; 24, New Albany; 25, Columbus; 26, Greenwood; 27, Greenville.

Sells-Floto

Oct. 17, Tucson, Ariz.; 18, Bisbee; 19, Douglas; 20, El Paso, Tex.; 21, Sorecoco, N. M.; 22, Albuquerque; 23, El Paso, Tex.; 24, Roswell; 25, Carlsbad; 26, Pecos, Tex.; 27, Midland.

Dos Yiddishe Meidele

(Continued from page 72)

the theme number being the kind that means "em whistling." One of the oldest practices, and probably the original starting place of the community sing idea, is the Yiddish tunes. Rosenstien takes advantage of this by plugging the theme song until both he and audience are out of breath. Little doubt that Rosenstien has written some cracker tunes into the opus.

Charlie Adler, son of the late Jacob Adler, has done a neat job on the dance numbers considering the limited experience of the girls.

Another important individual, one who has the toughest job of all, is Mortimer Glickman. He conducts the orchestra, directs the stage, scores the music and plays the piano all at one time. It's remarkable. Young Glickman is a thorough musician and handles everything with a sure hand. If they would score in the picture houses if they could get hold of him.

Cast measures up to standard. Deserving of mention is the vocal group of Abraham Losker, juvenile and light comedian, and Chane Holander as the idiotic mother. Sylvia Fishman, soprano, can be credited though her part is light and this cast is legitimately an emote artist most of the time.

Glickman has a splendid company this year, with a variety of plays that should reach its clientele if they ever wake up to the thought that even on Yiddish theatre in a city like Chicago is not being supported.

OBITUARY

KURT W. LINN

Kurt W. Linn, 50, of Universal (pictures), died recently.

Mr. Linn had been identified with the picture industry for 23 years. He was born in Germany. His first film connection was with Pathe, in Paris in 1905.

Pathe sent Linn to New Orleans in 1905, where he handled the southern distribution of Pathe films.

Mr. Linn became an associate of Carl Laemmle in 1911 who appointed the former export manager. In 1914, when U purchased the Solznick properties several years ago Linn was named general manager of the special company organized.

M. PAUL DOUCET

M. Paul Doucet, 42, actor, died in New York, Oct. 10, of septic poisoning. Doucet was a Frenchman who came to this country about 15 years ago.

He had appeared in "Loves of Lulu" and "Half a Widow." His last stage appearance was with Lionel Atwill in "Napoleon," last season. Doucet had also done some picture work.

He is survived by his widow, Catherine Calvert.

JOSEPH GARCINETTI

(Joseph Garcia)

Joseph Garcinetti (Joseph Garcia), acrobat, died Oct. 7 at his home, 3351 Woodburn avenue, Cincinnati. Garcinetti had appeared in vaudeville for some years as a member of the

IN LOVING MEMORY

of my Father
ROBERT GARNELLA
Who Died Oct. 20, 1927
Elsie Garnella

Garcinetti Brothers. They did a hat turning, funny and comedy acrobatic turn. They originally came to this country from Europe.

Garcinetti is survived by his widow and two children. Interment in Cincinnati.

SAM L. HARRIS

Sam L. Harris, 45, attached to the news staff of the New York Star before it merged with the Vaudeville News, died Oct. 10 in New York. At his death Harris was editor and publisher of the Inwood News, a community newspaper issued weekly in the Dyckman section, N. Y.

He is survived by his widow, formerly Ruth Rainbow (Rainbow Sisters). Interment in Bayside cemetery.

Rabbi Max A. Epstein, 60, father of Dave Epstein, picture press agent, died Oct. 10, of heart disease, while performing a marriage ceremony. Another rabbi completed the service.

Max Hart, father of Lorenz Hart, production lyricist, and not to be confused with Max Hart, the agent, died suddenly Oct. 10, from heart trouble. The songwriter's father was in the realty business.

Henry P. Wall, 63, manager of the official Chicago City Opera program for 11 years, died Oct. 13 in Chicago. Ellen A. Wall, his widow, survives him.

Sarah Carroll Millic, mother of Kathryn Millic (Mrs. Richard Temple), musical comedy actress, died Sept. 29.

Earl Mohan, veteran pugilist and film actor, died Oct. 15 at General Hospital, Los Angeles, just a week after the death of his wife.

The father of Genevieve Cliff died Oct. 5 at Denver.

Deaths Abroad

Paris, Oct. 7.

Robert V. d'Everast, Swiss journalist, died of apoplexy at Chaux-de-Fonds, Switzerland.

Raffaello Quilici, 62, conductor, died while directing his orchestra in a picture theatre at Leghorn, Italy.

Michel Previns (Lagros de Laner), 67, French journalist.

Coney Holmes will manage the new Keith house in Richmond Hill, L. I., in the meanwhile Holmes has been called in to New York from Chicago by Tink Humphrey for road work.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

"Scotch movie" is the tag they've put on the campaign talking pictures in Times Square. Newspapers comment upon the crowds that gather for the free show, but also remark the absence of old time political fire in the mob's reaction to the canned talkers. Gov. Smith is being canvassed and sound-recorded for the talker device and will be released before the end of the campaign.

Mrs. Tom Mix is reported by cable as declaring in her home near Nice that she does not contemplate an application for divorce. It has been reported that the cowboy star settled \$320,000 upon his wife, and still would welcome a reconciliation.

Betty Randolph appeared in Greenwich, Conn., Sunday in a Rolls driven by a liveried chauffeur and applied for a marriage license. With her was her fourth husband-to-be, Capt. L. Van Leer, of the aviation service. They said they would be married this evening (Wed.) at the Pickwick Arms, Greenwich.

Walter Kingsley had a pip of a story this week being his victory in the grand old of an English baron, got a job as choristman in one of Ziegfeld's shows, just to court Kay English, dancer, ending with the statement that the couple were married in June and Neillhuhr has gone back to his regular job.

The Carroll has been broadcasting location of seats available for future performances and giving b.o. phone call.

Mr. and Mrs. Coburn have leased Daly's in 63d street and renamed it the Coburn. They'll stage "The Yellow Jacket" first.

Thanks to its Hearst tie-up via International Metro-Goldwyn-Mayer got inside angles on the life of Gracie Zappala. Had cameraman aboard. Also first film ever transported across Atlantic by air. It is "Spies," Ufa production, directed by Fritz Lang, who did "Metropolis."

Fred Stone will be able to leave New London hospital in three weeks.

Linda Gaige, wife of Crosby Gaige, was awarded a divorce decree in Reno on grounds of cruelty. Couple had made agreement on alimony of \$1,000 a month if husband's income remains above \$50,000 a year.

Treasury Department advises of two new counterfeit bills, one \$10 and one \$20. Both are crude.

James Walker Longcope, former dry under cover man who got evidence against New York vice clubs, arrested charged with trying to extort \$1,000 from a small Greenwich Village cafe.

Elvyn Totten theatre was sold at auction for \$212,000. Promoted by the Drama Comedy League and cost \$285,000. Buyer was Jerome Realty Co., 562 5th avenue. Only showman considered was Al Hirschfeld, who bid was that of Al Hirschfeld on the same street. Lucille LaVerne has leased the house.

The mother of Lefty Flynn, in pictures, committed suicide by hanging her sets in her Greenwich, Conn., home.

Commenting on the death of Beatie Poole, chorus girl, following a fight in the Club Florence night club, District Attorney Banton declared the night resorts have become a public menace due to fact they are used by hundreds of criminals. Miss Poole died in Lillian Lorraine's apartment the day after the fight. Death was attributed to heart disease, but coroner is still investigating.

Western Electric reported framing deal for synchronizing disks with Columbia, both American and British. Companies already allied, but Columbia was never licensed to make disks for screen plays.

Rosella Daly in Nice made denial of any intention to seek divorce from Mortimer Davis. Said she was content and would never go back to the stage.

Ann Orr, who retired when she wed Bridgeport society man, Archibald McNair, Jr., may return to the stage.

Frank Keenan and his leading woman, Leah Marx, were married in Denver. Keenan is 70; Marx is 30. They have been divorced within a year.

Concert Management Arthur

LOS ANGELES

Andria McKenzie, 19, screen aspirant, must remain away from studios for five years, make no effort to become an actress and lay off all her film ambitions on the shelf. This was the condition imposed upon her by Judge Charles W. Fricke as the alternative to spending seven years in San Quentin Penitentiary. The sentence was obligatory as she had violated a probation given her for forgery about a year ago. She said she issued bad checks to secure money which to buy clothes so she could work in pictures.

When Clarence Brown, film director, attempted to cash the first telephoto check ever sent through the Western Union offices, he was refused by the Hollywood branch of the Merchants National Bank. The check was for \$1,000, sent from Brown's agent, Jack Wilk, in New York. The check was filed in the bank. As reason for the refusal, it was stated banks could not honor the new money transfer check, but a system of symbols signifying that one telephoto copy of the original check had been made.

Jeannette Macella, stage actress, attempted suicide by eating a mixture of cayenne and kerosene. She was taken into custody by the police and later sent to the psychopathic ward of the General Hospital for examination.

Selma Patey Mitchell, former actress, granted divorce from Oliver Morosco, Oct. 10. Cruelly charged Morosco did not contest. Miss Patey was granted custody of the couple's three-year-old child, Selma Olive.

Guinn "Big Boy" Williams, screen cowboy, granted interlocutory decree of divorce from Kathleen Williams, film actress, known on screen as Kathleen Collins. On Oct. 10, desertion charged. Third time the couple had been involved in divorce proceedings, but reconciliations followed filing of each of previous suits.

Luther N. Hanger, 19, alias Zeno De Mille, erstwhile dishwasher in a beach resort hot dog stand, convicted of swindling amateur actors by a fake scenario, editing and sales service via the mails, was sent to a government reform school at Monroe, Wash., to remain there until he becomes of age.

Mrs. Rowena Taggart, former stage actress, who quit the legit to become a writer, was detained by Los Angeles police for questioning concerning a series of anonymous telephone calls to residents of the fashionable Wilshire district. Detectives say she confessed to having made the calls, in which she is said to have threatened various directors to call to resign. She also formerly a male impersonator and is alleged to have used a male voice in the anonymous calls, which she is reported to have made for the sake of gaining material for mystery fiction.

Harriet Virginia, 35, and Jimmie Fulton, 35, of Santa Monica, Cal., reported to be film extras, were arrested by West Hollywood police in a parking lot near a West Hollywood night club, Oct. 9, on charges of disturbing the peace.

Edith Schaar was granted divorce from Bernard V. Schaar, location manager for M-G studios, in Superior Judge McDaniel's court Oct. 9. Non-support charged.

Lewis Contal, chauffeur for Maria Corda, screen actress, skipped with \$5,000 in jewels and a new Pierce-Arrow car. Police recovered car, Contal and jewels still missing.

Circus Fire Arrests

Berlin, Oct. 4.

After an investigation at Revel, Estonia, of the circumstances surrounding the recent fire in the Salo-Karkhov-Bredford, the owner of the circus, together with his employee, Chaika, and an insurance agent working for Eesti-Looma Kaitz. All three are committed to prison pending a district attorney's report. A number of circus employees and performers were interrogated, but not detained.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail, may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace
Ted Lewis hit the Palace Sunday afternoon and hard. For the first time in weeks, perhaps months, the lower boxes were all taken and the mob didn't mind climbing higher. Lewis and his outfit, including Eleanor D'Amico and Alvin Lanman, danced, held the mob in until after five o'clock in closing the show. The Langan gal Ted now totes along in from the Coast. A nifty and contrasts in type to the hotsy-totsy Miss Brooks.

Only seven acts on account of Lewis. Second half was opened by Harry and Frances Fisher, with a good routine of sleight-of-hand, mind reading, etc. Fast work and deft manipulation sent this turn over. On the third floor, the Pavley-Outskinsky Ballet was spectacular flash. Four different and distinct sets in as many numbers brought out Edris Milner, premier danseuse. Later is a beat on looks and ability. Easily the stand-out with the rest of the girls not had either. Preceding was Scott Saunders, okay.

Ruth Warren Co., clicked handily with a telephone comedy skit by Tom McKnight and Henry Sullivan. Miss Warren is a comedienne of rating. Plenty of hoke and it clicks. George Murray and Mildred Briggs assist.

Opener were the Taketas, Jap trio, doing perch, risley and wire. Neat. Ted and Al Waldman, No. 2, showed enough to merit a top position.

State-Lake

An opportunity to analyze the Loop vaudeville situation from the layman's standpoint. He has two Keith vaude houses from which to choose—the Palace, offering eight acts for \$2, and the State-Lake with seven acts and a feature picture.

When in Chicago Visit These Hits

SAM H. MATINEE Wednesday and Saturday
HARRIS
Arthur Hopkins Presents

Direct from a year's run in New York, the Great Comedy Success "Hillbilly Squares", with

Hal Skelly and Barbara Stanwyck

SELWYN Mats. Thurs. and Sat.
SCHWAB and MANDEL Bring You

"THE NEW COLLEGIATE"
A MUSIC COMEDY

"GOOD NEWS"
with an ALL-AMERICAN TEAM OF PLAYERS

PORTY FLAPPER FRESHIES
ARE LYMAN (himself) & HIS ORCH.

A. H. WOODS' MATS. WED. and SAT.
ADLPHI

A. H. WOODS' "THE TRIAL OF MARY DUGAN"
By Bayard Veiller

and Original New York Cast

STUDEBAKER Mat. Today
MARY BASIL Violet Kemple
NASH RATHBONE COOPER

HENRY FERDINAND STEPHENSON GOTTSCHALK

Assisted by Original Cast in the Continental Comedy Sensation

"The Command to Love"

CORT MATS. WED. and SAT.
A HIT
ROLAND YOUNG

"THE QUEEN'S HUSBAND"

BANDS Presentation Costumes
Lester
IN WEST LANE ST. CHICAGO ALL
EXCLUSIVE CREATIONS
MERCHANDISE, CURTAINS
AND PRINCIPALS
FOR SALE—MADE TO ORDER—FOTILEY

CHICAGO

Current news show at the Golden Pumpkin cafe includes Thelma

Pat Barnes, former radio announcer with WJLT, has joined WGN, Chicago Tribune station.

Another outbreak of union trouble over wiring installation has stopped wiring of Great States Madison, Peoria, Ill. indefinitely.

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for 75 cents. This being an apparently inconspicuous state of affairs, the layman looks for a quickly better grade of vaude at the Palace to justify the difference in price.

Generally there is little difference. Sometimes, none, and at intervals the State-Lake wallows the Palace for a line of lost customers. State-Lake has a habit of featuring acts which have just played the Palace, or are just about to. That makes it plain enough for any customer. To assume the post-price stand gains ground consistently. On the current State-Lake bill are two feature acts still hearing of pictures. Decade applause. Pearl Regay, who has been seen and heard locally for as high as \$4.40, is important vaude. Supporting her are Adolf Giron, pianist and partner for her ballroom dance routine, and Moret Freeman, who duets on the ivories with Giron. Turn is dressy, Broadway, also straight from the Palace, is a pop songstress working her best in blues. Hector and his Gang, dog act, started the bill. Giron, pianist and partner for her ballroom dance routine, and Moret Freeman, who duets on the ivories with Giron. Turn is dressy, Broadway, also straight from the Palace, is a pop songstress working her best in blues. Hector and his Gang, dog act, started the bill.

Forced into a less than diminutive clown tumbler and husky under-stander, were, No. 4, with an original routine made possible by the number's size. If this act had played picture houses it's missing an appreciative and well paying field. Next-to-closing were Hickey Brothers, comic and straight, mopping up the last few minutes as a military band to carry the act. All previous time taken up by vocal work weakly presented.

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Fisher and her Playboys, Al Reynolds, Mable Lansing, Vally Nalli, Italy Peira and Douglas Sisters.

Metropolitan premiere of "Davy Jones' Locker" follows the American Opera Co. into the Erlanger Oct. 28.

SAN FRANCISCO

Fred Voight, branch exchange manager here for Fox Film, awarded a \$500 cash prize in new built-in stage recently completed. George Glosser, booker, and Charles Powers, salesman, both in the local office, each drew down \$100 in the same competition.

With its California now virtually an all-sound house, West Coast is eliminating the stage symphony, for

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
The cities under Correspondence in this issue of Variety are as follows and on pages:

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DETROIT	79	SEATTLE	76
KANSAS CITY	77	SYRACUSE	79
LOS ANGELES	78	WASHINGTON	79

several years headed by Gino Severi and his band of 15 are being replaced by a pit band with 10 men and leader.

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Pittsburgh to become publicity head of Loew houses there.

"Miss Universe" beauty winner, tried to high-tail it out of town while in Palace's fur style show. She sent out a hurry-up call to house, a. a. for him to get a new house, she said, for personal use while here. She didn't get it.

Cinema, new 1,000-seater, opened week second-run film house, one this week. Louis Israel manager, and Walter Trimmer organist. House in theatrical district, getting nightly overflow from the bigger theatres with its cheap price.

Ritz nitery, dark for summer, reopened under name of the Proletas and management of E. J. Sindelar, also owner of Riverside Gardens.

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The Third Avenue, opening with "Able's Irish Rose." New policy is one complete show nightly and Saturday mat. Leone Webber, Toby Leitch, Leon Cluff, Horace Lint, Leonard Buford, Phil McCarthy and Forrest Taylor, Jr., in cast.

Sam Maurice, West Coast publicity here, has resigned.

Eugene, Ore., and Corvallis, both college towns, are going to vote at the next election on the Sunday show proposition.

CINNINNATI

By JOE KOLLING

Shubert—George Artiss.
Frangier—"Wings" (2d week).
Taff—Walker stock.

Cox—Stock.
Albee—"The Cop"—vaude.
Capitol—"Cameraman"—vaude.
Emerson—Burlesque.

Palace—"Wedding March" (wired).
Lyric—"Two Lovers" (2d week).
Keith—"Butter and Egg Man".
Strand—"Plastered in Paris".

"Butter and Egg Man" is being shown on screen this week at Keith's and played by Stuart Walker stock. Elizabeth Taylor has returned to Walker company after a brief absence, during which she was wed to an eastern business man.

Chatterbox, Hotel Sinton's dine and dance palace, opened this week with Henry Thiers orchestra back.

Greystone, pop dancant in Musie Hall, opens second season October 20 with Trent's orchestra.

Latoria full race meeting, attracting many visitors is proving boom for night clubs about town. Earl Fuller's orchestra is at Lookout House, and Ned Stanley's combination at Mecca Inn.

Harvey Brownfield, local musician, is at Empress this week, doing piano-accompaniment specialty.

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CLOSE to the top of the gigantic Morrison Tower, and surrounded by the purest air ever breathed, the 40th and 41st floors are set apart entirely for theatrical guests. Out of earshot of street noises, you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

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Every room is outside, with bath, running ice water, telephone, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests. It completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned.

Nearest Hotel to Downtown Theatres

The Morrison stands closer than any other hotel to theatres, stores and railroad stations. Yet, at this central location, rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay *all* the ground rent, and the saving is passed on to the guests.

The Terrace Garden and Boston Oyster House

At these two famous restaurants, the intimate, carefree atmosphere has won international celebrity. In the Terrace Garden the light, vivacious dance music and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties. Programs broadcast daily from WBBM.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

PORTLAND, ORE.

Portland—"Dry Martini."
Broadway—"While City Sleeps."
Pantages—"Michigan Kid."
Oriental—"King of Kings," 3d week.
United Artists—"Woman Disputed."
Columbia—"Tempest," 2d week.
Music Box—"Glorious Betsy," 2d week.

Irv Waterstreet is now exploitation manager for United Artists in Pacific Northwest. Headquarters at Portland.

Mayor George L. Baker of Portland, ex-showman, has been writing his memoirs of early show business on the west coast for a local paper. The stories have created much interest.

terest. Baker started as a stage hand in San Francisco. He followed the same calling in his early days in Portland. In later years he founded and operated the famous Baker stock company here.

Before entering politics, Baker's last venture was the old Baker theatre, which has been reconstructed as a dramatic stock house for Henry Duffy and named the Dufwin, opening this week.

George L. Baker has been mayor of Portland without interruption since 1916. He is up for election for another four-year term, after spending 12 years in office.

George Cleveland is Henry Duffy's director here at the opening of the new Dufwin. He will be succeeded by Edwin Vail within a few weeks. Ralph Kellard is to be permanent leading man of the new company.

MINNEAPOLIS

Met—"G. V. Pollies."
Shubert—"City Sleeps," vaude.
Hennepin—"Kelly," vaude.
Palace—"Musical Tab."
Gayety—"Mutual burlesque."
Minnesota—"Two Lovers," stage unit.
State—"Smoking Fool," 2d week.
Strand—"Wines," 5th week.
Lyric—"First Kiss."
Grand—"Betsy," 2d week.

Lyric is abandoning split-week policy, returning to week runs.
"Beggars of Life," instead of "The Wedding March," follows "Wings" at the State. Stroheim picture after "Beggars of Life."

In running for five consecutive weeks at the Strand, "Wings" eclipses the previous local long-run record for a picture at one of

the regular houses on a schedule other than two-a-day. Former mark was four weeks set by "The Gold Rush" at same house.

Warner Brothers has been reinstated with the local film board of censure, which heard four cases involving them last week. Body is working smoothly again since the Northwest Theatre Owners' Association is again participating in its operations.

American Amusement Company, headed by Ben Friedman, has purchased the controlling interest in the Homewood and Plymouth theatres, two large up-town houses in the northside section of the city. The Homewood is one of the finest of the residential theatres. America owns theatres at Minneapolis, Fargo and Mankato. It is a partner of P. & R. in the operation of several houses.

Maxwell Sholes, formerly on the staff of Brock Pemberton and other New York producers, has been engaged by the St. Paul Theatre Guild, a little theatre group, as its stage director for the coming season. The Guild recently bought a former church and has converted it into a show house.

Theatre managers found more woe here in the announcement that the First National bank here will finance the broadcasting of 20 exclusive radio concerts by the Minneapolis Symphony orchestra this winter.

BROOKLYN, N. Y.

By JO ABRAMSON

Brooklyn—"Girl Trouble."
Majestic—"Mary Dugan."
Jamaica—"The Noose."
Boulevard—"Revolt."
Shubert—"Shannons."
Strand—"Woman."
Albee—"Man Who Laughs," vaude.
Met—"Excess Baggage," vaude.
Mamart—"Fortune's Fool."
St. George—"Double Feature."
Mayfair—"Stock."
Fulton—"Stock."
Rivers—"Stella Dallas."
Casino—"Stock bur."
Empire—"Bur."
Star—"Bur."
Gayety—"Bur."
Orpheum—"Swedish Parody."
Lafayette—"Bur."
Fox—"Win That Girl," stage show.

"Girl Trouble" and "Revolt" both now trying out on this side this week. "Squarer," by Mark Linder, at Boulevard next week.

El Jolito will be the Leverich

Tower opened last week with Merrill Hughes and orchestra. Rian James, Brooklyn Eagle columnist, m. c. A. S. Genud managing.

Harry C. McDonald, who succeeded Edward L. Hyman at the Brooklyn Mark Strand, no longer there. Joseph Plunkett directing both Brooklyn and Manhattan Stands.

Standard Union has started a drive against the use of nickel slot machines in this borough. Investigation showed that most of these machines were kept in candyshops near schools. Names of shops carrying these things are published daily. Editorials in the Union ask for the wiping out of these "children's gambling machines."

KANSAS CITY

By WILL R. HUGHES

Shubert—"Night in Spain."
Loew's Midland—"Cameraman," stage show.
Mainstreet—"Pictures and vaude."
Newman—"Singing Fool."
Pantages—"Street of Illusion," vaude.
Globe—"Pictures."
Liptown—"Vaude."
Empress—"Stock."
Gayety—"Bur."

Empress, dark for ever a season, reopened this week with the stock in "Two Girls Wanted." Under direction of V. E. Sutton-Mattocks, with Andrew Leigh, Harry El-

bridge, Elmore Gallely, Arthur Clarke-Elton, Jack Preston, Miami Campbell, Ethel Arden, Mamie Sheridan, Wolford, Harry Kaufman musical director. Day after opening two week's notice posted and venture will come to an end, this week.

Orpheum, home of big time vaude for many years, opens as a stock house Oct. 25 with a visiting star every two or three weeks. Oberfelder-Ketchum, of Denver, has a company now playing.

Midland Circuit, with houses in Missouri, Kansas, Nebraska and Iowa, is having 12 towns wired and has taken over the Orpheum, Atchison.

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VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge

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707 So. Broadway, Trinity 3711-3712

LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Orpheum

A strong, burlesque flavor at the opening by Gerber's Gaucier, but with Edwin George's monolog in duce and "The Undercurrent." No. 3, the bill slipped into straight vaude and closed with a class dancing turn that was a bit insipid.

"The Undercurrent" wowed. Harriet Allyn had the mob with her. Well written and well played, this prize-winning playlet of the Chicago Little Theatre Tournament scored the hit of the show.

Rose and Thorne pumcked No. 4 with snappy chatter. A nut act well spotted.

Dave Bernie closed to first part with orchestra of eight men, and two femingoting back benders. Boneless wows have been hitting Los Angeles bills with a regularity suggestive of an epidemic.

Yates and Lawler opened the second section and were easy to take. Most of their numbers were old. Still the mob liked them.

Ann Code, opening with her French patois number, has plenty of pep and personality. Frank Orth as a foil is half the act. Wonder why Miss Code insists on removing chapeau? She loses a lot of her exotic personality without the headpiece.

Grace Adelphi, assisted by Paul Zey and Ted Norris, class dance turn, closing, might have done better in another spot.

Beulah Livingston is business manager and representative for Lupe Velez, under contract to United Artists.

Motion Picture Relief Fund has sent a notice to all of the Los Angeles organizations which hold charity benefits from time to time, notifying them that any member of the Motion Picture Relief Fund or of the Academy of Motion Picture Arts and Sciences would appear at the unless that organization gave 25 per cent of the proceeds to the no benefits for any organizations stage performance participating to the Motion Picture Relief Fund.

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Dancing "Daughters" at Loew's State in downtown Los Angeles, led West Coast Theatres to book the picture into the Boulevard, another of its first run houses in L. A., for the week beginning Oct. 12.

Edward Sullivan, first violinist, succeeded E. F. Frankenstein as leader of the Orpheum's orchestra. Another change in personnel at the vaude house occurred when Andy Hervey, press agent, resigned and was succeeded by Oliver Garver.

Sally Phipps' contract has been renewed by Fox. Same company has signed Frank Albertson on long time contract.

Muni Wiesenfreund, now under contract to William Fox in Hollywood, has only been here but a few weeks and has changed his screen name to Paul Muni. Wiesenfreund was connected with the New York Theatre Guild for a number of years without any disturbance to his name, but in pictures a change in name became necessary for many reasons.

The Pasadena Community Playhouse, which opened "The Great Brood" by A. A. Milne, at the Community Playhouse in Pasadena, Cal., Oct. 16, to run through Oct. 27.

Complete cast of "The Marriage Bed," Ernest Pascal's play, produced by Felix Young, which has its world premiere at the Mayan this week, includes Florence Mason, Doris Lloyd, Owen Moore, Alice Joyce, William Davidson, William H. Turner, Blanche Frederici, Ernest Woods and Sylvia Beecher.

Roscoe Arbuckle offered a new show at his Plantation Night Club near Culver City, Cal., Oct. 11, with Senora Del Valle, Mary Brice, Dave Barnum, the Pearl Twins, Eddie Rogers and Edith Murray featured.

"White Shadows in the South Seas" closes at Grauman's Chinese Theatre, Oct. 21. The house will be dark for ten days, then Warner's "Noah's Ark," Nov. 1.

"Paris to Bagdad," new girl and music revue in ten scenes, opened at the Pom Pom night club near Hollywood, Oct. 12, featuring Bamboula, Oriental dancer, and others.

Vannah Taylor, formerly manager of the Orpheum here, has succeeded Allen Sparrow at Loew's State, Houston, Tex.

Marie Prevost on the day that production was to start on "College Coquette," a story by Howard Green for Columbia was withdrawn from the lead and Marceline Day given it. Miss Prevost starts on another picture for the concern this week.

Maxwell Shane has left Columbia studio to do the publicity for the

United Artists theatre, succeeding Sam W. Hale. Hal Horne, in addition to acting as manager of the house, will handle the advertising and exploitation.

Le Roy Johnston, former press agent for Columbia studios, will return to this company after serving a few months on a special assignment in the publicity department of the M.G.M. studios.

Eddie Cline, director, sprained his leg while playing handball at one of the local studios. This is the second film man to receive injuries from this game in the last few days. The first was Harold Lloyd.

Tom Mix laid out four days by the opening of a broken vein in his leg. Returned to work on "The Drifter" last week.

Weslie Jones, secretary to Mike Levy (United Artists), operated on at the Osteopathic hospital, Los Angeles, for appendicitis.

C. N. Penock, branch manager, Paramount exchange, lost the complete use of both legs as result of a dislocation of a vertebra and aid up two days.

Louise Dresser, having finished at Warner Brothers, will take a month's rest, without leaving Hollywood, before starting on her next for Fox. It will be made in Italy, with John G. Blystone directing.

J. G. Hawks has written "The Girl Dodger," which Universal will produce as all dialog subject with Arthur Lake, featured.

Joseph M. Schenck had tonsils removed at Hospital of Good Samaritans.

Maxwell Shane, formerly P. A. at Columbia, now at A. A. theatre in similar capacity, succeeding Sam W. B. Cohn.

Charley Chase, screen comic, will appear in the stage presentation at the Metropolitan for the week of Nov. 2.

Nance O'Neill will play the mother part in "The Silver Cord," with which the L. Rep. Association opens its season at the Figueroa Playhouse Nov. 10.

Succeeding "Madame X," Lafayette Players are doing "Up in Mabel's Room." This is the colored stock at the Lincoln.

With prospects that "Good News," musical, will remain six more weeks at the Curran in San Francisco, "Happy Days," which closed at the Mayan Oct. 13, will be sent into the Columbia, instead. "Happy Days" will spend two weeks on the road before going north.

Greta Hartman, actress, and wife of Alan Hale, film actor, has re-

sumed her screen work after a lapse of six years, in "She Goes to War," being directed by Henry King for Inspiration.

Edward Everett Horton, stage and screen actor, was presented with an honorary life membership in "The Trampers," Los Angeles organization of old-time legit actors.

Russell L. Collins has been appointed western sales manager for Vitaphone with headquarters in San Francisco.

Tabloid versions of popular musical comedies and first run pictures will be the new policy of the Broadway Palace theatre, effective Nov. 2. Pop prices; matinee top at 25c., nights, 50c. House seats 1,600.

Capitalizing on the situation created by the advent of sound in the film colony, Gus Metzger, owner, hopes to get some big screen names for his bills.

"Sally," first production, is now in rehearsal as the opening attraction, with either "Wildfire" or "Rose-Marie" scheduled to follow. Nadine Wayne in title part, with Douglas Kenton opposite. Leo Le Blanc is production manager and Ed Pomeroy musical director.

Condensed versions will run about an hour and will be staged in the one big set of the original show, with other scenes suggested.

The stock will consist of a chorus of 16 and a male quartet headed by Al Garry of the Crooners, with Glenn Kabe, Ted Ricard and Ed Green.

Pictures will be changed weekly; musical shows may be held over. The house will be dark for several days prior to the opening to allow for front of house renovations.

Production activity, now at its highest peak on the Paramount lot, has caused a number of changes in casts, with Nicholas Soussanin assigned to take the place of William Powell in "Tongue War." The latter's work in "Four Feathers" would not permit him to double on the war story. Ray Wray, actor in "Four Feathers," replaced by Nancy Carroll for the feminine lead in "Wolf of Wall Street."

The Los Angeles Shrine Civic Auditorium, resumed its part as the world's largest movie house Oct. 16, following the close of the Los Angeles grand opera season.

Warner Brothers' "Noah's Ark" will have its premiere at Grauman's Chinese in Hollywood Nov. 1, succeeding "White Shadows," current.

Cecil E. DeMille was named chairman of the picture executive committee for the 1928 Community Chest campaign here.

Dunne Thompson, now appearing in stage version of "Tarnish" at the Hollywood Music Box, will alternate

between there and the Warner Brothers' studio for a part in "Frenz River." Others in the picture cast are Raynor McKee, B. De Tint, Frank Campeau, Joseph Swickard and Lew Harvey.

S. S. Van Dine, author of "The Canary Murder Case," is visiting the Paramount stages.

Creighton Hale will play the lead in "The Casino Guard" scheduled as one of M-G-M's first all-talkers.

Norman Trevor, stage and screen actor, who has been up for call for the past six or seven months as result of a breakdown, has returned to film work in "The College Coquette" at Columbia studios.

Charles Bickford, who had collapsed as result of a too-quick return to studio activity following an abdominal operation, and for the past six months has been in a sanitarium.

Nicholas Grinde, M-G-M director, will be chief of the new production of "Dynamite." Grinde succeeds late Frank Urson.

Gladys Signor and Rose Dunn have joined the staff of Lichtig and Englander, producers' agents.

Edwina Booth, operated upon for gallstones in Southwest hospital, Pasadena, Cal.

Robert Sinclair, assistant to Ralph Ince, has been up for call on stones at Hollywood hospital Oct. 7.

MONTREAL

Palace—"Air Circus" (wired). Capitol—"Fleet's In".

Imperial—"Voices of Ruins". Princess—"My Maryland". His Majesty's—"French plays. Orpheum—Stock.

Gaiety—"Mutual burlesque. Strand—Change films. Empress—Change films.

Variety correspondent slipped up last week when he said Capitol was wired and drawing big houses. The statement was O.K. as to the size of the sensation the dialog pictures were making here, but the name of the theatre should have been the Palace, the only wired house in this city or in Canada.

A determined attempt to make the town safe for French productions in the original language is being made just now in two theatres, His Majesty's and the St. Denis. The latter ordinarily a second-run film theatre, are running respectively French plays and French operas. Neither is making any smash out of the venture and both are running perilously near the red.

Since French stage plays failed here some years ago, there has never been anything French that has got across to big grosses in this city.

Confederated Amusements, operating four theatres here, is building a fifth in the north end. Seats 1,200 and will play second run pictures and vaude at around 40c top.

Seymour Hicka, scheduled to open Canadian tour, this city, in December, has cancelled tour on account of illness of his wife, Estaline-Terris.

NEW ORLEANS

By O. M. SAMUEL
Tulane—"Simba".
Saenger—"Singing Fool", 2d week.

Loew's State—"Fleet's In" vaude.
Tudor—"Tenderloin", 3d week.
Liberty—"Jazz Singer".

Liberty, wired, reopened this week with Jolson in "The Jazz Singer" after its phenomenal run at the Tudor, where it established a money record for the south for all time, getting close to \$50,000 in five weeks. Liberty used as second run sound house for specials that tick.

Rita Owen, the dancer, touriz with Public shows, has been ordered to rest for a while by her physician. Rita has lost 15 pounds.

An entirely new show at the Silver Slipper, with command in command. Couple of new night-erles opened last week, Plantation and Arena. Business so bad with some they cracking the ice in smaller places.

Because he sold 50,000 copies of "Simba" in New Orleans, Jimmie Dupre, local Faust representative, was presented with a watch by his concern. The record sale of "Simba" topped the 42,000-copy record held by "My Made You Cry," written by N. J. Ciesi, realtor of this city.

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Howard May
Howard Myrtle
Inman Warren
Irving Rose
Iversen Fritz
Kehoe Miss
King Catherine
Knight Frank
LaMarre Jackie
Lange Howard
Lauren & LaBarre

DENVER

By HARRY M. FORD
Aladdin—"Singing Fool" (2d week
wire).
America—"Win That Girl" (wire).
Colorado—"Jazz Mad."
Denham—Stock.
Denver—"Beggars of Life."
Empress—"Scarlet Lady," vaude.
Orpheum—"Power" vaude.
Rialto—"Wings" (wire).
Jack Tichman, sports editor of
Denver Morning Post, has left for
Chicago. After three or four
months vacation, he will re-enter
film business.
John Haber, former life guard at
Glenwood Springs swimming pool
and late owner of Garden of Allah

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night club, has been having trouble
with police over alleged short
checks, members of orchestra com-
plaining Haber paid off with paper
that wasn't regulation.

J. S. Boatsman, playing bit part
in "Night Hostess," the 19th Danc-
ing play at Beck in New York, is
an example of what crust can ac-
complish. Boatsman acted in sev-
eral amateur plays in Denver and
got the stage bug, deciding to try
Broadway. Despite advice from all
sources, he went—without any real
experience. And now look what a
success he is—second clump in
"Broadway's" step-child.

DETROIT

Detroit—"The Kingdom of God."
Lafayette—"The Skull."
Cass—"O'Clock Girl" (3d week).
Civic—"Escape," stock (2d week).
State—"Patriot," stock (2d week).
Madison—"Women" (talker) (3d
week).
Adams—"Docks of N. Y." (sound),
Michigan—"City Sleeps" (sound),
stage unit.
Capitol—"Midnight Taxi" (sound),
stage show.
Little—"Light of Asia."
Fox—"Four Sons" (2d week).
Oriental—"Grain of Dust" vaude.
U. A.—"Battle of Sexes" (sound)
(2d week).
Hollywood—"Jazz Mad" stage
show.
Cadillac—"Mutual bur.
Stock burlesque at Broadway
Strand, Colonial, National, Palace
and Avenue.
William Ortmann, who numbers
among the best in this town, has
selected the Shubert-Lafayette as
the site for a six weeks' engagement
of his new musical comedy, "No-
body's Girl," in which the Marven-
avenue last Friday. The boat was
valued at \$36,000 and not insured.
A second boat, a Chris-Craft be-
longing to Cohen, escaped with a
scorching.

Ben Cohen, owner of the Holly-
wood and a stock and bond the-
atrical in Detroit, lost his 45-mile-
an-hour cabin cruiser in a disas-
trous fire which swept the municipal
boat works at the foot of Crane
avenue last Friday. The boat was
valued at \$36,000 and not insured.
A second boat, a Chris-Craft be-
longing to Cohen, escaped with a
scorching.

Paul Osborn, of Kalamazoo, is the
selector of "The Lodge," which will
open soon in Philadelphia. He is 27
and the son of a minister.
William H. Murphy, head of the
Murphy Family Trusts, which owns
the 45-story Penobscot Building, De-
troit's tallest structure, has again
been elected president of the Detroit
Symphony Society.

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By HARDIE MEAKIN

Belasco (Shubert)—"Crooks Con-
vention."
National (Branger-Rapley)—
"Simba" (film).
Pol's (Shubert)—McIntyre and
Heath.
Gayety—Stock burlesque.
Strand—Mutual burlesque.
Pictures.
Columbia—"Dancing Daughters"
(2d week).
Earle—"State Street Sadie."
Fox—"Air Circus."
Keith's—Yardfilm.
Met—"Singing Fool" (2d week).
Palace—"Sawdust Paradise."
Rialto—"Lonesome."

Rialto (U.)—reopened with U.S.
"Lonesome" (sound) and Johnny
Slaughter's band on stage. Slaughter
is a local leader.

C. F. Winchester, recently made
treasurer-assistant manager of the
Fox, bought a Ford for \$20 last
week. That was Friday. Saturday
it was stolen. Sunday it was found
in the possession of two boys out
joyriding. Winchester is still try-
ing to get it back from the police.

David Rubinoff, at the Fox last
week, held over for the symphon-
ic jazz concert, a new feature for the
house.

Max Lowe is doing the booking
for the Wardman Park dancing-
dining place.

Harold Phillips, formerly d. e. of
the Times (Hears) has completed
his special work with the Stanley-
Cranall houses. He was exploiting
the Earle and Met.

Tivoli, S-C neighborhood house,
completed its wiring and runs its
first sound picture Saturday.

Promotions are coming fast at
the Fox (pets).
Just a few weeks ago C. F. Win-
chester made the final step from

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Now William Zeiler, 20, from a
tank in West Virginia, has trav-
versed what is usually a long weary
road in just a little less than a
year. He started as an usher.
Worked millions of hours overtime
helping the treasurer, the publicity
dispenser, the manager, in fact
anybody that would let him, until
now he has been called to the new
Fox in Detroit, for the publicity de-
partment.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Writing—1st half, "The Shanghai
Gesture," 2d, 1st half, "Abie."
Keith's—Vaudefilm.
Savoy—Burl stock.
Syracuse—Vaudefilm.
Regent—Double change.
Harvard—Double change.
Strand—"Caught in Fog," wired.
Empire—"Four Sons," 2d week.
Eckel—"Singing Fool," 3d week.
Lewy's State—"City Sleeps,"
wired.
Rivoli—Double change.
Palace—"The Siren."
Swan—Double.

Screen tests for "The Big Game,"
working title of the International
football story which the Chicago
Crimes' club of this city will film
as its second production started
Monday at the Empire theatre, co-
operating with the film fan organiza-
tion. Leads will be played by
high school students.

Funeral services were held last
Saturday morning for Mrs. Anna
Morgan Flynn, mother of Maurice
Flynn, 27, 21st St. and 3rd Ave.,
actor, and former Yale football

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REDUCED RENTALS

star, who committed suicide in
Greenwich, Conn. Mrs. Flynn was
the daughter of Mrs. John Moore
of this city, and the wife of Joseph
A. Flynn, New York business man.
She had been suffering for some
time from a nervous ailment. Alone
in her home at the time, Mrs. Flynn
first cut her throat and then her
wrists; she was found lying in a
pool of blood by servants.
Before her marriage, Mrs. Flynn
was well known here as a singer.
Later she was leading soprano of
the Lenox Choral Society, New
York, for many years.

Howard Lichey has tied up with
James Carlier, former director of
operations for the Solider in the latter's
international beauty search, and is
now abroad.

Mutual Wheel shows, playing the
Colonial, Utica, are now receiving
the double-o of the police, allegedly
at the instigation of the Utica
Council of Churches. The Colonial
is operated by Nathan L. Robbins,
and with a three-day policy at
popular prices, is reported to be
financially mopping up.

Rejuvenated Gaiety, Utica, re-
opened Monday with vaudefilm
police, split week.

J. M. Wall, whose machine shop
here is the only source of Fox
Motion picture, is now turning
out ten a week. The cameras are
valued at \$4,500 apiece.
Wall's shop occupies but two
rooms in the Solider in the latter's
and to reach it, there's a climb of
five flights of stairs.

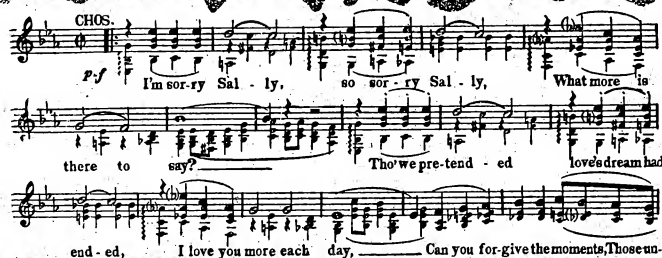
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VOL. XXIII. No. 2

NEW YORK, WEDNESDAY, OCTOBER 24, 1928

64 PAGES

NIGHT LIFE ON THE SKIDS

Greatest Free Show Ever Nightly For Smith on Times Sq. Movietone

If Herbert Hoover's either ear burns, it is because the fellows are talking about him in Times Square. The most entertaining and compelling free show ever given the chumps of Greater New York and vicinity is offered every evening at dusk from now until Nov. 6.

For drawing mobs, nothing ever offered can touch the Movietone political spiels nightly for Gov. Smith. If a show like this were given in Glasgow, every theatre in Scotland would close.

The star cast has Governor Al Smith, Senator Pat Harrison, Willard Mack, Mayor James Walker, Edward Milton Royle, Ben Bernie, Franklin D. Roosevelt and others. The gang of movie stars in Hollywood had better watch out, for every one of these men who gave their canned services for this free show are sure fire as tankers.

Over and over again, until midnight, this gang pan Hoover and the Republican party in a clear tone that is heard by thousands for blocks along Broadway. The entire city is hip to the racket. Many a fellow and his girl friend step out of a taxi to spend the evening at the free Movietone show. The play for Ben Bernie. He generally opens and closes the shows each evening. Every speech is figured from the box office or vote obtaining angle. Mayor Walker, in a short snappy speech, brings a tug at one's heart when he drives home the facts, "that during the late world war when they banded out guns to the populace, they did not ask what a man's religion was" or "that when 10,000 gold star mothers paid homage to the unknown soldier at Washington, no one asked about his faith." At the finish the mob yell and cheer for Jimmy.

Applaud Mack

Willard Mack is a knockout. A number of times the mob applauds him. Mack's remarks are directed mostly at the 18th amendment. He explains Al Smith is against the dry law not for the four years that he will be in office but for the children now at the age of nine and then attending school, who, in the course of a few years, will come staggering home full of bootleg whiskey. Mack's closing remarks say:

"I want to ask you all within the hearing of my voice one question—if on the 6th of November Herbert Hoover should be elected, do you think the Republican party and the anti-saloon league will celebrate his victory with rain water?"

The entire mob yell NO. "If you're sucker enough to think they will, why you're sucker enough to stand for anything," he says, and at this line of Mack's speech you can hear cheering blocks away. Homer Roadheaver, Billy Sunday's choir leader, leads the mob in singing the Smith campaign song, "The Sidewalks of New York." And the mob goes for it. After one verse Roadheaver remarks "It's a fine line but let us try it once more—and a little

Albee's Name Off Sign

Not much time wasted between Monday and Tuesday in having the Palace, New York, conform with the new title of the Keith Circuit; Radio-Keith-Orpheum.

With that new name eliminating "Albee" of the former Keith-Albee-Orpheum, sign makers yesterday started to alter the marquee signs on the Palace, with the probable intent of leaving out Albee on the new proclamation.

Closure of the Radio-Keith deal, in its preliminary stage, occurred Monday.

lounder." Again goes the mob and again, "Let us try it once more and this time let's hear from the tenors."

Or get an earful of Edward Milton Royle. His opening lines are: "Fellow sufferers—fellow sufferers in this wicked city of New York—hear me in the interest of my cause." Royle clinches himself.

Senator Pat Harrison (Miss.) gets over in fine style. If he ever quits politics Pat is set with any of the talking film companies. The other night while the Variety reporter was watching the show one of the patrons registered a complaint. Addressing the traffic officer, he remarked: "Why don't they furnish chairs for this show?"

Gest's Sunday Opening Of Moussi's 'Redemption'

Morris Gest is arranging to have Alexander Moussi premiere in "Redemption" at the Century, New York, Sunday, Nov. 18.

Gest's plans for the imported player with his company of 35 carry the Sunday date as a regular opening with a box office sale of first night tickets.

Report says Gest is not so confident he will get away with it. Conferences with his attorney are also reported with Gest's faith strengthened after each.

Among the openings so far listed for Monday evening, Nov. 19, is that of "Mima," by Belasco. Gest is in the Belasco family. His Sunday idea may arise from a desire not to conflict with the Belasco start, while at the same time he is under a play-or-pay contract to the Moussi company starting with the full week of Nov. 19.

If a publicity stunt denied, Gest stands a chance of reaping a few columns if he should go to it.

Clog Dancing in College

Oakland, Cal., Oct. 23. A clog dancing course has been installed by the University of California.

MANY BLACKBALLS WALLOPING B'WAY

Notoriety of Accumulating Nite Club Scandals Frightening Away Necessary Patronage—Regulars Only Can't Support Highly Charged Overhead Racket

A FEW "NICE" ROOMS

Broadway nite life is threatened with extermination. A combination of political and propaganda forces is doing the utmost to bring the nite clubs into public discredit and almost inevitable extinction.

The several blackbills, already existing against the gyp-and-takey of the racket have been heightened during the past week by a number of scandalous and murderous phases.

In rapid succession, the murder of an Italian beer-runner in front of the Hotel Harding on West 54th street and Broadway; the assassination of another racketeer at 7:30 in the morning as he was exiting from the Chateau Madrid, also on West 54th street, across Broadway; the fatal aftermath to Beatie Poole, former "Poilles" dancer, in Chez Florence on West 48th street, after she had been in the club; the cold-

(Continued on page 59)

Police Sheiks and Shebas Watching Dance Hall Hostesses and Gigolos

Italian Table d'Hote Dinner with \$1.25 Show

San Francisco, Oct. 23. Two-thirds of the Monday night audience at the Green Street, where Sid Goldtree is presenting "Easy for Zee Zee," whose guests of the management at dinner, served in the Italian cafe beneath the theatre.

The racket is that every \$1.25 or \$1.50 admission purchased for Monday or Tuesday night entitles the purchaser to a free dinner that same evening.

To further carry out the French atmosphere idea Goldtree has a complete barroom in the rear of the main floor, where soft drinks are sold.

Films Fastest Teacher

Rochester, N. Y., Oct. 23. Children taught with films learn much faster than those taught in the old way, according to results of a survey conducted in various cities with the backing of the Eastman Kodak Co.

A 33 per cent greater gain in geography and 15 per cent greater gain in general science among the picture-taught youngsters were noted.

Sheik and sheba squads of the police department are conducting an undercover investigation of the hostess system employed in dance halls of Times Square and environs. Male gigolos employed by some of the halls for afternoon dances will also come under police scrutiny as well as the gals.

The investigation, reported precipitated through complaints, is pressing into service a number of younger women of the Police Reserve to work with collegiate type members of the force, mostly rookies, in making a survey of all licensed dance halls, mode of operation and conduct of hostesses and dancing partners. A compiled report will be forwarded to Chief Inspector Valentine, with arrests made if substance of numerous complaints filed downtown should warrant such action.

Although non-committal on cause for the proposed clean-up it is hinted that the Committee of Fourteen, vice crusaders, has been directing its attention toward the dance halls, after having taken a fling at night clubs and cabarets in its recent report.

Dismay for 2 Girls by "Godless Girl" Dialog

Los Angeles, Oct. 23. Putting dialog into "The Godless Girl" three or more months after its original filming has brought dismay to two actresses in the cast. Lina Banquette originally was 36 lbs. heavier and had her hair cut close, reformatory style. She does not want to repeat if it may be avoided, as she cannot pick-up the weight conveniently.

Marie Prevost had her hair dyed blond during the picture making. Its color now has reverted to its natural brunette shade.

Tests are being made in an effort to preserve consistency without inconvenience if possible.

Novarro's Opera Debut

Los Angeles, Oct. 23. Ramon Novarro will make his operatic debut with the Berlin Opera Company during the early part of January. He will sing Caradorossi in "La Tosca." Upon completing this engagement Novarro will go to Paris to sing and then return to M-G, where his new contract allows him to alternate between opera and pictures. Six months' periods for each, over a three year span, are allowed.

Wired Radio at \$2 Monthly Fee In Readiness by March, 1929; N. American Corp. Behind It

Wired Radio, Inc., will have its "wired wireless" in practical operation by March, 1929, starting in Cleveland, and spreading from that central location into practically every community, the public utilities of which are controlled by the North American Corp.

Wired Radio is a subsidiary of the powerfully financed North American Corp., as is the Associated Music Publishers, Inc., new music rights combine of foreign song catalogs which will have all their public performance privileges vested in the North American Corp.

Headquartered at 60 Broadway, this \$100,000,000 corporation, with the electric light and power facilities of the nation's municipalities under its control, will utilize the power lines for the transmission of its "wired wireless."

Although Variety reported this new development as an amusement purveying as far back as four years ago, the conservative public utilities corporation has been biding its time

for the fullest consummation of its plans, as well as the practical necessity for patents' fortification. Desiring to control its own basic patents, it has been necessary to develop and perfect new improvements to bring that about with the Government's patent office.

Takes Any Program The new development of wired wireless, differing from the original story, is that the receiving set will not be limited alone to the choice of the three programs which Wired Radio will broadcast from New York, but the set can also be switched to receive the regular other radio programs. This is a new perfection.

The three programs to come by trunk lines from New York will be varied to embrace the popular, classical and news events' style of entertainment.

A \$2 monthly fee will be charged subscribers for the service. The sets will be installed gratis and the

(Continued on page 59)

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Acts' Broadcasting Comes Up in London

London, Oct. 23.
Management of the Palladium last week announced that Van and Schenck's act would be sent out via radio last night. House consulted the Variety Artists' Federation, which organization explained that this might establish a dangerous precedent. Belief is that in the future the Palladium may broadcast certain turns booked to follow in, as Stoll is unalterably opposed to broadcasting his acts and has a clause to that effect in his contracts. Learning this, Van and Schenck refused to be broadcast until the extent of cancelling the week rather than hurt the English artists. Yesterday morning (Monday) the general council of the VAF passed the following resolution:
Having regard to the exceptional circumstances and to the general inconvenience which would result from the prohibition of this late hour of the broadcasting of Van and Schenck from the Palladium this evening, the general council of the VAF will offer no opposition to such broadcasting, providing that General Theatrical Corporation undertake not to broadcast any other artist until after a joint conference of the management concerned and the VAF have agreed upon the matter. George Black, general manager for the Palladium, met the VAF resolution and Van and Schenck duly sang before the mike.

Chatter in Havana

By RENE CANIZARES

Havana, Oct. 18.
The old town is back to normal now that the last of the veterans who attended the 30th annual camp have gone home. Climax of the convention was the parade on Cuba's anniversary of the independence war.
According to the Smith for President buttons displayed by the veterans, 50 per cent are in favor of Al.

Concerts

Margarita Cueto, the Victor Spanish warbler, is in town for three concerts.
Robert Lortat, French pianist, gave two concerts for the Pro-Arte Musical Society.
Ernesto Lecuona, Cuba's foremost composer of popular music, has organized an orchestra, a la Whitman, and gave some concerts which were well received by the critics. Band will tour the island and in December leaves for Paris.

Too Many Napoleons

Town has seen its third Napoleon film in two months. Last one was billed "as seen by Abel Gance." It originally was in 23 reels but it was cut to 12.
In certain sequences, where six different subjects are expected on the same film, the public razed it and the long run of the film was cut short. A total loss.

German Beut Picked

Berlin, Oct. 23.
Fraulein Margaret Grov has been selected "Miss Germany" from a field of 200 contestants.
It's all for an international beauty organization which will tour America.

C. & W. LOSE APPEAL

London, Oct. 23.
Clayton and Waller's appeal from the Barric Oliver judgment for \$5,000 has been denied.
Actor was awarded the amount as damages in a breach of contract suit.

CLAVERING'S SMALL HOUSE

London, Oct. 23.
Joseph Clavering has secured the site of the Old Ship restaurant in Whitehall and will erect thereon a small capacity legit theatre.
Construction is programmed to start in March.

GILLESPIE'S "NEW MOON"

R. H. Gillespie, the Londoner, over here for a short while, secured before sailing Saturday, the English rights to "The New Moon."
It's the Schwab & Mandel latest musical hit.

"Broadway's" Bottles

Paris, Oct. 16.
"Broadway" is using a novel means to help advertise the play. Each customer is given a small bottle of whiskey upon entry, generally consumed during the first intermission.
People like the idea so well many take the bottle home as a souvenir.

Chatter in Nice

Nice, Oct. 10.

Old F. Scotch Fitzgerald—he's all of 30 now—must feel that life is giving him the old merry-go-round. He and his femme are back here with the avowed conviction that the Riviera and not Princeton nor Hollywood is the last stop this side of Paradise.
Fitzgerald, after living a couple of years at Cap d'Antibes, went to the Coast a year ago last spring to write originals for Constance Tailmade. He couldn't have written many, for she hasn't done a picture in a year. And now she pops up in Nice, of all places, and he right after her.
Maybe he's helping on the scenario of "Venus"—working title—which she is doing here and in Africa for United Artists, or perhaps he's going to subtitle it.

Dick Klein was down here with a nut scheme last spring to cruise the Mediterranean in a palatial yacht with a gang of millionaires, shooting a picture between ports (and gills, fuses).
Dick blew after getting a great spread from The Chicago Tribune, Paris edition.

Great title, though.

Gene Tunney, who is walking down this way toward the longest gauntlet in the world—the matrimonial altar in Sorrento, on the Bay of Naples, Italy—said he went into boxing for the same reason a novelist writes a book, or a poet writes a sonnet.
For economic independence.

There are, I suppose, four poets in the world who achieved economic security writing poems—and 4,000,000 who starved to death.

Carl Van Vechten, flying perhaps from the wrath of Hollywood for his "Spider Boy," arrived too late for lunch. But when he heard the crack about the poets who write to be on velvet he choked on a seidel of beer and decided Tunney, for all his seriousness, is really funnier than F. P. A.

George (Darnum) Shaw's willingness to do another talker after his successful mugging of Mussolini is not a surprise here. He never tires of telling how he did it for Fox and rehearsed the whole act for several of the Cap d'Antibes colony. Some caught him on their own hand cameras, so if any prints get into the grind houses before Fox's Movietone gets into the first run houses they'll be legit. The old trouper seemed bent on giving away one thing—his talent as an actor.

Reprisals

American producer taking rest here said quota gag of pictures ought to give Congress some foreigner country making America take its bad pictures in order to show a few good ones from Hollywood be forced to take something of ours we are a flop at.
For every English lecturer, for instance, coming to New York, London would have to take a half dozen from Kansas. For every French dress sold in America, Paris would have to take seven from Sena's-Rochet. "And in order," added the producer, "to get genuine Filmer into America the Germans would have to accept our near beer." Saying which he slipped his champagne cocktail and took up the reading of Variety. Your correspondent considered himself dismissed.

Alice Terry, announced to sail for America today (Oct. 10), has decided to hang around Nice a while longer. She has finished "The Passions," and contemplates Hollywood for a vacation; maybe pick up a picture to do there.

Budapest

Budapest, Oct. 6.

"Trial of Mary Dugan," at the Vigzsinha, is heat-proof and a success. Translated by Melchor Lengyel, it is playing to capacity. Irene Vasary, as Mary; Torzs, as her brother; Somlay and Mrs. Goth are brilliant.

The show has come to stay and Molnar revivals at this house, planned on the occasion of his quarter-century jubilee as a playwright, will have to wait.

Opening of the original Hungarian play, "The Burning Skirt," by Zoltan Egyed, was looked forward to here with great interest. Egyed is among the clever young critics. He has written a weak play and his colleagues are out for a kill.

"The Burning Skirt" is a mixture of Grand Guignol, Victorian sentiment, perversity and Molnar. In an isolated castle, Countess Montcheg brings up his only daughter. When she shows signs of having inherited her father's zest for life without his discernment and wasting herself on subordinates, the proud aristocrat consults a celebrated physician. He is the first to fall a victim to Countess Victoria's charms and elopes with her. He is followed in the girl's good graces by a Captain of Dragoons, a Russian Ambassador, his monkey who is really a well-born spy, a naval lieutenant, a Spanish swindler, who efficaciously starts the young lady on the road to the gutter from which a symbolist Paris police sergeant rescues her. She returns to the castle where her father has drowned his despair in drink and to the simple but honest gamekeeper whose memory has haunted her in a la "The Phantom Lover."

Play is bad, but there is strength and a movie like dash and precipitation. Anna Tokes, beautiful and talented young actress, gives a fine performance and is enjoying a great personal success.

Other new Hungarian plays are only rumors as yet, but a number of foreign plays are announced. These include "The Girl Friend" and "Lulu," a French operetta, remodelled and upholstered with a good many Hungarian numbers. Salabert, Paris publisher and proprietor of the play, would not consent to this until one of the managers of foreign plays are announced. Now, Budapest managers will include a paragraph in every contract for musical play that they be allowed to change, throw out and put in numbers as they see fit.

"Woman Disputed" Opening

London, Oct. 23.
Al Woods' "The Woman Disputed" opens at Golders Green Nov. 26.
Show will stay out for just this one week before making its West End debut.

Parisian Hollywood Idea

Paris, Oct. 23.
An operetta entitled "Hollywood," said to reveal Hollywood on the inside, by Pujol and A. Wilmetts, music by Maurice Yvain, is listed for the Apollo before Xmas.

Donald Calhoun's Divorce

London, Oct. 23.
A divorce has been granted against Donald Calhoun, his wife obtaining the custody of the three children.

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Egypt

By EDWARD ASSWAD

Cairo, Oct. 7.

A real effort to enhance Arabic dramatics has been evinced in creating the "Club d'Art" here. In the management of Fatouh Nashaty, this club has organized to present a complete program of Arabic works.

It is a difficult venture for the Egyptian public, has been accustomed to imported plays. The Club d'Art will present Daudet's "L'Arlesienne," pure drama consisting largely of psychological poetry. It will be accompanied by the French music of Bizet.

Kit Kat Club has Zizi Moustic, French dancer. Ernesta May and Painter, acrobatic dancers, have opened here.

Jackie Collier and Sister did very well at the Metropole. Andre Trio, acrobatic dancers, also dazzled.
An original comic creation of the famous international star Ossi Oswald entitled "Cherie." Regions nous comptes" was presented with success.

Versatile programs are at the Fantasio Cabaret by Mohamed Kamal El Masry's troupe, including 20 French dancers. Among the artists are Gubran Nahum, Abdel Nabi Mohamed, Mohamed Mostafa, Hussein Hammad, Mahmud El Tuni and Alfred Haddad.

Om Kalthoum, Egyptian singer, has been giving concerts at the Ramesses theatre to big houses. She is distinguished by her creation of a modern chant in adopting foreign modulations to her Arabic songs.

Vaude show was recently given by Charafatant Bey's troupe. Laila, dancer; Marusia, Italian artist; Myra, dancer; Emy, dancer; Trio Adonis, and the Trio Orlova comprised the bill.

A Greek troupe is at Kursaal Hall and doing business. Mme. Olympia Candiottou-Ritzard made her debut in an operetta entitled "Woman of the Street." Among the cast are Mary Elery Philippidou, Anna Roussou, Manos Philippidis, Christofors Nezer and Michel Coniotlis.

Direct from London comes "Sellick's Galettes of 1928" at Metropole Hall. Artists appearing include Madge Gregory, Edna Leslie, Nellie Strong, Emyr Shiri, Fred Guinot, Elsie Aldous, Dick Ford and Reginald Sellick. Company will play Alexandria for a short season at the Mohamed Ali theatre.

PAVLOWA IN FAR EAST

Paris, Oct. 14.
After a successful tour of South America, Anna Pavlova is back in Paris.

Following a brief visit here the dancer and her troupe will play in Egypt, India, Java and Australia.

AMERICANS ABROAD

Paris, Oct. 12.

In Paris: Jesse Lasky; Mme. Cara Gina; Ruth M. Minnick; Howard Lacey; George G. Heye; Ernest Schelling; Louise Brooks; Ernest Shelling; Marc Klaw; Jackie Coogan and father; Jimmie Carrier.

5 NEW PARIS PLAYS OF VARYING PROMISE

Paris, Oct. 23.

Of five new plays during the last week the public reception ranged all the way from calm indifference toward "Deep Water" at the Theatre de la Grinace under an independent group, to acclaim for the new Rip revue "The Golden Age" at the Palais Royal.

"Your Smile" a Success

The piece originally called "Le Ciel de Lit" ("The Canopy"), but renamed "Votre Sourire," comedy by Birabeau and Dolley, received favorable notice at the Athenes for its skillfully manipulated situations. It tells the story of a shrewd divorcee opening an interior decorating business and employing a down and outer of agreeable manner. She has a problem in discouraging his tender advances and solves it by palming him off on a business rival, where his grace of manner wins him fortune and in the end they are married.

The last act set is a reproduction of a corner in the Decorative Arts Exposition held several years ago. In the cast are Lucien Rozenberg, Arnaud and Madeleine Sorin.

"Brouse"

The Society of Young Authors leasing the Studio des Champs Elysees, presented "Broust" to fair returns. Broust, a provincial draper, goes upon the stage seeking to uplift the drama. Out of his experience the Young Authors get much satire and some fun by comparing an actor to a politician. First act is a theatre within a theatre, the players acting to the real audience which is supposed to be making various demonstrations of approval and disapproval. Corney has the lead with Jane Lory opposite.

Palais Royal Revue

Rip's revue at the Palais Royal is the usual melange of political lampooning and topical news references, but amusing at all times. In the cast are Albert Brasseur, Henri Dorville, Duvalles and Therese Dorny Simiva, Jane Raphane.

"Deep Water"

"L'Eau qui Dort" is rather a callow effort in a serious vein. Story is Nietzschean in tone and purpose, dealing with sisters who are rivals for the same man. Berthe is married and persuades her sister Lucie to wed Maxime, a musician, whom Berthe herself admires. Maxime neglects Lucie while much in Berthe's company and Lucie dies of grief, partly due to the intentional neglect of Berthe who is her nurse. Berthe suffers remorse, but under Maxime's advice and encouragement finds solace in mad gale. Rene Simon is cast as Maxime. So-lange Sicaud plays Berthe. A third role, that of a cheap music hall singer in love with Maxime, is played by Madeleine Larys.

"Chotard & Co."

"Chotard et Cie" was rather well done at the Grand Odon, being the work of Roger Ferdinand. Chotard is a grocer who neglects his counter in order to devote himself to poetry. His wife's family nag him until he makes a success of his writing, whereupon they court him and boast of his accomplishments. Chotard then goes back to his grocery customers, giving up his writings, which makes the family still more furious. Richard William plays the grocer-poet admirably. Germaine Laugier plays his wife. Charpin is amusing in a comedy role.

SAILINGS

Nov. 2 (London to New York), Lawrence Wright (Whitman).
Oct. 27 (London to New York) Jimmy Campbell (Mauretania).
Oct. 27 (London to New York), Nicholas Joy (Carmania).
Oct. 24 (Paris to New York), Dolores Del Rio (Paris).
Oct. 20 (London to New York), Campbell Gillian (Boregaria).
Oct. 18 (San Francisco to Sydney), James Gerald (Ventura).

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SARNOFF'S TALKER VIEWS

RCA DEVELOPING FILMS' NEW ART

Co-operation and Association Between Picture Industry and Vaudeville, as President of RCA Photophone Visualizes Future—RCA Will Spend Millions in Development of Sound in Theatre

(This statement by Mr. Sarnoff is at the request of Variety)

By David Sarnoff

President, R. C. A. Photophone, Inc.

When sound and motion meet anywhere it is inevitable, perhaps, that something should happen. Something did happen when electrical science finally synchronized sound and motion on the screen. Nevertheless, there are still many who are rubbing their eyes. Is it a funeral or a wedding? Is it a battle or a love-feast?

To my mind, it's a love-feast, although the courtship has been brief. The moving picture is the child of the motion picture industry. Sound reproduction is the child of the electrical sciences. Whatever the fond parents may desire, a really new art was created when the two finally met on the silver screen.

To me this is the fundamental point of what has happened in the recent association of the electrical and motion picture industries.

Two years ago most moving picture producers were inclined to stand aloof from the significant developments in the synchronization of sound and sight. Sound, they said, was an intrusion on the "silent drama." Gradually they began to peep into the backyards of the electrical industry; and finally they stampeded towards the magic word "sound."

Some of these producers, who repented at leisure and then acted in haste, still choose to believe that all that has happened is that sound has been added to moving pictures. Get yourself a license, add sound to your silent drama and you immediately become a sound movie producer. Time will prove the futility of this view.

What has happened is that a new and greater art of picture production has been created, in which neither sound nor motion can go forward without the other's co-operation. Sound has opened an infinitely wider field of dramatic expression for the motion picture. Further experience in the motion picture art is enabling the electrical industry to improve greatly the technique of sound recording and reproduction. In the practical development of the new art it is impossible to separate the moving picture studio from the sound laboratory.

The Electrical Group

The R. C. A. Photophone Company is the expression of the electrical industry of the United States in the field of synchronized sound and motion pictures. We are not appalled by the fact that we have thus entered the "entertainment" field. The radio art, five years ago, led us, through broadcasting to develop a service of entertainment, information and education to the home. It was the natural evolution of an art.

Thus, we entered this branch of the entertainment field with the purpose of contributing whatever technical and artistic advances we had available, or could create. We hope the results have justified our entry.

If our business is to develop sound reproduction through the new art of electrical communication, it is clear that our work must be dedicated to a practical purpose. Thus the electrical group has established

a great nation-wide service of broadcasting in the United States; it has co-operated with the phonograph industry in the creation of new sound reproducing instruments; it has now come to the motion industry to co-operate in the development of the new art of sound-motion pictures.

The R. C. A. Photophone Company is in the business of licensing sound-recording apparatus to producers. But it does not stop there. It considers that its business also is to assist these producers in developing the talking picture art to its maximum by combining sound with motion on the screen.

The R. C. A. Photophone Company is in the business also of installing and servicing sound-reproducing apparatus to the motion picture and other theatres of the country. But it does not propose to stop there. It considers that its function is to develop the sound-reproducing facilities of the theatre, just as it has developed sound-reproducing facilities for the home.

Furthermore, it is clear that it can also contribute substantially to the entertainment capabilities and artistic possibilities of the theatre. One need only consider the creation and successful operation of the National Broadcasting Company—organized by the Radio Corporation of America and its associates—which operates the greatest broadcasting entertainment networks in the world, to be convinced that this group is "Entertainment Minded."

In addition, the R. C. A. Photophone Company is associated in various developments with the phonograph industry looking to the recording and reproduction of sound in that industry.

Co-operation

Our policy is the policy of co-operation and association with motion picture producers, motion picture exhibitors, as well as with educational, industrial and public service elements.

We can serve the motion picture industry, we believe, in the field in which it has permanently established itself—the entertainment industry. We can serve the vaudeville industry because it includes many important motion picture elements in its programs. We can serve the home because certain educational and cultural services demanded by the home are not within the province of the motion picture theatre.

Recognizing the immediate problem of motion picture exhibitors, the R. C. A. Photophone Company has developed its system so that films recorded by it are interchangeable in all standard reproducing apparatus. It plans to invest millions of dollars in the development of the new art and to place its facilities at the service of the motion picture producers and exhibitors.

The electrical industry of the United States does not need to emphasize its primary interest in the field of sound-motion pictures.

In following the path of development envisioned by the radio art, it established a communication service which has given the United States leadership in the field of world-wide radio communication.

It established an industry in which all leading manufacturers of radio broadcast receivers are now licensed under the patent rights of the Radio Corporation of America. It made substantial contributions towards the development of the instrumentalities of radio transmission and reception which made possible the existing systems of sound synchronization, the principal elements of which are the vacuum tube, the photo-electric cell and the loud speaker.

We have stood from the beginning for a system of synchronization that would combine motion and sound on the same screen; and we are now seeing this principle generally adopted. We have stood from the beginning for a system of sound reproduction that would employ the principal of the dynamic loud speaker, and we are seeing this method of reproduction being developed by all systems. We have stood from the beginning for the principle of co-operation and association between the motion picture industry and the electrical industry and we are confident that this is the way in which a new art will find its greatest opportunity.

Charlot's 2d Edition and Spanish Plays Not Up

London, Oct. 23.

Second edition of Charlot's Revue, pushing off at the Vaudeville last night (Monday), is not much of an improvement over the original. Jeanne Decaëls, legit star, has been added but is palpably out of her element.

At the Court, also last night, the English version of two Spanish plays by Granville Barker proved rather tiresome and unhappily cast. Names of the pieces are "Fortunato" and "The Lady From Alfaqueque."

AUBERT-MORRIS

Former Show Girl Weds Beef Packer.

Paris, Oct. 23.

Jane Aubert, French vaudeville, was married here to Col. Nelson Morris, of Chicago. Couple have gone to the Riviera for their honeymoon.

Miss Aubert anticipates playing in America.

Jane Aubert appeared in a Shubert musical at the Winter Garden, New York, about two years ago. She and Col. Morris, of the Chicago beef Morris, were believed at that time and are believed to have previously met in Paris.

Miss Aubert is a comely blonde, rated as a good performer on the home lot.

Duncans May Double; Show Doing Fairly

London, Oct. 23.

Heads of the Kit Cat restaurant are dicker with the Duncan Sisters to linger several weeks, although the girls do not open until Oct. 29, following Van and Schenck, a month's stay.

Sisters were asking \$2,500 a week but the management paid a figure. A counter proposition of \$1,500 and 50 cents on all patrons over 500 during the week was agreed upon.

The pair will double over from "Topsy and Eva" and only do a midnight show on the restaurant floor. Their show is doing fairly and claims to be improving. The Duncans state they are taking up the option on the Gaiety for indefinite continuance.

Chaplin Seeks Writ For Paris Charlot

Paris, Oct. 23.

Charley Chaplin, through United Artists, is seeking a court writ to suppress Charlot Rivea, a circus comedian, who does an impersonation of the cinema clown.

Charlot is now at the Empire, where his billing includes a portrait of Chaplin. Of course, the French all know Charley under his French equivalent of "Charlot" and the court argument is based on the contention that public expects to see Chaplin himself, to his injury in public esteem.

Widow Tries Suicide

Paris, Oct. 23.

Mme. Rene Creste, whose husband was a well known film producer, having made, among other things, a serial, "Judex," attempted suicide by inhaling illuminating gas in her modest Paris apartment.

With her at the time was her young daughter, who also would have died with the mother. Friends, however, intervened in time. Woman gave destination as her reason for wanting death. The French Artists' Union is raising a purse in her behalf.

W-T MEN ON COAST

San Francisco, Oct. 23.

Sir George Tallis, governing director of J. C. Williamson, Ltd., of Australia, and George Parker, dramatic producer for the circuit, arrive here on Sierra Oct. 25. They will scour the country in a search for talent.



WILL MAHONEY

Next Week KEITH'S SYRACUSE The Boston "Transcript" said: "Will Mahoney will keep your laughter muscles working overtime. His gaiety is so infectious he will make you feel like dancing on the sidewalk with joy. And his clogging is the most amazing we have ever seen. To say he was riotously received is putting it mildly."

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Teddie Gerard's Husband's Commission Looks Safe

London, Oct. 23.

Teddie Gerard is engaged to wed Archibald Grant, captain in the Grenadier Guards. The unwritten law among officers of the Guard is that the wife of any of their number must retire from the stage or the husband resign his commission. Of late years there has been no crying demand for Teddie's services so no trouble is looked for on that score.

Grant is the son of a Scottish laird with a direct ancestry that is centuries old.

Wallace's "Ringer" Over

London, Oct. 23.

A change of plans establishes that Edgar Wallace will not sail for New York for the opening of his play, "The Squeaker," which the Shuberts are to produce. "The Ringer," Campbell Gullan, stage director, sailed Saturday (Oct. 20) on the "Berengaria" for New York to put on "The Ringer," now scheduled to open late in November.

Wallace remains on this side due to the pressure of business, which includes the opening of another of his plays, "The Ringer," at the Campbell Gullan, stage director, sailed Saturday (Oct. 20) on the "Berengaria" for New York to put on "The Ringer," now scheduled to open late in November.

DOMQUE'S CARDIFF HOUSE

London, Oct. 23.

Leon Domque, husband of Sybil Vane, has found backers with \$200,000 to purchase the New Theatre, at Cardiff, Wales, formerly a one-night stand for legit shows tripping about the provinces.

Domque becomes general manager and the house inaugurates twice nightly vaudeville starting Dec. 1.

CECIL DOUBLING DEPUTY

London, Oct. 23.

Cecil Cunningham filled in for two French acts last week.

At the Palladium (vaudeville), she went on in place of Delysia, who balked at the three extra matinees inserted because of the motor show crowds.

Cecil also substituted for Lucienne Boyer at the Cafe Anglais.

MOTOR SHOWS' 10%

London, Oct. 23.

Although attendance at the motor show is 10 percent behind that of a year ago, sales increased by the same proportion.

Pall's \$41,000 Last Wk. European Vaude Record

London, Oct. 23.

Doing three extra performances last week because of the motor show the Palladium grossed \$31,500, record for any European vaudeville house. Overhead for the week was approximately \$17,000. Bill was class all the way and minus a weak spot with Van and Schenck, in the farewell week, begging off due to lack of time. Keiso Brothers registered solidly and for laughs in their miniature revue, Odall, Careno, dramatic soprano, went over very big.

At the Alhambra (vaudeville) yesterday (Monday) Frank Fay and Little Lady from Dixie, standard act on this side four years ago, reappeared and were moved from third to second after the matinee. Act needs overhauling to regain recognition.

Stoll's Below Par

London, Oct. 23.

Stock of the Stoll Theatres Corp., opened on the stock exchange here at a quotation of \$3.50. The stock has a par value of \$5.

It indicates the market evidently doesn't react favorably to the merger of all the Stoll interests.

Butt's 2nd "Show Boat"

London, Oct. 23.

Sir Alfred Butt is recruiting a second "Show Boat" company. Idea is to present the piece in Paris around the Christmas holidays.

Charles Cannon, Butt's right hand man and secretary of the Drury Lane for years, has left the firm, to become associated with Violet Melnotte.

DELYSIA H. O. AT PALL

London, Oct. 23.

Delysia has been held over at the Palladium for another week at a salary increase of \$550.

Management could have obtained the performer for two weeks at her first named salary, but preferred to wait upon the audience reaction. Edythe Baker, pianist (American), opens at this house next Monday (Oct. 29) as a single and under the proviso that she be the principal headliner.

"LILAC TIME" REVIVAL?

London, Oct. 23.

If "Blue Eyes," current at Daly's, can linger until Christmas, this management intends reviving "Lilac Time." Such action will postpone or place at some other house Joe Sachs' revival of "Lilac Domino."

Sachs is negotiating for Covent Garden, but the opera house will not be available until late in November.

DEBEAR, EXPLOITER

London, Oct. 23.

Although offered several bankrolls to continue revue producing, Archie Debear has turned them all down to resume his old love—exploitation.

Debear will start off by publicizing the Bostock circus, which comes into the Earl's Court Dec. 1.

LUPINO, RIGBY, JOY FIRM

London, Oct. 23.

A new firm to sell its own plays to a world market has just been founded by Stanley Lupino, Arthur Rigby and Nicholas Joy.

Joy sails on the Carmania this Saturday (Oct. 27) to represent the company in New York.

"Varieties," French Weekly

London, Oct. 23.

A new weekly paper, to be called "Varieties," will make its initial appearance in Paris Nov. 10. Lartigue and Arnaud are sponsoring with Henry Sherck to write about England in French.

Bobby Jarvis Better

London, Oct. 23.

After out of "Good News" for three weeks, due to septic poisoning, Bobby Jarvis will return next week.

Warners' "Partnership" Buy Of Publix "Partners" Houses Brings Warners-Publix Close

With Warner Brothers reported negotiating for the purchase of Publix Theatres, "partners" interested in the several chains so operated, there is no doubt that Warners simultaneously through the purchases becoming a partner in the operation of those theatres with Publix-Paramount.

The circuits at present listed under the Warner consideration are Kunkin's in Detroit, Skouras in St. Louis, Blank's in Neb., and the Finkenstein & Ruben's chain of Minnesota, etc. Balaban & Katz in Chicago also reported.

Skouras may be looked upon as the example. Selling to Warners by the consent of Publix, their partner, up to 50 per cent. in the 27 or more St. Louis territory picture houses, the Skouras for the first time see some real cash for themselves through the sale. Heretofore the brothers have been building on accumulating stock and with the pyramiding method, but no coin individually that meant anything. In bowing out with the Warner buy, they realize a cash return for their own share, probably 25 per cent. for all of the Skouras brothers, since they have had a long history for some years who holds the other 25 per cent., after the 50 owned by Publix.

The same holds good for A. H. Blank. Publix lately wanted to buy out the Blank one-half with A. H. Blank to retire in order that Publix might operate the Blank houses direct. That deal was brought to the point where the papers were ready for signatures. It is believed to have been called off when the Department of Justice intervened.

Dept. of Justice

Publix-Paramount appears to have been under the brakes of the Government for some time in accordance with the requirements in the act passed months ago when New York lawyers thought it might be advisable to ask the Dept's opinion on a merging theatre movie Paramount then had in view. The Dept. passed its opinion and has never stopped passing opinions to Paramount ever since from the account. Previously the Dept. had given no attention to theatre deals.

The Kunkin transaction would leave the Warners partners with Balaban & Katz of Chicago, B. & K. is a 65 per cent. owned subsidiary of Publix, with an excess line of stock between Paramount and B. & K. pending. It will probably make B. & K. 100 per cent. controlled by Publix.

In the Finkenstein & Ruben deal, the obstacle hitherto holding back F. & R. from merging or selling, has smoothed out. It has been the sons of the founders of the chain. Their fathers did not believe the business should pass without the boys provided for. This is said to have been arranged through the F. & R. sons becoming general managers for Publix in the near west.

Par Protecting

Through these partnerships of Publix dealing with Warners, it is said that Paramount has made the condition that it be given a Warner picture franchise in each of the partner's towns.

In last week's Variety Harry Warner denied any of these deals persist, however.

Publix is reported about to enter into a new contract with the Balabans of Chicago to continue for another five years to operate the B. & K. circuit in Chicago with its affiliations. The Balabans are Max John, Harry and A. J. All are reported having expressed a willingness to remain excepting A. J. Balaban, who wants to trip around the globe. A. J., it is said, may stick under conditions. He has been in charge of the B. & K. stage shows and is recognized as one of the most expert as well as the pioneer in stage presentations for picture houses. All of the Balaban boys have made their theatre mark in respective departments, which cover the entire theatre exhibition business.

Meighan on Coast

Thomas Meighan will come to the Coast immediately under his new contract with Warners, calling for four pictures.

Publix Fair Play

In the confidential house organ, Publix Opinion, of Publix Theatres, regularly issued last week, the following notification of fair play to resident managers was printed. It referred to the wrongful use of "Vitaphone" with any picture other than those of the Warner Brothers, to whom the trade mark belongs.

WARNING!

To All Concerned!

Once more we call your attention to the fact that you cannot use the word "Vitaphone" in connection with any pictures but Warner Brothers.

Some managers are referring to "Wings" as "with Vitaphone accompaniment." This is not allowed.

Please post everybody to make it a general rule that unless it is a Warner Brother picture or a Warner Brothers act the word "Vitaphone" cannot be used in advertising.

A. M. BOTSFORD.

Enterprising Florists Drum Studio Trade

Los Angeles, Oct. 23.

Florists are getting in on the opening of new theatres around the country. They have worked out a gag whereby they telegraph studios, stars, directors, etc., that on such and such a day they are opening a new theatre. In the cases of the directors or players they intimate they are very popular with the local people, and it might be a good idea for them to have a nice basket of flowers to give as a good-will message to the theatre management. The florists quote rates running from \$25 to \$75 for the gift.

Actors and directors have been falling very strongly of late and the florists who have been spending a little money to solicit this trade have been amply repaid.

In one eastern city an enterprising florist was rewarded with \$400 on order as a result of his ingenuity. It is figured that the picture may be hit for more than \$25,000 a year by the florists around the country for theatre openings.

Then the studios take a good bump in the nose on the telegraphic greetings from the executives, stars and directors to houses which are being opened about the country. The wire companies send weekly bulletins to the studios, notifying them of the list of openings, and the latter send anywhere from six to 25 telegrams each for the openings with the greetings coming from the studio heads, stars and high salaried directors with the studios standing the bill.

It is said the congratulatory bills of the combining studios on the coast run close to \$35,000 a year.

Hines With Pathe

Los Angeles, Oct. 23.

Johnnie Hines has been signed to start in a series of pictures for Pathe. His first will be a talking version of "Pair of Sixes." All are to be released on the 28-29 program. Deal was negotiated by Charles C. Burr, general manager for Hines and now in New York.

DOLORES COMING HOME

Los Angeles, Oct. 23.

Dolores Del Rio, accompanied by her mother, will sail for home from Mexico on the "Paris" Oct. 24.

Dwain Carowe, film producer, to whom Miss Del Rio is under contract and who made the European tour with her, preceded her home a week ago on the Leviathan. He is now on his way to Hollywood to complete preparations for "Evangeline." Miss Del Rio's next.

Daylight Screen Enthusias U. S. Comm'r Abroad

Washington, Oct. 23.

Daylight screen created by Blunt and McCormack of London has proved so successful as to cause George Canty, U. S. trade commissioner, to forward an enthusiastic report to the Department of Commerce.

Canty states that a direct sunlight demonstration failed to kill the motion picture shown on the new screen.

He also reports that the makers are offering to install the screens in the London theatre lobbies without cost to the management and to show trailers on coming attractions if they are permitted to sell advertising space on these trailers.

Canty was also enthused over a new British development in color photography shown on these same screens. Martin Harper, with several color inventions to his credit, is reported as responsible for this new one which works via three to four lenses on the camera.

CAN'T FILM STAGE SHOW INTACT IN TALKERS

Sets Foto Flat with Overlighting on Cast—"Great Power" Company Finds Out Plenty

"The Great Power" company, canning production by Bristolphone at Waterbury, Conn., has been running into unexpected difficulties and delay on production schedule. Several setbacks have been necessary. Original scheme was to shoot the actual Broadway production, sets, costumes, etc., at the rate of a disk a day, but rushes revealed that the literal reproduction of a Broadway show as a talker was impossible. Sets photographed flat, without high lights or shadows; the players photographed too white against the drops and terrific candlepower had to be used to get any picture at all from the scenery. Result was "ver-lighting" of the performers. Finally, a week's work had to be scrapped and a set rented from M-G-M. Minna Gombel and the troupe are remaining in Waterbury two weeks over schedule to finish the talker which will be roadshowed in legit houses. Unfeasibility of filming a show without adapting it to picture technique having been proved, later productions will involve an outlay for screenable sets.

Weather Forecast

Washington, Oct. 23.

Weather Bureau has furnished Variety with the following outlook for the week beginning tomorrow (24):

Mostly fair weather Wednesday, Thursday, Friday and possibly Saturday. Followed by showers Sunday (28).

Colder Wednesday with not much change in temperature remainder of week.

Hollywood Believes Joan And Young Doug Married

Los Angeles, Oct. 23.

Despite that they won't deny or affirm, it is generally believed around Hollywood that Joan Crawford and Douglas Fairbanks, Jr., are married.

It is said the couple went to Mexico several months ago and had the marriage performed under their Christian names, Lucille Le Seur and Douglas Ullman, Jr., and for this reason are defying their many friends to get the goods on them. Miss Crawford has been wearing an anklet bearing the inscription, "To darling wife from Dodo."

"Daughter's" Sequel

Los Angeles, Oct. 23.

Production of "The Brass Band" will be held up at M-G-M until Joan Crawford completes her role opposite John Giber. In "Thirst," M-G-M plans "Brass Band" as a successor, or companionate picture, to "Our Dancing Daughters." It will contain the same cast as "Daughters."

Small Town's Talker Reaction Found Through Local Show Goers

U. A.'s Unknowns

Almost without exception United Artists' stars pick unknowns for their leads. Myrna Kennedy is never appeared in any picture except with Chaplin, and upon her refusal to play a blind girl in "City Lights," the next Chaplin film, the comedian selected Virginia Cherrill, 20, an amateur.

Lupe Velez, who appeared only in a two-reel comedy for Hal Roach prior to Fairbanks signing her for "The Gaucho," Walter Byron is an unknown Englishman but has been named for Vilma Banky in "The Awakening." Leroy Mason was discovered in a restaurant and made the leading man in "Revenge" opposite Dolores Del Rio.

John Holland, an extra, gets his first real role as the lead in "She Goes to War," opposite Eleanor Boardman, and Camilla Horn and only been in two or three German pictures when selected for John Barrymore's "Tempest."

The second feminine lead in the next Barrymore film is also an unknown, Moana Ilic, and John Boles' first film appearance was opposite Gloria Swanson in "Loves of Sunya."

Sam Wood Couldn't See Enough in Story to Direct

Los Angeles, Oct. 23.

"Nize Baby," the Milt Gross story, will not be made into a picture this year. M-G-M. The latter organization has placed it on the shelf as Sam Wood, who was to remake the picture, could not find material enough in the story to warrant directing it.

It is the plan of M-G-M to have the story rewritten in an entire comedy vein and produced as a talker for 29-30.

The picture was originally put in work under the direction of Hobart Henley and about \$60,000 was expended before shooting stopped.

Too much supervision is said to have been responsible for the calling off of the production, as three different versions were injected into the production while shooting was going on.

Wood is to direct a talker based on the story of college life as his next picture.

Francis X's First Wife Says \$60,000 in Arrears

Baltimore, Oct. 23.

Francis X. Bushman, per, was taken into custody at his mother's home here last week and held before Judge Grayson, in Circuit Court, Towson, seat of Baltimore County, to answer a petition filed by his divorced first wife.

Mrs. Bushman, granted an absolute divorce, alleges that Bushman is \$60,000 in arrears on alimony payments. According to the terms of the divorce settlement, granted here in 1918, Bushman was required to pay his wife \$40,000, plus \$4,000 a year for the support and maintenance of their children.

Attorneys agreed on the continuance of a hearing until Dec. 10 in order to permit Bushman to leave the city on important business.

Studio Editors' Club

Los Angeles, Oct. 23.

More than 30 leading film editors of Coast studios met at a cafe and organized a social club, to be known as "The Editors' Club."

Purpose of the organization is to meet once a week and interchange ideas for the advancement of the craft. Election of officers will be held next week.

MACINTOSH AND BRIDE

Los Angeles, Oct. 23.

Capt. Alister MacIntosh, former husband of Constance Talmadge, arrived yesterday with his new bride. He contemplates getting a job as production manager with United Artists.

A manager's squawk he was not doing the business he thought he should be doing resulted in Warners making an investigation on its own behalf to find out what the public reaction in a small town is to talking pictures.

The town was Mansfield, O., and the theatre the Madison. Mansfield has a population of 32,000 and the theatre has a mailing list for its programs of 600 names.

Borrowing the house-mailing list Warners sent out a special questionnaire with stamped addressed envelopes for reply. Three principle questions were asked, viz:

1. Do you like talking pictures?
2. What Vitaphone shorts do you like best?
3. Do you like Vitaphone shorts better than regular vaudeville?

Of the 500 names on the mailing list 73 answered the questionnaire. They developed a surprising range of reaction as well as some laughs as with the individual who said the Vitaphone shorts he liked best was the Movietone newsreel.

About 10 per cent seemed to have taken a violent antagonism to sound or dialog. This faction was uncompromising in denouncing talkers and in demanding a return to the still films.

Strong preference for operatic singers. This reaction has been characteristic of the provinces and is explained by Warners on the grounds that the big singers never touch the small cities in their concert tours.

Ruined Illusions

Those whose opinions were expressed in the restaurant seemed to have logical reasons seemed unanimous in rating Vitaphone shorts as preferable to the quality of vaudeville a town the size of Mansfield ever could hope or expect to get.

Some of the townspeople didn't think that the actors who have appeared in talking pictures up to date, implying that when some of the Hollywoodites started to talk they dissipated all illusions.

Most of the Mansfieldians seemed to think business was pretty good at the Madison theatre, but Manager Skirboll swears it's rotten.

Stroheim Has 10 Weeks For Swanson in "Queen"

Los Angeles, Oct. 23.

Eric Von Stroheim will start production on "Queen Kelly," starring Gloria Swanson, at the FBO studio Oct. 26. He had a budget of \$1,235,000. It covers his own compensation, production and salary cost outside of Miss Swanson's. He has been given a 10-week shooting schedule and feels he can accomplish the job in less time than that. The sets for the picture are now being built at the studio. It was intended to cover them from different studios first. Costumes will be finished the early part of this week.

The continuity of the picture has been tightened down with practically every scene shot by Von Stroheim to be used. The only members of the supporting cast so far chosen are Walter Byron, loaned by Samuel Goldwyn, and Tully Marshall.

Charitable Gesture Brings The Days Into Court

Los Angeles, Oct. 23.

Being good samaritans almost proved a boomerang to Marceline Day, film actress, and her mother, Mrs. Irene Day, when Mrs. Day was haled before Judge Stafford's court to defend a suit for \$147 brought by the Osteopathic Hospital.

When Lovell Gordon, actor, lay dying at the hospital last March, Miss Day and her mother collected a fund among the film colony to defray hospital expenses. Gordon was still alive when Mrs. Day paid the amount of the fund, plus the additional costs to that date from her own pocket. After Gordon died, the hospital sought to collect the balance due from Mrs. Day and finally brought suit.

Judge Stafford threw the case out of court. He ruled that in paying Gordon's hospital bill up to a certain date involved no responsibility for the balance.

RADIO AND KEITH TIE-UP

When It's a Picture, It Draws

"Our Dancing Daughters" suddenly arises as a tempestuous box office gasser to dissipate the fear, if it has existed, that no silent or plain sound effect film can stand up against the talkers.

This M-G-M sensational drawer seems to stand up very well against any talker, not excepting Johnson's. A probable result is when either of Johnson's dialogues and "Daughters" are shown simultaneously in one city, they must increase the total of local picture house grosses for the week. This is either by creating new business or the public paying to see each, and perhaps they do both.

In any event, as always, and with picture as play, it's the picture.

W. B. Dinking F. N. Dialog Through Remote Control

Los Angeles, Oct. 23. Warners will speed up the planting of dialog in First National pictures by doing the recording in their own studio.

Conversation will come over a wire from Burbank, six miles away, where the vocal additions will be uttered in the regulation silent stages. This arrangement will continue until F. N.'s sound stages, now being rushed, are operating.

First subject to be put on the wire will be "The Barker." There is a reason for accelerating work on this picture. Some time after it was completed Pathe put in work "The Spies," which has been finished with dialog and will be ready for release a month hence.

Potential "Baby Stars"

Los Angeles, Oct. 23. Members of the Wampas reviewed, mingled and danced with the first group of "baby star" candidates for next year when the Edgewater Beach Club entertained them as a means of introducing a radical change in policy of the club.

The club will be operated as a public hotel during the winter season.

Girls introduced as candidates are Jean Arthur, under contract to Paramount; Doris Dawson, First National; Anita Page and Josephine Dunn, M. G. M.; Betty Boyd, Educational; Jane Laurel, Christie; Jeannette Wolf, Pathe; Carol Lincoln and Ethlyn Claire, free lance players.

Too Many People

Paul Fejos, Universal director, left for Hollywood a week in advance after giving up as impossible the job of shooting exteriors for "Broadway" on the main stem itself.

Glenn Tryon, in the Lee Tracey role, drew a mob every time the unit attempted to shoot him against a Times Square background.

Fejos will create his Broadway atmosphere in the studio.

Satan's Vamp Now Blond

Los Angeles, Oct. 23. First National studios recently sent out an S. O. S. soliciting the vampiest of vamps to play Satan's mistress in "Seven Footprints to Satan."

They specified the actress must be tall and dark, but since then have decided the charmer should be a blonde and have assigned Thelma Todd.

Van Dine Stands Alone

Los Angeles, Oct. 23. S. S. Van Dine goes on record as one author in a million when he declared the screen did not butcher any of his stories.

This was voiced by Van Dine after he had reviewed his "Canary Murder Case," being recently produced by Paramount.

A. J. JONES FOR HOOVER

Chicago, Oct. 23. Aaron J. Jones has been appointed director of the western division of the Hoover-Curtis Theatrical League.

Announcement was made by James W. Good, western manager for Herbert Hoover.

FROM \$60 TO \$2,000

And Russian Gov't Will Get Most of It—Eisenstein's V. A. Salary

S. M. Eisenstein, 30, Russian director due in America in December to make one picture for United Artists, receives \$60 a week in Russia, the maximum income under Soviet law. Eisenstein's salary from U. A. will be in excess of \$2,000 weekly, it is said.

Just what the director's obligations are as a Russian citizen is not definitely known but it is reported that the Soviet government will probably collect or receive most of his American salary.

Russia applies all revenue from its stage and screen activities to the work of the Department of Education. Eisenstein, at \$60 a week, is extremely opulent for that country because of the complete facilities of the government which are at his disposal. Proof of this was his use of the Russian navy in making "Potemkin."

Pidgeon's Salary Goes Up \$1,250 Via Talker

Los Angeles, Oct. 23. Salaries of picture players making good in the talkers appear to be on the up.

The marked increase late is quoted for Walter Pidgeon. Before the talker epidemic, Pidgeon received \$500 and not always working. Now he is reported at \$1,750 weekly, dated far ahead.

Sound and Scale Cut

Waterbury, Conn., Oct. 22. The Palace (Fox-Poll) with the installation of sound device has cut admission prices from 60 to 50 cents.

Five acts are still presented.

Pathe's Former Western Names Now in Series

Los Angeles, Oct. 23. Since Pathe abandoned westerns it has been using its former western stars in series.

Firm believes, that since a following has been worked up in small towns for these stars, it will serve as a magnet on the series.

NEW VITA VICE-PRES.

Burgess Wooley, an attorney, has been made assistant to George E. Vilegley, vice-president of Vitaphone, in place of William Starr, recently resigned.

Wooley, a graduate from the Harvard law school, was formerly in the legal department of Western Electric.

U'S TALKING "CLIMAX"

Universal expects to get the Edward Locke play, "Climax," which it purchased during the week, to an early talking start.

Renaud Hoffman will direct. Jean Herscholt has been about decided upon for the male lead.

Schulberg's Quarterly Trip

B. P. Schulberg left for New York a month late on his scheduled visit to see the plays and dig story material.

Because of the sound, Schulberg intends making his eastern trips quarterly hereafter.

NEW HOLDING CO. AS OPERATOR

David Sarnoff and Jos. P. Kennedy at Helm of Radio-Keith-Orpheum—"Albee" Disappearing in Title—Thorough Reorganization of Keith's Anticipated

ANOTHER DEAL ON?

David Sarnoff and Joseph P. Kennedy will be the active heads of the latest show combination, the Keith Circuit and Film Booking Office in league with the Radio Corporation of America and its subsidiary, R. C. A. Photophone.

A holding company is forming to direct the combined theatre chain, Keith and Orpheum circuits, and the picture producer and distributor, FBO. It will be called Radio-Keith-Orpheum, replacing the present title of the Keith-Albee-Orpheum circuit of vaudeville and vaudeville houses.

Sarnoff is known to the show trade through his R. C. A. association. Kennedy is at the helm of FBO, and has been the active head of Keith's through his office as chairman of its board. Kennedy's appointment of John Ford as executive manager of Keith's holds over with the new ownership, with Ford given the title of general manager.

While the name of Albee is disappearing from the present title of Keith's, E. F. Albee, by virtue of an agreement held by him from the Keith-Orpheum merger may retain his position as president of Keith's at \$100,000 yearly, despite absence of authority in the office and regardless of the economic aspect of his retention.

Warner's or Fox?

Right on top of the consummation Monday of the R. C. A. deal with Keith's, a report spread that the new combination will almost immediately, or before this week ends, take up negotiations with another picture concern.

The unnamed firm is believed to be Warner or Fox.

That the new negotiator might be the Warner Brothers is accepted by those in the know, as they say, through Warners having been reported in on the Keith buy-out and in between the times Sarnoff did his dealing. Warners, it is understood, do not intend to talk about themselves as a distributor and producer of pictures, but for their recently purchased Stanley Company chain of around 300 theatres.

Keith's with its 250 houses has been looked upon as a natural for a Stanley merger. Some talk was devoted toward that possibility shortly after Kennedy and J. J. Murdoch assumed the direction of Keith's a few months ago.

Keith houses will be wired with a Western Electric wiring contract. It is said there is no present intention of installing all-sound programs in the Keith theatres. Chances are that the circuit will go through the present season as is, with enough acts now under Keith booking to oblige such a course.

Without definite information, it is said that Murdoch may continue as an advisor when called upon by the Keith chiefs.

Pathe Protected

Pathe, also a picture distributor and producer, of which Kennedy is the active operator and Murdoch is president, is reported to have been protected in the Radio buy-in. Pathe secures a continuance of its product contract with Keith's, utilizing that chain as a production outlet.

The final signatures are expected by Nov. 15. Meanwhile a wholesale reorganization of Keith's is anticipated, engineered by Messrs. Sarnoff and Kennedy.

Sarnoff is more familiar with the show business than credited. His

Hollywood Letting Down Big Money Film Stars by Stalking Away Their Spirit

Money Days

Washington, Oct. 23. Money does most of its circulating on Saturdays with the lowest ebb being recorded on Wednesday, says a report of the Federal Reserve Board, compiled after a four months' check up.

Two holidays, July 4 and Labor Day, showed big up-trends.

\$250,000 Tax Assessment On Fairbanks-Pickford

Los Angeles, Oct. 23. Douglas Fairbanks and Mary Pickford are enroute to New York to face an assessment of tax for \$250,000. They are to confer in New York with O'Brien, Malvenky & Driscoll, their personal attorneys, who will accompany them to Washington where an endeavor will be made to straighten the matter out.

N. C. McKay, business manager for the couple, is said to have been responsible for the reports made out on which the government is endeavoring to additionally collect. He has been in New York for a week.

B. & K.-Pan Stock Exch.

Chicago, Oct. 23. The 35 per cent. of Balaban & Katz stock, individually owned and not controlled by Public, will be exchanged, it is reported, on the basis of one share for two new shares of Paramount.

Monte Brice Freelancing

Los Angeles, Oct. 23. Monte Brice, ace gag man for Paramount the past four years, has left that organization.

Brice, who was not under contract, figures on freelancing.

experience with the direction of R. C. A. and its broadcasting annexes has forced the show business knowledge to a greater or lesser extent upon him. That is said to have been one of the inducements bringing Sarnoff and his company into theatre exhibition. It opens up its own field for wire installation and presentation of Photophone's talker pictures, full lengths or talking shorts. On the reverse, it gives R. C. A. Photophone a drafting market for Keith acts in its radio or talking short studies. It, C. A. can likewise furnish Keith's with many radio features, besides the value of the broadcasting.

Kennedy is reported to have angled the R. C. A. deal. This may take up a pool of stock formed some weeks ago while Kennedy and Murdoch were in Europe. The pool stock is mostly contributed by the Albee-Herman faction. Other stockholders may be content to exchange their Keith or Orpheum holdings for the stock of the holding company.

R. C. A. Photophone contributes equipment to the Keith end with prospect. It is under tool no R. C. A. cash is involved. Details of the deal is in the market resume of this issue.

Keith's is the first theatrical enterprise to be taken over by "big business." Wall Street has been a liberal banner to the show business, but its interests have been represented otherwise than in the direct manner that R. C. A. is now plunging in. Many see in this initial move into the theatre by such an influential corporation as R. C. A. a future chance that big business may expand its show business scope.

Los Angeles, Oct. 23. The day of the star under contract who draws \$2,000 to \$2,500 a week until its expiration is coming to a close fast. When stars who have some five or six months to go on a contract sort of nibble around to find out if some other company would not like to have their services at its expiration, they find that all are willing, but due to the regulations of the Association of Motion Picture Producers, cannot negotiate until the players are free agents.

When the players are free agents it is another story. They go around to the company that may have indicated it wanted their services and are told that just at the present time it is impossible to negotiate a new contract but they should wait a few weeks or a month.

This message is given them wherever they go by the big producers. Then the producers also proceed to give them a word of good advice by suggesting that they do not work for any of the independent companies as, by tying up, even for a picture or two, their value is lost to the big fellow and it would be hard to get them a starring contract. For this they also have fallen.

Always the Stall

As time proceeds and there are no results for some 10 weeks to three months, the players again visit the big line boys. The stall is still on. Within a few days a phone message comes to visit some studio. There they come in contact with the party who told them to hold off. He says there is a certain picture to be made on the lot, and one of their own stars will lead the cast, but that there is room for the player in the picture. The part is not one that will require more than a few days or a week's work, but it will give the players a great opportunity to show how they stand out and then the home office no longer under a term contract at an advance in salary.

The players as a rule go for the hokey and take the job. Nothing results. They again make the circuit of the studios. This time the executives are not as easy to interview and when reached, act cold and say as a rule that it might not hurt were they to do a picture for an independent.

When these people go to the independent he pulls the yarn that they have been off the screen for a long time and that as a result the name would not mean as much at the b. o. That is the start of the sacrifice-your-salary method. The result is that the player who had been getting \$2,000 and \$2,500 a week is more than gratified to take a job with the independent for from \$750 to \$1,250 a week.

After making a few of these pictures and if not giving outstanding performances, these same stars of yesterday are back in the ranks of featured players earning from 25 percent to 40 percent of their old weekly salary when working, and not working 35 to 50 weeks as they did under the old contractual arrangements.

Business Men Building Small Neighborhood

Chicago, Oct. 23. A group of south side business men are reported to be backing the building of a theatre of less than 1,000 seats at 5155 Street and Madison Avenue. Probably grind picture houses.

Geraghty's Son Titled

Los Angeles, Oct. 23. Gerald Truett Geraghty, son of Tom Geraghty, recently was writing "The Road to Rome" and Young Geraghty is just out of Princeton.

Settlement Day Is in Sight For English Promoted Film Cos. With Nothing to Show

London, Oct. 12.

There is rapidly developing a position which none of those who so hastily rushed in and got public money on the strength of the Films Act appear to have foreseen. Or if they did foresee it, they were much more keen on getting theirs while the going was good to bother about the aftermath.

Four or five production companies here are closing down. The story that will be given out around the end of this month will be that they are just laying by for the winter. That would be a sufficiently bad prospect for the 16,000 odd folk playing crows and bits, who even during the summer have not averaged more than four days work a week. So much has been published, for the benefit of the stock-buying public, as to the way in which British film production can and will continue all the year round that there may be some questions asked.

It is rather a different position in fact. A number of the companies getting public money have been spending with a lavish hand. Some have made two, three or four pictures. They have not offered these for booking, on the plea they would be faced with the danger, owing to the quota, of finding a shortage of dates. Now they say they cannot show their stuff because, with the release period fixed by law at a maximum of nine months they would run the risk of having to make a summer release date and consequently get poor prices.

Some of these concerns have spent almost the whole amount represented by their capital on picture-making. Soon after the meetings will be due, with no money in hand and no assets from bookings or sales. All they have are guesses—of how much the pictures will book to here and fetch in the foreign markets.

Stockholders in many cases have kept the original prospectuses on which they were given from them. They are going to ask about the wild estimates of revenue, and may be waxy, as to why the distributing arrangements promised in the prospectuses, have not been carried out in one or two cases.

Sound

In part, this closing down is due to the sound-film boom. Some of the producing concerns here are scared stiff of the future. They have sunk all their cash in silent films; these have not yet had a release. Now they are wondering whether they are going to be out of date for the big key and first-run houses, on which so large a part of booking revenue depends. The hands of these producing concerns thus affected are figuring that by the time they offer their stuff the big houses, here and in the larger provincial centres, will be wired, and won't even look at first-run prices for silent films.

Act again on the other big houses not wired, which will be disinclined to pay phone figures for silent features which have to stack up against their competitors' talkies. It may be no bad thing if the weak sisters are shaken up. It will help stabilize the position of the sound concerns, of which there are at least four. Meantime it will shake public and city confidence, and even the regular producing companies will be hit by the stock market depression.

Americans Want League in On Restrictions and Quota

Paris, Oct. 23.

Paris branch of the International Chamber of Commerce has been approached by several American film representatives in an effort to interest the League of Nations in the European film restrictions and quotas.

The Chamber is sounding out the views of all concerned and if the plan is feasible, an investigation committee will be formed and their findings sent on to the League.

FILMS FOR 6,000 SCHOOLS

Moscow, Oct. 10.

Soviet Government has announced that 6,000 schools throughout Russia will be equipped with cinema facilities.

European Houses Wired By British Photophone

London, Oct. 23.

British Photophone, disk system, has signed a contract with the Siemens Electric Corp. for sound equipping of theatres in Britain, Germany and France.

This is the British equivalent of Western Electric's tieup on Vitaphone and Movietone.

Gil Boag Told He Can't Stop His Wife

London, Oct. 23.

Gil Boag's sought for injunction against Gilda Grey has been refused by the Court. Boag's intention was to prevent Miss Grey from appearing in "Piccadilly," British-made film.

Court refused on the ground Boag had no covenant to prevent his wife from working for anyone and had contracted to place her in a film following "The Devil Dancer," which the dancer made for Paramount.

Decision on action costs has been suspended pending Boag's suit for breach of contract.

Paris Film Bills

Paris, Oct. 23.

Leow-Metro Cinema presented Ingram's "Garden of Allah" in its new bill late last week. Did nicely but no sensation.

Paramount has "Love and Learn." "Ben Hur" is tremendous at the Gaumont Palace following its long Paris run at another house. So big business that picture will run another month, although house policy is weekly change.

No Double Features

London, Oct. 23.

Finding that a double feature program would run the program over three hours, the management of Loew's new Empire has decided to open with a single picture.

Film will be Metro-Goldwyn's "The Girl in the White," titled on your side as "The Actress."

Plaza's First Talker

London, Oct. 23.

Although the Plaza will not take to dialog pictures for another six months, the opening talking feature is listed to be "Interference" (Par).

British Film Field

By Frank Tilley

London, Oct. 12.

British Acoustic Films, Gaumont sound subsidiary, has been trying its stuff out at the Capitol. No sensation over it. They are preparing to deliver apparatus almost at once, offering complete installation for around \$2,000, on installments. They have some 50 shorts available for the theatres which take their equipment.

Another concern, British Photophone, allied with the Brunswick record interests, has a large number of subjects made, and is preparing to give a full length program demonstration in town.

Meantime the Exhibitors' Association, which has had a committee sitting for a couple of months to report on the sound situation, declares this week it will be even more active. It seems unlikely the first attempts will be available before the end of next year.

The report goes on to tell how the Western Electric installation contract offered here only leases the equipment to a theatre for 10 years, and the cost is \$3,983 on the first year, followed by a possible yearly cost of \$780. This is without the extra cost of film anticipated from

PARIS' FIRST TALKER FROM DANE'S DEVICE

Paris, Oct. 23.

The Cameo Cinema, under Aubert's management, went "talker" Oct. 19 using what is known as the Maumont-Peterson-Paulsen patents for its sound effects. The two last named are Danes.

Gaumont's vocal introduction came through in clear register, but the musical accompaniment to the picture was jarring. The public response to the innovation was one of mild interest, generally favorable but lacking great enthusiasm.

Newspaper comment calls attention to annoying way of the changing of reels, but view is expressed that this defect is remediable.

FILM NEWS OVER WORLD

Washington, Oct. 20.

Summary of reports received by the motion picture section of the Department of Commerce.

During the first nine months of 1928, 550 feature films were trade-shown in Great Britain. Countries of origin: United States, 441; Germany, 64; Great Britain, 53; France, 17; Italy, 4; Russia, 2; Denmark, 1.

Subsidiary of "Tobis" Board of Directors of Tobis Syndicate A. G. (Tobis), of Germany, has formed a special company under the name of Deutsche Gesellschaft für Ton und Bild (Degeto), with an initial capital of 500,000 marks. This company will be entrusted with the practical realization of the industrial and artistic tasks of the syndicate. One of these tasks will be the application of sound-film processes to instructional and educational films.

Pictures in Austria As a result of the recent affiliation of the Austrian Film A. B. Vienna with British International Pictures, the president of the British concern, Maxwell, has been in Vienna in negotiation with the Austrian Film A. B. looking toward the production of a number of British pictures in Austria in which the English star, Betty Balfour, will play the title roles.

Guatemalan News Films A local company has been organized to take news pictures in the country for exhibition abroad as well as in Guatemala, according to a report from Consul General G. K. Donald, Guatemala. Idea is to counteract the claimed wrong impression given by American producers. Promoters are Manuel Monge and Arturo Quinones, picture photographers in conjunction with the Estudio de Artes Graficas Matheu, 10 C. O. No. 1, Guatemala City.

Big Franco-German Film Swap Ignores Quota Conditions

Reviera Film News

By FRANK SCULLY

Nice, Oct. 11.

Competition has begun to put a keen edge on entertainment here. Loni, dined by the French idea of two and sometimes three full length and badly scratched antiques running from nine p. m. to midnight as the highest form of amusement, the managers lived to a ripe old age without worries. But in the past few days American movie interests began making inroads into their paradise and this year French chains have been formed to fight back.

The Imperator was a deluxe hotel on the Promenade des Anglais. Mr. Ford's new automobile first went on display there and soon afterwards Jacques Peres decided to put a theatre in its place. So he changed the imperial crest and called it "Casino de Paris." This week it opened, the only house on the Promenade: one of the swiftest shore streets in the world, and it opened with something hot, possessing local interest to boot. It premiered with Leonce Perret's "The Orchid Dancer," starring Ricardo Cortez and Louise Le Grange.

Aside from being produced by the best director in France, the picture was made in its entirety in Nice last winter. With Perret here at present making "Possession," Jean Jacques Peres could be heard snickering audibly at the pretensions of the Rialto. But how does this picture go on in the Rialto's marquee for the opening week? "Breakfast at Sunrise," Constance Talmadge's latest picture. And have not the papers been full of Constance, newly arrived on the Riviera and thrilled at the chance of making "Venus" under le Maitre Mercanton for United Artists? And will not in Belle Talmadge attend the opening? They have, and she will.

Whereupon Jean Peres may be pardoned for burning up. The Rialto has played a better trump and his grand slam finds him one down instead. Everybody knows Connie Talmadge is in town today.

Another New Theatre The third theatre to open is also (Continued on page 50)

Criticize U Policy

Paris, Oct. 23.

American film men here are criticizing Paul Kohner for the internationalizing of his broadcasting on Universal's proposition to a great deal of producing abroad.

Americans had always followed the principle of discouraging idea that American production would go into overseas producing on wholesale scale.

NEW COLOR FIRM

London, Oct. 23.

A new colored film company is being floated on the stock under the title of Polychrome with a capital of \$2,500,000. This is the two color system already used by Pathe here and invented by Arthur Hamburger, believed to originally have been an American cameraman.

Company will produce full length color subjects directed by Arthur Maude.

LACHMAN STALLED

London, Oct. 23.

Harry Lachman's production of "Under the Greenwood Tree" for British International, has been postponed as Dorset county exteriors cannot be shot until summer.

Nothing yet has been scheduled for Lachman in its place.

NEW RAW STOCK MAKER

So Newman has acquired control of a new make of film for which a claim is made that it will neither break or scratch. It costs \$2 more per spool than the regular stock.

Newman is local representative for EBC and is European representative for Robertson-Cole.

'Simba' Moves in London

London, Oct. 23.

"Simba," the picture which surprised the natives by doing some real business, closed at the Palace Saturday to let Clayton and Walter's "Virginia" come in this Thursday.

The animal picture will reopen Oct. 29 at Philharmonic Hall.

Olcott's Case Up

London, Oct. 23.

Sidney Olcott's case against British Lion for alleged breach of contract is set for hearing here today at the present session with Olcott in America.

Paris, Oct. 23.

Utterly disregarding the 60 per cent. film quota system for foreign nations which is now in effect, France, through Minister of Education Herriot, has completed a deal with the Germans for the 29-30 supply under which 100 German pictures will be shown in France and 33 French films will be shown in Germany, without either nation buying any pictures from the other. The agreement means that Germany may send 10 more pictures to France next year than it did in 1928, without any extra expense, while France will increase its exports to Germany by five. The trade is good business for France, as the Germans had figured on cutting down on their French rentals.

According to those who know, the new cinema accord is a result of the astute manipulation of Jean Sapene, the French producer who is responsible for the restriction law which hits the American industry hard. He recently journeyed to Berlin where he feted all the native producing officials and learned what the boys across the Rhine had in mind toward French production.

When Sapene returned to Paris, Minister Herriot let it be known that he was about to visit the German capital to collect material for a book he was writing. However, upon his arrival in Berlin he was greeted by the picture trade and was constantly in company with film men.

A Tip

The new deal is seen here as a direct slap at the American trade, inasmuch as it foreshadows a policy of the two nations to boost each other's product.

Likewise the transaction serves as a tip to the Americans on how the two nations propose in future to negotiate with the rest of the world for next year's supplies of flickers.

The undercurrent of belief here is that all the European distributors will get together to use, as much of each other's pictures as possible, making common cause against the ascendancy of the American product.

As having some bearing on the relation of the national governments toward the film industry, it is noted that Alfred Hugenberg, German magnate and newspaper owner, has been chosen as head of the Nationalist party, hinting at a political tieup with moviedom. Hugenberg is owner of UFA.

Victor's British Branch Will Make Vita Records

London, Oct. 23.

Western Electric has licensed His Master's Voice gramophone Company, British subsidiary of Victor, to make the synchronized disks for use here on Vitaphone.

Amkino's Edict

Amkino, distribution organization for Soviet films, will handle all future releases itself. Zakora and Arthur Hammerstein have the rights on some of the former product.

Amkino has emphasized that De-Russia is a German concern and cannot handle Russian films except for Germany. A deal exists between De-Russia and the Soviet Union, the Russian film monopoly, for interchanging actors and directors.

Among the pictures Amkino will release in America this season are "Village of Sin," directed by a woman, Olga Preobrazhenskaya; "The Yellow Ticket," "Shanghai Document" and "The Descendant of Ghanis Khan."

P. C. T. IN TIVOLI NOV. 26

London, Oct. 23.

When M-G-M's tenancy on the Tivoli ceases Nov. 21, the theatre will be closed for a fortnight to undergo redecoration.

Provincial Cinematograph Theatres takes over the house Nov. 26, at which time Norma Talmadge's "The Woman Disputed" (U. A.) will open.

Robert Fryer, musical director of a picture house in Glasgow, will be the baton gymnast here when P. C. T. takes over the house.

VITAPHONE MASS PRODUCTION

SUPREMACY WITH EQUIPMENT BULK

Question of Interchange of Sound Records Raised by Use of Bristolphone on Vitaphone Equipment in Brylawski's Hagerstown, Md., House — Western Electric Cagay About Disclosing Its Intent Toward Rival Systems

'BOOTLEG' EFFECT BAD

Western Electric does not recognize any competition in the talker field. J. E. Otterson, president of Electrical Research Products, uses this to dismiss the subject of interchangeability. Refusing to see newspapermen, Otterson continues in an official statement, prompted by the Brylawski case, that his company during 1929 will be prepared to make 12 installations per day by increasing present mass production from 150 to 250 equipments monthly. Stating that Western now has its devices in 700 theatres and that millions have been invested in these talkers, Otterson refers to claims of interchangeability, saying that it is upon these that competitive equipments are offered for sale. Declaring that a demonstration on a single instrument is different than the same on hundreds which must be serviced, Otterson observes:

"We have not denied and do not deny these various claims, but we do point out that making a public demonstration with a single instrument is quite a different matter than carrying on the business of supplying and servicing the equipment necessary for commercial operation of talking movies in hundreds of theatres.

"We cannot be expected to make a public statement of approval and acceptance every time a new device is offered for sale.

Touching on what he believes is the "essence of this question of interchangeability," Otterson continues:

"When such devices in significant numbers have been installed and maintained by successful commercial operation over a reasonable time, the facts will determine themselves without any statement on our part. This is a matter that will be settled by the facts and not by the claims of interested parties."

Because film leaders have adopted W. E. methods Otterson concludes that his company will "make every effort to measure up to this responsibility."

First National and the Electrical Research Products Co. of Western Electric went up in the air when word was received that Vitaphone records were being run off on a Bristolphone device in A. Julian Brylawski's Academy theatre, Hagerstown, Md. Ned Depinet, sales head for the producing company, heatedly declared that a fast one had been pulled and that "Lilac Time" had been booked by the house in its silent state. Western Electric executives said that only J. E. Otterson, president of the talker company, could issue a statement and that he was in Chicago. They admitted, however, that their entire legal department will investigate every detail.

The Hagerstown incident is the first out and out free lance sound equipments taking on W. E. reproduction.

Both W. E. and First National executives refused point blank to answer the following question: Whether or not Western Electric did not hold a film producer, before granting him the right to use either of its two talker devices, to the promise that the producer distributor would play its product so sounded only on W. E. equipment.

"I can't answer it," was Depinet's reply. "I don't know. I won't an-

Support Sol Bloom's Reelection

With Sol Bloom again running for his fourth term as Congressman from the 19th Congressional District in New York City, it is questionable if the show business, collectively or individually, has furnished support, morally or financially, to "the theatre Congressman" as he is called by his colleagues in Washington.

Mr. Bloom is about the single representative of the show business in the national hall of legislation. He has been watchful of the theatre's interest at the Capitol; has made himself heard on several measures of importance to the show trade, of any division, and especially for pictures and the legit.

Without intimation or request from Mr. Bloom, who has conducted the own elective campaigns without solicitation for funds, the least the big concerns of the theatre might do is to express appreciation of the Congressman's continued watchfulness and effort for them by voluntarily contributing to his campaign fund.

There has been no especial cause for Congressman Bloom's zealousness in behalf of the show business, other than his knowledge of and his experience in it in other days. A substantial acknowledgment right now might convince Mr. Bloom that the show business after all is not the stony hearted jailer so many believe it to be.

Mr. Bloom is running on the Democratic ticket in one of the largest and strongest Republican districts in New York. He carried the district with unexpected and unusual majorities for his previous three terms. That, however, does not prevent each recurring campaign being one of hardship and heavy expense for the candidate.

swer it," Charles Bunn, sales chief of Electrical Research stated.

Won't Talk

Other executives in the downtown office of W. E. replied that they were not at liberty to discuss contracts made by their company with film producers. They refused point blank to provide Variety with a copy of the contract—or to divulge any of its contents. In the Hagerstown case they evaded to the point of passing the buck to First National, saying that the relations between the producer and the exhibitor were up to the producer.

On the subject of Bristolphone, a Western Electric official stated that it had never been officially tested by his company to determine whether it was physically interchangeable or not. He said he believed there was a clause in the contract with producers which okayed the use of indie equipment which was equal in quality to the W. E. device. As to outwardly preventing interchangeability he stated:

"There is a question whether we have the legal right to stop it. The same thing applies to First National." He added: "It is a very complicated situation, even to us here."

Bunn-Depinet Versions

Bunn declared that despite that he is the contract gatherer for the electric company, he was not in a position to interpret the contract. On the Hagerstown showing the only report he said he had received was that the sound was bad. He stated, however, that his company did not "approve" of W. E. sounded pictures being reproduced over any system but those controlled by his company.

Depinet, later in the week, refused to discuss any phase of the Brylawski case or to answer any questions concerning the Western Electric contract. Despite the fact that almost a week had elapsed since "Lilac Time" had been played in Hagerstown, First National's sales chief stated that up to this writing, he had not received a report from the exchange and sales division covering the Maryland territory.

Stating that if Brylawski had run "Lilac Time" in a soap box he could not have stopped him, Depinet expressed ignorance of the word "interchangeability" as it applies to sound devices. He said that he had not been able to reach Brylawski a. the latter was in Toronto at the exhibit convention. As to whether "The Whip" (F-N) would go to the Academy following "Lilac Time," he stated: "It will go in only as a silent picture."

How Brylawski got the records for "Lilac Time" was termed a mystery by Depinet.

Report first emanating from the International Bristolphone Distributors, Inc. in New York, which takes credit for installing the device in Brylawski's house, was that the exhibitor had not used W. E. records but had had special, if similar, disks made.

Hagerstown's Sound

Washington, Oct. 23. Bristolphone, installation in Julian Brylawski's Academy, Hagerstown,

Md., was used for a Western Electric recording of First National's "Lilac Time" the first four days of last week. "The Whip," another W. E. recorded F-N picture, in for the last two days of the same week, was shown with a silent print, word coming from the F-N exchange here to play the picture silent.

No court move was made during the showing of "Lilac Time" that would have led to a test case of the interchangeability of a recording by one company on the reproducing instrument of another firm's machine.

What happened between the Western Electric officials and those of F-N. Alan Bachrach, manager of the Hagerstown house, does not know. The order to use the silent print of "The Whip," after advertising it as with sound came on the third day of the four day span of "Lilac Time."

Variety's reporter journeyed to Hagerstown to listen to the Bristolphone development. The equipment is operated with electrical synchronization and a disk. It was obvious that the reproduction was not right; the result not measuring up to other wired houses.

Synchronization was not timed properly with sound effects and action missing both ways. This was true throughout the entire film and not confined to any one reel. Operator may have been at fault in this regard as there were bad breaks in switching machines.

Chief trouble was the low reproduction, there being very little volume at any time. When stepped up to the close of the picture it was decidedly harsh and raspy. Tendency seemed to be to hold it down to avoid this raspsness. In doing so the sound effect was of little or no value although the house is small.

Manager Bachrach admitted the fault in the speaker and amplifier but thought it a matter of adjustment.

Interchangeability

That Warners, in their Vita contract with Western Electric, are licensed to make records that will be used only on that electric company's reproducing equipment definitely places a damper on the "interchangeability" hopes of indie. This and the statement that Victor keeps a library in Camden from which any exhib may rent a plain musical score and play it on any equipment, providing he has the essential turn table, is offered from a responsible source as chief reasons for the indie interest manifested by the Warners in the Brylawski case.

The fact that "Lilac Time" is not Vitaphone, according to Warners, and that non-synchronized records could be used in the Central, wired by the Western Electric, leads them to believe that Brylawski rented a set of these records from the Camden library and played them on the Bristolphone equipment, just as the record for one phonograph is interchangeable with another.

While the library is admitted to be an out for exhibs who have in-

Fox After Schine's 128 Houses With Other Indie Exhibs in East

Henigson's New U Job

Los Angeles, Oct. 23. Word received here from New York states that Henry Henigson, former general manager for Universal studios, has been appointed general production manager of the Universal, foreign and American production.

His headquarters will not be permanent but is to travel between studios which are turning out products for release by his company.

At the present time Henigson is in London attending to a personal matter for Carl Laemmle.

Stage and Screen Directors on Film

Los Angeles, Oct. 23.

Production began this week at the Metropolitan studios, where sound stages were opened on talking sequences of "The Carnation Kid," starring Douglas McLean for Christie.

Leslie Pearce, stage director, was brought in to do the talking sequences, with E. Mason Hopper directing the silent portion.

Dialog was written by Al A. Cohn, who is also supervising the production.

Cup Dinner at Biltmore

The AMPA dinner, heralded as Anglo-American, will come off at the Biltmore, New York, on the night of Nov. 13.

Visiting British journalists will be honor guests and the publicity men will award the w. k. cup to the individual they believe has done most to bring about a better understanding between the English and American film industries.

U's Ice Films

Dr. Constantin Dumbra, glaciologist and Arctic explorer, who headed the Roumanian Greenland Expedition, returned to New York this week with moving pictures of Greenland which he took for Universal under special contract.

Expedition was away a year and a half.

NINE STATES IN 30 DAYS

Los Angeles, Oct. 23.

J. Frank Shea, assistant sales manager of the western division for EKO, is in the following trains, airplanes and automobile to cover his territory in his final sales trip of the season.

Shea has 30 days to cover nine western states.

Technicians' Screen Credit

Technicians who gauge the sound in Movietone Fox pictures now get screen credit. This is according to a ruling received in the home office from W. R. Sheehan.

First three engineers who will see their names on the screen are G. R. Aiken, F. B. Mackenzie and E. W. Hansen.

Olive Borden Sailing

Los Angeles, Oct. 23.

Olive Borden completed her eighth free lance picture since leaving Fox and is now enroute to New York with her motor launch. Miss Borden plans to sail for Europe.

die equipment, yet no records with dialog or records that assure a perfect synchronization of sound are available at the library. It was said. A W. E. official was all excited when asked about the library system in New Jersey. "Did they say that in Camden?" he asked all in heat. Then the usual run-around was resorted to, except, "There isn't anything to that. The Victor people are on the same basis as any producer who secures a license from us."

William Fox is after the Schine circuit of 128 houses in up-state New York and Ohio. It's reported there is a chance of the deal closing.

Along with his acquisition of over 150 indie picture houses in Greater New York, Fox is moving toward other acquisitions. These are in the surrounding territory of the east, with Fox said to be making considerable progress.

The Schine transfer if accomplished takes Universal's 25 percent in the Schine chain. It would also bust up the Western New York buying combination (exhibitors) formed along the lines of the now defunct Shapiro organization.

Should the Fox-Schine deal go through, it is understood that J. Meyer Schine will continue as the operator of the Schine houses.

Commercial Talkers

Detroit, Oct. 23.

Industrial use of Movietone in Detroit is being illustrated by the Graham-Paige Motors Corp., which has completed a talker for sales promotion among the factory's distributors and dealers.

The first demonstration of talking pictures projected by portable equipment took place at the General Motors Building the first half of the week.

MUSICAL COMEDY UNIT

Roach Plans Troupe for Studio—Production Listed for Dec. 1.

Los Angeles, Oct. 23.

Hal Roach, returning from New York, states he will start immediately on formation of a complete musical comedy unit, signing several stage artists and engaging a chorus. Sound equipment is due at the studio Nov. 15 and production will start Dec. 1. Victor engineers reach the plant Oct. 26. Units now in work will continue.

Sound and dialog will be added to all pictures unreleased. Under a five year contract with Victor, Roach will have full access to all Victor facilities in the way of equipment.

Jeff McCarthy in Charge Of Fox's Movietone City

Los Angeles, Oct. 23.

When Fox dedicates its new Movietone City, Oct. 28, the sound plant at Fox Hills, all synchronized production will be under and be in complete charge of J. J. McCarthy. Latter moves his offices into the new buildings.

McCarthy, who once hummed "Le Marsellaise" whenever the ideal existence was broached, now claims he was born here, has a large house in Beverly Hills and a butler goes with all invitations. He's also doing some work.

N. Y. to L. A.

Roy Cuffin.
Roy Cuffin.
Raymond Hachett.
Willard Mack.
Charles R. Rogers.
George Barnes.
Edwin Carewe.
Lem Jerome.
Con Conrad.
Willard Mack.
Fred Houston.
Frances Marion.
Betty Bronson.
John Cromwell.

L. A. to N. Y.

Natalie Kalnaya.
Joseph Levigard.
Charles Stumar.
W. Drake.
J. J. Lynn.
J. A. Valantine.

"Daughters" \$189,750 Stay at Capitol; Roxy, \$106,000, and \$71,300 for Dix

Fair Grosses in Hot Week—"Wedding March," \$42,500—"Sexes," \$20,000—Strand, \$31,200

With August weather playing a return engagement, and legit houses especially suffering therefrom, picture receipts last week can hardly be tabbed as a bad one. Not especially good, either, but outside of the average number of complaints most of the boys seemed satisfied, although squeezing a bit for cooler weather. Capitol and the Roxy again were again outstanding, the M-G ac site going over \$90,000 again with "Dancing Daughters." At \$189,750 for two weeks "Daughters" holds the top of any picture that has ever lingered a fortnight in this house. Jolson's "Singing Fool" has slipped in a midnight show on Saturdays and clicked once more at \$43,700. It's reported the Shuberts are getting around \$17,000 weekly as their bit from the rental arrangement on this one.

Paramount has slipped to just fair figures of late and has fallen off \$5,000 to \$10,000 from its \$30,000 clip the past two weeks. "The Marines" dropped the house to \$71,300, showing no punch. "Women They Talk About," \$31,200, was also light at the Strand, \$31,200, being fair for house since going sound.

In eight days "Battle of the Sexes" got \$26,000 at the Roxy, a \$20,000 weekly average. "Wedding March" will come in this Saturday. "Wedding March" surprised a bit by doing \$51,500, also in eight days. Deducting the \$3,000 Friday opening, it gives the Von Stroheim film a \$42,500 week, which is strong. "Lonesome" left the Colony to a final \$12,000 and about \$42,000 for its three weeks. "Air Circus" is now current. Cameo unbound another in its Russian string for \$7,400, okay and which means "Three Comrades" is leaving the Criterion this Friday after 63 weeks, and despite that it's still showing a healthy profit. "White Shadows," at the Astor, was \$15,000, and "Submarine," at the Embassy, down to a little above \$6,000. Nothing is penciled in for either of these theatres. "Lilac Time" remains smooth with \$13,500 and "The Terror" called it a run Sunday night.

"Four Devils" stood up nicely for \$13,800 at the Gaitey, while "Air Circus," the last inhabitant here, stepped off \$106,000 at the Roxy.

Estimates for Last Week

Astor—"White Shadows" sound (Cosmo-M-G) (1,129; \$1-\$2) (13th week). Hasn't varied much and nothing named to follow up; \$15,400.

Cameo—"Three Comrades" (Amkino) (549; 50-75) (2d week). Three guys and an inventor, \$7,400, setting enough to slice off \$7,400; sticks another week.

Capitol—"Dancing Daughters" sound (Cosmo-M-G) (1,630; 35-50) (7th week). \$189,000 again for two week total of \$189,750; terrific; weather didn't help other places but heat didn't keep them out here; \$91,500 on second week; record film at house for one and two weeks.

Central—"Lilac Time" sound (F.N.) (922; \$1-\$2) (12th week). Neither "way up or way down; \$13,500 satisfactory.

Colony—"Lonesome" sound (U) (1,980; 35-50-60-75-99). Out after third week of \$12,000; \$20,000 in three weeks; "Melody of Love" (U) current and "Man, Woman and Wife" (U) to follow.

Criterion—"Wings" (Par) (836; \$1-\$2) (63d week). Leave Friday to open at Rialto the next morning on grind; house dark for renovating and then becomes exploitation site for Paramount pictures. "Lilac Time" being the first. Nov. 16; \$10,600 for air film last week and allowing another \$10,000 for finish gives picture \$96,600 here on full run.

Embassy—"Submarine" (Col) (596; \$1-\$2) (9th week). Warm weather felt in perspiring away \$1,000 to just over \$6,000; expects to go into November.

Gaitey—"Four Devils" Movietone (Fox) (808; \$1-\$2) (4th week). Neat total at \$13,800.

Paramount—"Moran of the Marines" (Par) (3,666; 40-55-75-85-91). House not much over \$70,000 for past two weeks; Dix showed fair box but nothing special at \$71,300.

Rialto—"Battle of the Sexes" sound (UA) (1,960; 35-50-75-85-91) (2d week). \$189,000 in eight days; very light business with "Wings" moving in to supplant this Saturday.

Rivoli—"Wedding March" sound (Par) (2,300; 35-50-75-85-91) (2d week). After \$30,000 Columbus Day, \$51,500 in eight; much more than expected.

Roxy—"Air Circus" Movietone

A Booze Bone

An exhibitor from Chicago going to the convention last week at Toronto, took along a case of Scotch to give the boys a treat.

All a good hearted exhibit got out of it was the razz.

Holdovers in Wash. at \$16,500 and \$14,000

(White Pop., 450,000)

(Weather: Hot)

Washington, Oct. 23

"Singing Fool" in third week at Met, and "Dancing Daughters" in a second stanza at the Columbia, continued the town's sensational business getters. Former dropped something like \$4,000 under second week, but to a still high figure for the third week. Latter was less than \$900 under its first week and thereby taking the two-week record of the house by about \$1,800. Both are still sticking.

It is news when the Palace does a brodie in view of its consistent business. "Sawdust Paradise" did some skidding, but still getting a respectable figure.

Fox with "Air Circus" also skidded, but not as badly as the Palace in the same block and, at the same time, got actual top money for the town.

Burle is still doing spotty business daily, about one-half of the new high, recently recorded, with "State Street Sadie." At that, though, with the extra Friday midnight show, got about \$1,500 more than Stroheim's "Wedding March" the previous week.

Rialto got away with a figure that looked good, considering those set down here, was called quite for the hot men.

Keith's with "Captain Swagger" and vaude unit got a few hundred more than the preceding first week of the grind.

Estimates for Last Week

Columbia (Loew) "Dancing Daughters" wired (Cosmo-M-G) (1,232; 35-50). Second week to \$15,000, with \$17,000 first week; two-week record by a wide margin. Still sticking as are Heart's two dailies with anything from a page or less daily playing.

Earle (Stanley-Crandall) "State Street Sadie" wired (WB) (2,244; 35-50). Originally in 12 Warners held by Fox, but let go in booking and went into this house at last minute. \$13,500; much above previous figures of house.

Fox (Loew) "Air Circus" wired (Cosmo-M-G) (1,630; 35-50). Peculiar week starting big sagging in middle and again going up to final total of \$18,500; high of town for week.

Keith's (K-A) "Captain Swagger" stage, last (1,938; 35-50). Few hundred more than opening week of grind but still mighty low at \$6,700.

Met (Stanley-Crandall) "Singing Fool" wired (WB) (1,513; 35-50). Third week and still strong; \$14,000. National (Burranger-Rapley) "Simba" (Johnson) 1,745; 50-51. In to fill a gap in legit booking. Maybe \$5,000.

Palace (Loew) "Sawdust Paradise" wired (Par) stage show (2,372; 35-50). Last two weeks downward, this one to \$17,500. "Wedding March" wired (Par) 11 months ago credited an asset in keeping gross from going even lower.

Rialto (U) "Lonesome" wired (U) (1,980; 35-50-60-75-99). With extra day to good house got respectable figure, considering what it was doing previously; \$11,000.

Roxy (Fox) (808; 50-75-85-91-150). Previously at Gaitey and \$106,000 okay.

Strand—"Women They Talk About" Vita (WB) (2,900; 35-50-65-75). Two 90-90 in comparison to what talkers have been doing here; \$31,200; two dialog sequences in this one.

Warners—"The Terror" Vita (WB) (1,938; \$1-\$2). Sunday after 10 weeks and claimed \$19,000; "Home Towners" (WB) opened last Tuesday.

Winkler (Loew) "Singing Fool" Vita (WB) (1,432; \$1-\$2-\$3) (6th week). Has added midnight show on Saturdays; up to \$13,700 again; nothing else but a smash; specs getting \$5.50 Sunday nights.

LOEW IN FRONT AGAIN; \$14,200 AT TORONTO

With Haines; "Tempest" Good, Over \$12,000—Tivoli's Sound Drops

Toronto, Oct. 23.

(Drawing Pop. 700,000)

Weather: Cool and Showery

A weather break put the five main stem flickers at better than \$60,000 for the first time since May. Leadership returned to Loew's at \$14,200 for "Excess Baggage," the first time since Tom Day earned on Movietone at the Tivoli. Latter house dropped from \$17,000 to \$13,800 with "Street Angel," but this is practically capacity at 75 cents top. Film, a big way for "Four Sons" Friday, regardless of gross this week.

"Tempest" gave Jack Arthur's Uptown a big week, last night \$13,000, the stage show being a help. This house goes sound Nov. 5. This will give Famous Players a monopoly on sound here until mid-winter when Loew's will be wired. Uptown prices likely to be slightly increased.

"Beggars of Life" went better than \$12,000 at Pantages. Regulars fell for Beery in a serious role where they turned him down as a comedian. Wiring order now in for "The Girl in the Red Velvet" continues to show smart box for second and third class pictures. Last week it was \$12,800 for "Wanted" but sat out at \$13,800, getting little mention in the advertising and none by the dailies.

Some special screenings were given during the week for the "Beggars of Life" at the Pantages. Tivoli was used for this purpose because all special stuff shown was good. Tiffany Stahl product, so much here, was shown in both sound and color.

Neighborhoods reaped a harvest in the wet weather, some of the E. P. chain houses exceeding \$3,000.

Estimates for Last Week

Loew's (2,300; 30-50)—"Excess Baggage" (M-G). Took town leadership, excellent at \$14,200 with SRO sign constantly in use; stage show good; William H. Dunfries to lead critics, but always ushers in good biz.

Tivoli (FP; wired) (1,400; 35-75) "Street Angel" (Fox). Averaged about \$10 a seat at \$13,800 the week; and held for five days before making way for "Four Sons" (Fox); practically capacity.

His (Loew) "Wanted" (WB) "Women They Talk About" (WB). Picture didn't mean much, but stage shows and short stuff gave house \$13,800; only house with this picture.

Uptown (FP) (3,000; 30-60)—"Tempest" (UA). Barymore always hot here and this one no exception at over \$12,000; house goes sound in two weeks; "Battle of the Sexes" (UA) opened to routine biz Saturday.

Pantages (FP) (3,300; 30-60)—"Beggars of Life" (Par). Regulars thought Beery much better here than in his comic comedian; good at better than \$12,000; Fred Putterham's organ concert by radio an aid.

Screens for Homes

Los Angeles, Oct. 23.

Expansion of amateur business continues without lessening. A screen maker here devoting practically his entire attention to supplying home demands with a portable article is shipping 1,000 a month, ranging in size from 30 by 40 inches to 51 by 48. They go all over the world. The business has not been established two years.

Among those who have installed screens are Zane Grey, Carl Laemmle, Marion Davies, Jack Dempsey, Dolores Del Rio, Colleen Moore and Erich Von Stroheim.

BURTON KING'S SIX

Los Angeles, Oct. 23.

Burton King is supervising and will direct six of the 20 Excellent Pictures for 1928-29. He is directing "Broken Barriers," at the Met studio and upon completion two more sessions of a wife and "One Splendid Hour."

"AL" SERIES WITH TALK

For over a year Julius and Abe Stern, short subject producers for Universal have held screen rights to four King Lardner perils. Recently they were able to get a preliminary deal. Now they intend during the next few months to put out the light for suitable play material for "You Know Me, Al."

Keeping Tricks Secret

Los Angeles, Oct. 23.

At a recent meeting of the directors branch of the Motion Picture Association of Artists, it was declared, one of the reasons for public interest waning from the silent picture has been the constant revelation in public print and lectures of the various tricks used in procuring authentic background and effects.

A resolution was suggested to keep the intricate workings of recording sound pictures from becoming public property.

"FLEET'S IN" \$19,300, N. O.

Jolson's Hold Over, \$18,800, Fair—"Simba" Weak

New Orleans, Oct. 23.

(Drawing Pop. 500,000)

Weather: Warm and Cool

Clara Bow, always a draw here, maintained her rip in "The Fleet's In" at Loew's State. House stepped over \$19,000, surrounding show lacking a name or anything special that might attract.

Not so forte at the Saenger last week where "Singing Fool" was in a second week, showed a profit, however, with returns at \$18,000. In two weeks the Jolson feature got \$45,200, which isn't so bad.

Orpheum is sailing about at a merry clip and with last week's \$11,000 with "Soft Living" aided by attractive vaude program.

Tenderloin is still doing \$4,400 at the Tudor and is being held over for a fourth and final week. "Simba" had rough sailing at the Tulane, feeling the wire.

Loew's State (3,318; 50)—"The Fleet's In" (Par). Clara Bow still tops the feminine flicker stars here; also topped \$19,300.

Saenger (3,568; 65)—"Singing Fool" Vita (WB). Held over a second week, taking a chance here, but house got \$18,800; not profit.

Orpheum (2,400; 50)—"Soft Living." Picture liked and aided materially by vaude; \$11,000.

Tulane (1,400; \$1-50)—"Simba." Evidently don't care for wild animal pictures here; \$1,300.

Tudor (800; 50)—"Tenderloin," Vita (WB). Along nicely in third week; \$4,400.

Estimates for Last Week

Palace (FP) (2,700; 45-75)—"The Air Circus" (sound) (Fox). Another week of record; \$14,500. Ruth and Gehrig, playing at local ball park, prevented Sunday matinee being a turnaway; will be held another week; good talking shorts also featured.

Capitol (FP) (2,700; 40-60)—"The Fleet's In" (Par). Clara Bow attracted and late in week business held up fairly; just all right at \$14,500.

Loew's (FP) (2,300; 35-75)—"Out of the Tulle" (FN). Vaude was best part of program; local following of Barthelmess helped; again fell off, but not seriously; \$15,000.

Strand (FA) (800; 30-40)—"Dancing Queen" (Hampshire). Good on script books as Xmas gifts.

Charles M. Thall took the helm this week, succeeding Herschel Stuart. M-G divisional manager for Washington and Montana. Thall was assistant to Archie Bowles at Frisco. Hamrick's Music Box continuing "Singing Fool" in third week. Biz holding well at Seattle and Elkhaven.

Estimates for Last Week

Seattle (W. C. Pub.-L.) (3,100; 25-60)—"Four Walls" (M-G-M). "Monkey Shines" is F. and M. idea on stage; \$16,400.

Fifth Avenue (WC) (2,700; 25-60)—"Wedding March" (Par). Heavily advertised, but too much Von Stroheim. Hermie King with band in pit hit again. Five girls play sax and dance as diversion.

Coliseum (WC) (1,800; 25)—"Tillie's Punctured Romance" (Par). Trio of funnakers for 25c gate \$4,000.

Columbia (U) (1,000; 25-50)—"Tillie's Punctured Romance" (Par). Stage liked, but biz only fair. \$2,500.

Blue Moon (Hampshire) (950; 50-75)—"Two Lovers" (UA) (wired). Fair money in second week, \$7,000.

Must Box (Hampshire) (900; 50-75)—"Singing Fool" (wired). Can't stop crowds. Third week with lines out, \$15,000. Very biz.

Wet (Gardner Chain) (650; 25)—"Forgotten Faces" (Par). Good show with orchestra music dandy. Ray Watkins musical comedy. Biz \$2,600.

Pantages (1,500; 25-60)—"Two Lovers" (UA). Picture in lights—two girls acts on stage help. \$6,500.

Orpheum (1,200; 25-50)—"Show Girl" (P.N.).

President (1,000; 25-50)—"Nice People" (Duffy Players). Loaded with laughs and well interpreted by good cast; \$9,900.

Rice Over with Sennett

Andy Rice, former scenario editor for Fox Movietone, now at the Sennett, still writing for talkers.

MONTREAL TIED UP BY SOUND; PALACE, \$25,000

"Air Circus" Held Over—\$14,500 for Bow at Capitol—Loew's, \$15,000

Montreal, Oct. 23.

(Drawing Population, 600,000)

Weather: Rain

Second double feature, "The Air Circus," at Capitol again hit high spots at \$2,500, which proves this city is sold on sound. Since reopening in September the Palace has jumped to the premier position here and owes it entirely to talking features and shorts.

"The Fleet's In" at the Capitol, pulled fairly. Policy seems to be to show the best stuff with Palace is holding over. Clara did \$14,500. Loew's held around previous week's \$15,000. Vaude was a big improvement, and "Out of the Tulle" got by because of Barthelmess.

Imperial two-a-day Keith house, is the hardest hit of any and its apathy may have helped. The attempt to come back. Even local vaude notices are not encouraging, and one influential paper stated that only one act on the bill, "any real response." Gross fell off to \$8,000.

Princess had fairly good week with "My Maryland," another musical. Montreals know by heart. Comedian and comic, several strings and patrons got their money's worth and turned in \$15,000. His Majesty's (left) ran a second week of French music, several strings and patrons got their money's worth and turned in \$15,000. His Majesty's (left) ran a second week of French music, several strings and patrons got their money's worth and turned in \$15,000.

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Los Angeles, Oct. 23.
Brown-Rogers company, making
two roll air pictures for Education
al, featuring Reed Hovess, has
temporarily stopped production af-
ter completing four stages. There
are two in one in the series to go.
Wait here on the question of
reproduction and find out what
a new series of six.

LITERATI

That Horan Matter
That the prestige of American newspapermen in Europe has been markedly hurt by the Horan incident is drawn from reports reaching Paris, according to a cable to Variety. Harold Horan, Universal News Service correspondent in that city, caused the text of the secret French-British naval pact to the Hearst papers in the U. S.

French investigators say the Hearst representative has been offering bribes to Government employees while in Paris. It developed that French agents were trailing that French-British pact against the interests of the United States, the French would have preferred charges of conspiracy against this government.

It is understood that five or six Frenchmen are mixed up in the deal. They may be tried and if convicted sent away for long sentences.

At a special meeting of the executive committee of the Anglo-American Press Association in Paris on the Horan case, it was brought out that Horan made a mistake in signing his own deportation order.

When the French decide that they are going to banish anyone, the Paris story says, they do not insist that that person sign a paper. Along comes a police agent and the person the government wishes to deport is asked to go. That's all there is to that. Same system is used in England.

If Horan had refused to sign the paper, the French government certainly could not have gone through with the threat to try Horan. The common law kicked up the French might have developed international complications overnight—if not the breaking off of diplomatic relations. But the French officials have a way of frightening people, particularly foreigners. Unless one knows the methods employed, one is apt to fall into the trap.

French jails are ancient and foul smelling with dingy walls that do not permit hardly any light. After a man has ranted in one of the filthy cells for a while he will do almost anything to get out.

Five of the city's bicycle cops swooped down on Horan and before he knew what was happening he was in the house of a Paris correspondent says. The great iron doors clanged behind him and there he was allowed to stay incommunicado for two hours.

The thing that is worrying the scribes in Paris now is: Will the French officials employ similar methods in the future where a story does not exactly suit them?

Jack Conway and Slang
Though written slang was a natural gift to Jack Conway, he seldom employed it in speech, excepting when with close friends. Jack never used slang at home where he lived with his wife, mother and cousin (girl). He could speak it freely with his wife, who is on Variety, through which they met, but his mother and cousin knew only the sparsest slang and not any more about the show business.

At one time Jack almost retired from slang writing. It was about the time the American Mercury called him America's slang master. He didn't seem wild over the honor. Without saying much about it, Jack showed it in his writing on Variety almost immediately. He commenced to write reviews almost severely straight and for him, in the high hat way. Asked to stick to his style and let the world guess about his other kind of English, Jack assented.

His fluency in slang was nothing short of remarkable. It was a fast typist and when at the machine rolled out his stories in slang without even a hesitation for a thought at any time. It is the only in Variety office that there is no slang word or expression capable of being printed that Jack did not employ at one time or another in his stories, besides the unusual language he added of his own.

Sucker Song Ads
One of the monthly literary magazines entering to the writing craft contains a regular feature on "sucks" to song-writing, the column conducted by a person unknown to the professional song-writing craft.

Carrying the column are numerous advertisements of the sucker variety, some offering song criticism, some offering song-writing, collaboration, song publishing or any of the many schemes to garner a few dollars.

One advertisement goes like this: "Best 50-50 song plan. Send poem for free examination and let me ex-

Best Sellers

Tabulations of best sellers in books from three carrying sources shows a national and local variance. The Baker & Taylor Company, national jobbers and wholesalers, have the following tabulation for the past week:

FICTION		
Silver Slippers	Temple Bailey	\$2.00
Wild Horse Mesa	Zane Grey	2.00
Empress of Hearts	E. Barington	2.50
Old Pybus	Warwick Deeping	2.50
Point Counter Point	Aldous Huxley	2.50

GENERAL BOOKS		
The House at Pooh Corner	A. A. Milne	\$2.00
Strange Interlude	Eugene O'Neill	2.50
John Brown's Body	Stephen V. Benet	2.50
The Buck in the Snow	Edna St. V. Millay	2.00
Hunger Fighters	Paul de Kruif	3.00

In New York and the metropolitan area, taking the Arthur R. Womrath, Inc., chain book shops as a criterion, their list of best sellers is:

FICTION		
Strange Case of Annie Sprague	Louis Bromfield	\$2.50
Old Pybus	Warwick Deeping	2.50
All Kneeling	Anne Parrish	2.50
Children	Edith Wharton	2.50
Squad	James B. Wharton	2.00

NON-FICTION		
Goethe	Emil Ludwig	\$5.00
John Brown's Body	Stephen V. Benet	2.50
Adventures of an African	Canot	4.00
Slaver	Maurois	3.00
Disraeli	Maurois	2.50

Another national source of best sellers is the American News Co., which goes into lesser but numerous hinterland channels which Baker & Taylor do not reach, such as newsstands, stationery stores, etc. The American News Co.'s tabulation is:

FICTION		
Old Pybus	Warwick Deeping	\$2.50
Harness	A. Hamilton Gibbs	2.50
Bad Girl	Vina Delmar	2.50
Strange Case of Annie Sprague	Louis Bromfield	2.50
The Children	Edith Wharton	2.50
All Kneeling	Anne Parrish	2.50
Silver Slippers	Temple Bailey	2.00
The Foolish Virgin	Kathleen Norris	2.00
Wild Horse Mesa	Zane Grey	2.00
Silas Bradford's Boy	Joseph C. Lincoln	2.00

NON-FICTION		
John Brown's Body	Stephen V. Benet	2.50
Buck in the Snow	Edna St. V. Millay	2.50
Abraham Lincoln (2 vols.)	Albert J. Beveridge (\$12.50)	
Strange Interlude	Eugene O'Neill	2.50
Francois Villon	D. B. Wymann Lewis	2.50
Goethe	Emil Ludwig	2.50
Beneath Tropic Seas	William Beebe	2.50
Graphic Bible	Lewis Browne	2.50
Memories and Reflections	Earl of Oxford and Asquith (\$10)	

plain 50-50 plan in full. Don't let this offer pass by. Write at once and send poem." The advertisement is coded, indicating insertion in more than one publication, with the address as Thomaston, Maine.

Another, from Chicago, goes: "I have been associated with the big publishing companies all my life. I will help you get your songs before audiences and into music stores with beautiful title pages and fine orchestrations."

Still another coded ad, also from Chicago, goes: "Song writers, write for a real proposition. Learn the true facts at once." After the song criticism and revision in some of the ads is offered for as low as \$2. Most of them feature the "50-50 plan."

Telegraph Changes
The new ownership regime of Morning Telegraph went in last week with Gene Fowler as managing editor succeeding Myer Solomon, retained as city editor. After the demotion Solomon took a two weeks' leave and left for Bermuda.

Other changes bring Ed. Sullivan, formerly with Hearst, in as assistant to Fowler, also the dropping of Martha Dreblatt, feature writer and MacK cartoonist, from the staff. S. Jay Kaufman remains as dramatic critic with the new owners taking over his contract, running until next April. Johnny O'Connor remains in charge of pictures and vaude departments without contract as yet and will also do a daily Broadway column. Whitney Bolton goes from Herald Tribune to the Telegraph next week as film critic. "Town in Review" which had been a front page feature of the sheet for years will be temporarily discontinued until the new owners release a new columnist for whom they are now dickering.

Fowler has carte blanche on reorganization.

Fan Mag For Sticks
A new fan magazine comes into existence next month, published by a Chicago concern known as Movie Romance. It is to be sold on a subscription basis only, with no newsstand circulation.

The idea of the publishers is to reach the rural communities in the same manner as Farm and Fireside

publications. The publication will have one story each month on the most romantic picture made and a series of articles of "true romances" among screen couples.

No attempt will be made to dish the dirt.

Graphic Bars Variety
Macfadden's New York Graphic has blacklisted the name of Variety in its pages. By order of the m. e. And so Variety would hear of it, the Graphic's m. e., when issuing the order, demanded that a copy be sent to Variety. The m. e. said that "Variety doesn't like the Graphic, and that's why. If the Graphic bars everyone out of its sheet who doesn't like the Graphic it will have to print Macfadden's name all over the paper."

In the 50-50 way Macfadden doesn't appear much in love with Variety, either. Macfadden's True Stories has sued Variety for \$50,000 for damages. It's the most modest sum named in a libel suit against Variety for some while. Likewise a slam in its way, since Macfadden thinks Variety could only hurt True Stories for fifty.

Variety printed in this department some weeks ago that True Stories had dropped off in sales. That simple little item, says Macfadden, cost True Stories an \$18,000 advertising contract. What makes up the other \$32,000 Variety doesn't know. Probably Mac's feelings.

Following Variety's publication about True Stories Mac's lawyer wrote in. Told about that \$18,000 contract, said advertising agencies read Variety, etc., and also enclosed a form of retraction the courts use. Mr. Macfadden insisted be printed. Lawyer was informed his or Mac's denial would be printed but there was nothing to retract.

After a while the lawyer said ahead and see what you can do about this, just to please Mac. So Variety printed Mac, and his lawyer denied the circulation of True Stories had fallen off. Again the lawyer, who said the denial was worse than the original story, and enclosed find sworn affidavit of circulation filed with A. E. C. Print this or else.

The attorney was courteously advised that Variety thought a state

Film Critics Defended

By Martin Dickstein

Martin Dickstein is conductor of the Slow Motion department in the Brooklyn Eagle. Mr. Dickstein in the Sunday Eagle devoted his column to the following defense of the daily newspaper picture critics:

It has been called to the attention of this department that the sagacity, if not the very honor, of the motion picture reviewer has been laid open to question. Attack would be a better word.

The word is going around in motion picture circles (a method peculiar to word-going) that the ladies and gentlemen of the press whose duty it is to consider the worth of the weekly output of picture-plays are not adequately qualified for their jobs. It is whispered, even, that they are indifferent.

It seems, according to an enlightening article in Variety unmistakably labeled "Useless Film Critics," that at a recent talk-test where film reviewers on the New York daily newspapers were interrogated by a group of theatre men on the methods applied in reviewing pictures, admissions were obtained showing that few of the reviewers were aware of the principles of picture criticism. Moreover, it was more than definitely alleged that "motion picture reviews, either good or bad, exerted a comparatively slight influence on attendance . . . and that pictures which had been unfavorably received by the critics had often broken box-office records."

This should be something of a sensational, perhaps epochal, revelation of a terrible state of affairs. It just happens, however, that it is nothing of the kind . . . at least in so far as criticism and box-office records are concerned.

At the risk of being trite, I could mention the case of "Able's Irish Rose." Obviously there was an instance where the opinions of the critics "exerted a comparatively slight influence on attendance." But Ann Nichols would know more about that.

There was the case of the photoplay known as "Flaming Youth." Without malice aforethought the ladies and gentlemen of the press were almost unanimous in the opinion that this photoplay embraced neither artistic qualities nor very much of that unfathomable element known as entertainment value. Oddly enough, "Flaming Youth" still stands high in the records of box-office triumphs.

More recently, there was William Fox's "Sunrise." Acclaimed by the professional critics as one of the really distinguished achievements of the contemporary cinema, greeted with the artistic touch of Director F. W. Murnau and amply provided with dramatic and entertaining features, it was doomed from the first to become one of the major box-office failures of its season.

And so it has been with not dozens but hundreds of other picture-plays. Criticism is not broad enough (nor is it required to be) to predict the success or failure of a given attraction purely from the standpoint of the man in the ticket window.

The New York motion picture reviewer, according to the findings of our attention-craft, "doesn't appear to know what it is all about." (The disclosure distinctly bears no reference to the film reviews on the Brooklyn papers).

It is as an innocent bystander, therefore, that this pulpiter is moved to file at least a mild objection to what appears to be a malicious and unfounded allegation.

The professional movie critic I have found to be the most charitable and fair-minded of souls. The New York species reveals, moreover, a more than fundamental knowledge of his job. He may not always be correct in his findings, but invariably he tries to be fair. It is usually his uppermost determination to tell you whether he thinks a picture is good, bad or indifferent. You are not, of course, compelled to agree with his opinion. More often than not you may depend upon what he says.

It is the allegation of a certain group of motion picture theatre men that few film reviewers are aware of the principles of picture criticism—how photoplays should be fairly judged.

Very well, then, just what are the principles of picture criticism? Should a reviewer judge on the score of its story? Should it be assessed according to the merits of its direction? Is the acting to be considered? The photography? The sub-titles? Do the combined findings upon all these elements constitute the "principles of picture criticism?" Perhaps.

Unfortunately, motion picture criticism is not yet such an established form of endeavor that it can be guided by "principles." Nor, for that matter, are there as yet any concise principles of motion picture production. The making of movies has become very much of a standardized enterprise. But ask a producer or a director just what are the principles (however standardized) which must be considered in the production of a photoplay and you will be almost certain to learn that he has no very definite idea.

The contention among a number of local showmen is that a motion picture cannot be subjected to the same forms of criticism as a stage play; that all the writer is called upon to do is review and report rather than criticize.

With this I must also express a definite disagreement. If a photoplay cannot be subjected to the same forms of criticism as a stage play, why can't it? Even the more astute among the local "showmen" fail to offer sound argument on this point. It may be reasonably believed that they don't know. If the "showman" prefers the motion picture reviewer merely to "review and report" his attraction, it is an indication, I think, that he can't stand criticism.

One of the primary requirements of criticism is to point out faults when and where they exist. Defects cannot be discussed in the purely reparatorial account. If there are shortcomings the reader, i. e., the prospective theatre patron, should know about them. Usually, he prefers to know about them.

In the naive manner of this department, it likes to believe that motion picture criticism is not altogether futile. Like dramatic criticism, it has a place, however infinitesimal, in the theatre's scheme.

Apocryphos of the current taste in movie entertainment: "Four Devils" is doing capacity at the Gaiety Theatre and they're standing up to see Al Jolson in "The Singing Fool" at the Winter Garden. "Dancing Daughters" broke all attendance records at the Capitol last week, and Billie Dove has become an important box-office draw in "The Night Watch."

ment of circulation came under the heading of advertising; the passage of Variety, etc. Then the suit.

Only a summons was served, but after this the complaint should follow, obliging Variety to reply in its answer that its defense is justification. That means this paper believes it is prepared to prove that the sales of True Stories have fallen off annually for the past three years. Only to give Mac's fable monthly due credit, it has picked up about 75,000 added circulation in late through Mac's use of the radio. That's not for Mac's benefit, though, but to give publishers a line on what radio may do for them.

Talking about circulation and recalling Variety is a chill down-

graphically, that Macfadden daily has been unfortunate in having two writers who about control the tab's entire circulation. They are Walter Winchell and Ed Sullivan (sports). It's entitled to reward for Winchell, with whom it took a chance when starting, but on a small salary. Now Winchell is the highest salaried man on the Graphic, not excepting the m. e.

In fact when W. R. Hearst gave an order to land Winchell for the Evening Journal it was not so much Winchell Hearst wanted as Winchell's following on the Graphic. Mac knew about that following, too, so he bid up Hearst and got Winchell at a price that start-d the en-

(Continued on page 20)

**THE GREATEST BOX-OFFICE
SENSATION OF
THE YEAR**

**MARRIAGE
BY
CONTRACT**

A JOHN M. STAHL SPECIAL PRODUCTION

WILL CONTRACT MARRIAGE COMPLETELY
DESTROY WOMANHOOD?

CAN WOMAN BE CONSIDERED AS PROPERTY?

IS CONTRACT MARRIAGE THE NEWER
CIVILIZATION?

IS CONTRACT MARRIAGE A MENACE?

UNLIMITED IN ITS EXPLOITATION ANGLES

SYNCHRONIZED BY R.C.A. PHOTOPHONE

WITH MUSIC AND INCIDENTAL SONGS

WATCH FOR OUR THEME SONG

PATSY RUTH MILLER
LAWRENCE GRAY
AND A GREAT CAST

**TIFFANY
LO-NE**

DIRECTED BY
JAMES
FLOOD



TIFFANY-STAHL PRODUCTIONS INC

1540 BROADWAY

NEW YORK CITY

"Thrilling"-Worth Seeing-"Exciting" "A Film Knockout"-Griffith at his Best

-ringside opinions on "The BATTLE OF THE SEXES"

CHICAGO

DAILY JOURNAL: "Exciting, worthy and thrilling. One for the whole family. You'll like all of it."

AMERICAN: "You'll like it. Film worth seeing."

TRIBUNE: "Story holds your interest well."

CLEVELAND

PLAINDEALER: "Is a film knockout. Will make any box-office glad."

NEWS: "Masterful direction. A thoroughly enjoyable story."

DETROIT

EVE TIMES: "Packs tremendous punch. Griffith at his best. You will grip the arms of your chair many times."

NEWS: "An engrossing tale. Great emotional scenes."

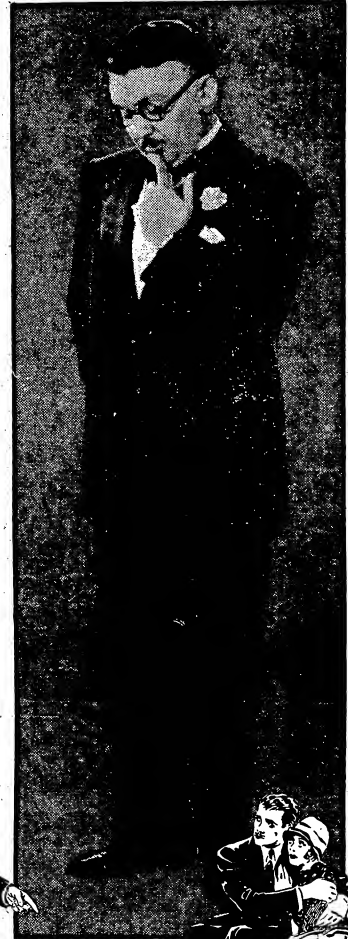
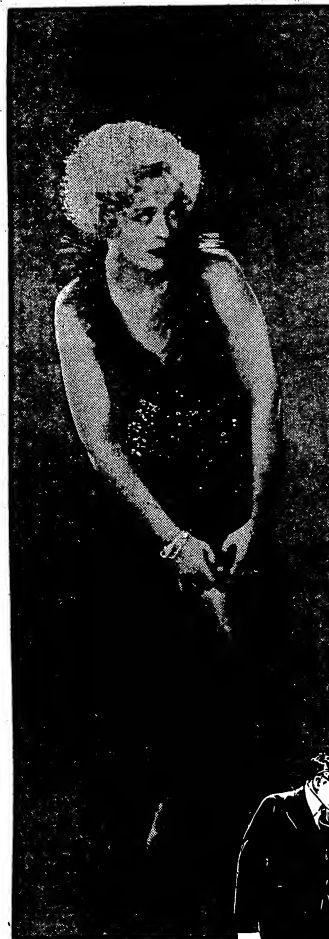
NEW YORK

MIRROR: "Rang the bell as movie entertainment."

AMERICAN: "Likely to keep box-office men active. Will stack up the shekels."

TELEGRAPH: "Exciting movie."

SUN: "Held my attention—one of the best of Griffith's recent efforts."



WINDSOR, ONT.

"Has an appeal for all classes. A new and different work for Griffith."

May be
Obtained
With or Without
SOUND Effects and
Musical Synchronization

D.W. GRIFFITH'S The BATTLE OF THE SEXES

with Jean Hersholt & Phyllis Haver
Belle Bennett Don Alvarado Sally O'Neil

From the story by
Daniel Carson Goodman

Adaptation by
Gerrit J. Lloyd

UNITED ARTISTS PICTURE

Member of Motion Picture Producers of
America, Inc.—Will H. Hays, President

Coast Extras Burning Up Over Studios' Alleged Labor Violations

Los Angeles, Oct. 23.

Hollywood picture producers face the possibility of being hauled before the California state department of industrial relations as a result of alleged frequent violation of regulations laid down last January, affecting extras. The mob of extras, who haven't been living any too luxuriously the past several months, are beginning to squawk and some of them have reached the point where they're about set to protest to the State Labor Bureau. As they figure conditions are such it doesn't matter much what the reaction is against them.

There are two state labor regulations said to be violated most frequently. One provides that if extras are called and for some reason or other, even if the reason is beyond the company's control, the company is unable to work that day, "a notice must be posted at the hour designated for the call, stating the set will not work and instructing extras to collect their fare. If not dismissed immediately, they shall be paid their regular wages." Three big studios are reported violating this regulation consistently. They are alleged to be keeping the extras on the lot, working them for an hour or two, and then dismissing them with only one-quarter checks instead of a full day's pay.

The other regulation not being observed is one which provides that when extras have completed eight hours of duty on a set, and are held for at least another hour to turn in their wardrobe, they must be paid an additional quarter check for the overtime consumed. One company, using several hundred specially costumed extras, dismissed them from the set at six o'clock. All had to turn in their costumes before they received their okayed checks to be cashed. Owing to the length of the wardrobe lines, it was an hour and a half before they were lined up in front of the cashier's window, and they were only given a single check. One of the extras protested volubly and

Dramatic Heart Beats

Los Angeles, Oct. 23.

The new bag of tricks has started to sprout on the recording and reproduction of sound. Two novelties have been worked out at Pathe, one being described as a dissolving voice in a trial scene, although Warners also had this in a similar sequence in the "Lights of New York."

The other is a more delicate matter. Alan Hale and Phyllis Haver are at the bedside of a sick baby listening for its heartbeats. The audience hears them, too, by the aid of amplification. As the male and female tensely lean over the bed the beats become fainter and slower. Then, after a moment, the beats gradually come back to normal.

Change was accomplished by removing bits of the sound track.

threatened action. His name and dress was taken and the next day he received his extra quarter check by mail. So far as is known, he was the only one to collect. He did not cash it, but has held it for future reference as evidence of the company's admitting it was in the wrong.

Claim Practice Is General

Practice is reported as general among the studios who frequently use big mobs. That the extras have not protested long ago is attributed to their fear of being blacklisted. The regulars among the extras are also hot under the collar concerning the alleged practice of another of the main studios. All of the larger studios are supposed to take their extras from the Central Casting Bureau. However, this studio is said to have a list of about 60 people, not registered at Central, who are given work regularly by individual calls from the studio. When the day's work is over, the checks for these people are said to be sent to Central Casting which stamps its official okay on the checks and they are then issued. And the regulars are pretty much burned about it.

Small's Film Series

Los Angeles, Oct. 23.

Eddie Small is again going to produce pictures on his own. He is furnishing production headquarters at the Columbia studio.

Small's plan is to make a series for national release. If the national release companies do not market these pictures, Columbia is to release them as apicals. Pictures will cost upward of \$125,000.

Lester Cohen Returning

Los Angeles, Oct. 23.

Lester Cohen, former poet, novelist and newspaperman, leaves the Paramount scenario department Nov. 1 to return to New York and finish a new novel.

Cohen was lassoed by Herman Manckiewicz on one of his literary forages and is rated by Manky as one of the scribblers that made good.

Stanley Lead in Color

Los Angeles, Oct. 23.

Forrest Stanley will play the male lead in Technicolor's two reel version of "Madame DuBarry."

F. N. Expect Changes

Reports that Warners will consolidate First National and Stanley circuit offices with their own on 44th street persist, despite the complete denial of such a move made last week by H. M. Warner to Variety. An official order to stand by for the consolidation has been circulated, it is reported.

In the Warner offices as well as those of First National is heard that moving day for Stanley and First National will be immediately after the first of the year, and that the Madison avenue quarters will be sublet for the remaining five years of the F. N. lease.

Harry Warner's statement that the right men and women will be better off than ever under the new regime is providing little assurance to smaller First National executives and job-holders. His declaration that the seythe will swing only on politicians and gentlemen of unbusinesslike methods proves added fuel to discomfiture in many of these sources.

First Nationalites in the community are certain that their ranks will be considerably leaner before another month. Especially the boys who are pulling down big salaries. Even Warnerites, who seem to have gotten an earful of some of the figures passed weekly to smaller First National executives, pant when they start to compare them to their own.

As one of the first moves in getting First National Warnerized, three Warner auditors have been over on Madison avenue during the past week, going over the sheets.

AFTER POLARIZED LIGHT

W. E. Dissatisfied With Glow Tube — L. A. Inventor's Blanket Patent

Los Angeles, Oct. 23.

Western Electric is developing a system of recording sound on film by use of polarized light. This is according to word received here from the recent convention of the Society of Motion Picture Engineers at Lake Placid, N. Y.

An engineer here suggests the reason for the move in W. E.'s dissatisfaction with results from the glow tube now being used for Movietone. Delmar Whitson, local inventor, and in the sound field for a dozen or more years, holds a blanket patent for recording a sound on film by the use of polarized light.

Can. F. P. Stock Up

Toronto, Oct. 23.

Stock of Famous Players Canadian Corporation has been showing consistent jumps on the Canadian markets following the best financial report in the history of the company, presented in August.

Organ as Time Saver

Los Angeles, Oct. 23.

Con Conrad, Sidney Mitchell and Archie Gettler, song writers, who arrived on the East lot this week to care for the theme song end of several forthcoming productions, innovated the traveling songwriting idea by purchasing a portable organ of the Salvation Army type. They composed several numbers while coming West.

T-S 'B'WAY FEVER

"Broadway Fever" is the title adopted by Tiffany Stahl, to supplant its former "Applause." "Applause" is the title of a recent popular seller by Beth Brown. A possible clash over the book's name induced T-S to defer to the authorities.

GRAVES' FOLLOW-UP

Los Angeles, Oct. 23.

Ralph Graves is writing his own story for "The Flying Marine," in which he will appear for Columbia. This is a sequel to "Submarine."

Jannings' Vaude Film

Los Angeles, Oct. 22.

"Ellis Island," scheduled as Emil Jannings' next for Paramount, has been shelved. In its place he will do a story of the circus and vaudeville, tentatively titled "The Feeder." Lewis Milstone will direct.

Modest Director

Los Angeles, Oct. 23.

There's a modest director out at First National. Screen credit for the adaptation and continuity of "The Haunted House" goes to Richard Lee, who is Benjamin Christensen, the film's director. He wanted to avoid the repetition of his name. Same course will be followed in his succeeding picture, "Seven Footprints to Satan."

When he writes a story in which he plays, Doug Fairbanks lists himself as Elton Thomas. Mary Pickford takes the name of her grandmother, Katherine Hennessey and John McCormick hides behind the nom de screen of John Hammer. But so far as known, Christensen is the first director to shy at his own name twice on the screen.

U's "Broadway" Stage

Los Angeles, Oct. 23.

Universal is the first company to build in a permanent form a sound stage primarily for one production. In order to allow more room than the orthodox 75 x 100 sound stages, U will erect for "Broadway" a stage 150 x 150, with a clearance of 50 feet in height. It is flying in the face of expert opinion that the smaller dimension is necessary to avoid vibrations.

Once before Universal built a stage for a single picture, but constructed it to last. That was for "Phantom of the Opera." In spite of efforts to give the structure a "letter," like similar structures on the lot, it remains the "Phantom stage."

Tom Mix Laid Up

Los Angeles, Oct. 23.

Tom Mix has been out of FBO's "The Drifter" for several days due to a burst blood vessel in his leg, complicated by a bad cold.

Taking a flying moment in his previous picture he dodged a low-hanging limb and badly scraped the inside of his leg. The injury was given emergency treatment and forgotten. Recently there was evidence of infection.

When he insisted on doing a stunt he caved in at its conclusion and was taken home. A doctor told him to keep off his horse for the present.

F. N.'s 9 in Sight

Los Angeles, Oct. 23.

Beginning Nov. 1, First National studios will resume their usual production and have nine features in work not later than Dec. 1.

Pictures scheduled in their order are "Weary River," "Man of the Moment," "Seven Footprints to Satan," "Children of the Ritz," "Saturday's Children," "Bluffers," "That's a Bad Girl," "Comedy of Life" and "Sh! the Octopus."

KING'S NEW CONTRACT

Los Angeles, Oct. 23.

Burton King's new producing contract with E. J. Bent, calls for the delivery of 17 features on the 1929-30 program and three more to be completed on his 1924-25 contract.

King is expected to sign after certain clauses pertaining to advances are ironed out. Agreement gives him exclusive rights to make all the pictures to be released on Excellent's program next year.

Del. Film Corps. Offering Stock for Sale in New York

Albany, N. Y., Oct. 23.

An issue of common stock of the Hollywood-Argentina Cinema Corporation is to be floated in New York State, two dealers having been licensed by Secretary of State Robert Moses to handle the flotation. They are Burns and Lyeon of 27 Beaver street, New York City, and Gilliland & Company of 24 Stone street. Hollywood-Argentina Cinema Corporation is a Delaware concern, with New York offices at 27 Beaver street.

An issue of common stock of the Cinematic Accessories Company is also to be offered investors in New York State. W. Harrison Cole of 509 5th avenue is licensed to handle the same. Cinematic Accessories is a Delaware corporation, with offices at 509 5th avenue, New York.

The Picture Transmission Corporation, Delaware concern, with New York offices at 11 East 41st street, has been licensed to float an issue of its own stock in New York State. Common stock, no par value, is to be offered for sale.

A fourth issue for flotation in this state is that of Acoustic Products, whose common stock, without par value, is being handled by E. F. Gillespie and Company, of 111 Broadway, as syndicate manager. Acoustic Products has headquarters at 50 West 57th street. A Delaware corporation, it notified the Secretary of State that 778,224 shares of common stock, no par value, had been listed (N. Y. Curb).

All of the above actions were taken in accordance with provisions of the General Business Law designed to protect New York State investors in the public sale of securities.

"WHEEL OF LIFE" 75%

Los Angeles, Oct. 23.

Paramount will make "The Wheel of Life" story of English army life by John Parow.

It will be 75 per cent. dialog but following new custom of most of producing companies, a complete silent version will be shot simultaneously.

Richard Dix and Florence Vidor will be co-starred. Victor Schertzinger will direct.

Theatre Managers Wanted

LARGE theatre organization has opening for a number of real showman-managers. Looking for aggressive men only who can exploit, publicize and put their shows over with a bang! Bright future with possibility of division managements.

Apply by letter, mentioning present and past connections, references and salary desired. Correspondence strictly confidential.

BOX No. 90

VARIETY, New York

'FIVE O'CLOCK GIRL'

Starring

Marion Davies

In Production Nov. 15

To Be

Directed for

M-G-M Release

by

Alfred E. Green

HERMIE KING

Musical Master of Ceremonies
New Oakland, Oakland, Cal.
Direction Fanchon and Marco

GALE QUADRUPLETS

JANE - JUNE - JOAN - JEAN

FEATURED IN

FANCHON AND MARCO'S 'HAPPY IDEA'

THE ROMEROS

John and Judith Carlos and Oscar and Alma Malvina

ALL ONE-FAMILY One Fifth year with Fanchon and Marco.

Now with
FANCHON AND MARCO'S 'ARTIST'S IDEA'

MURIEL STRYKER

OF ZIEGFELD FOLLIES FAME

RETURNS AS A FEATURE WITH

FANCHON & MARCO

IN

"SAXOPHOBIA"

Now Touring West Coast Theatres

900-Hour Marathon Dance Does \$25,000 Wkly.; Bangs Show Houses

Omaha, Oct. 23.

Over a month since Omaha's dance marathon began.

A fake wedding (attended by about 3,500) has been pulled and exposed. The affair has nearly thrown the American Legion post into pitched battle with one of the city commissioners because another organization got the chance to promote the marathon; one Omaha newspaper has started to refuse both news and advertising of the derby; the marathoners have had to give up the municipal auditorium to make way for the annual food show; a dancer has been disqualified for socking his fair partner and knocking her out, and families are being broken up because mother sits at the marathon while the old man sits at home, hungry.

And seven couples, after nearly 900 hours of "continuous motion," shuffle serenely on.

Theatre managers cry, and with cause. For the past three weeks the marathon has been reported doing more than \$6,000 gross on a Sunday and an estimate of about \$25,000 weekly—more than any house in town can do.

Free Acts

Orpheum, Publix and Pan acts have been permitted to strut their stuff before the applauding thousands, foolishly thinking that they are getting their theatre "publicity." In reality they have been killing business, because the marathon for 50c put on a bigger show than any of the theatres. And you can bring your lunch and stay all day.

The fake wedding was pulled after a real hitch-up between two of the combatants had packed the house. Charles W. Savidge, aged "marrying parson" of Omaha, was asked to perform the ceremony, and then went through with the mockery, fearing that people would "tear the place down" if the truth were told. The alleged bride and groom got \$200 in cash and a number of merchandise prizes. Both left town before the story broke.

Omaha, which laughed when the first bunion derby went busted across the river in Council Bluffs, has gone nuts over this thing. It is reported that two others are being contemplated.

LOWRY Master of Ceremonies



Gimmick on Auto

Los Angeles, Oct. 23.

Continual discussion of microphones, amplification and a thousand other scientific gadgets employed in the making of talkers is gaining such headway that a number of Hollywood actors are going nuts over the timely topic.

One actor has gone so far as to employ a sound expert to devise a gimmick to put on his automobile that will amplify his voice to warn pedestrians in places of a siren.

Sunday Propaganda Film Claims a Few Endorsers

Even though a two-reeler titled "Liberty" is said to be propaganda for Sunday opening, the Hays organization considers William L. Mann, its accredited promoter, presumptuous in announcing that Hays, among others, will sponsor it.

At the Hays offices it was said that no one had seen the film or had been informed about it, except indirectly, and that an investigation is now being made. They will insist upon seeing the film before expressing an opinion to the promoter.

Mann, who could not be found at 130 W. 46th street, said to be his address by Hays officials, stated on a mailed typewritten card that his short would be given free of charge to film houses providing expressage was met. Other organizations which he said will sponsor his film include the Baseball League of America and the American Federation of Labor.

JACK WARNER'S F. N. OFFICE

Los Angeles, Oct. 23.

First National studio's directorial conference room formerly occupied by Watterson Rothacker is being refurbished. It will serve as an office for Jack Warner.

He will divide his time between there and the Warner studios as chief production executive.

BACK TO COLOR SHORTS

Los Angeles, Oct. 23.

After selling his first five-reeler "Lief the Lucky," to M-G-M, Technicolor is resuming its program of short subjects for the same releasing firm.

"Life of Mme. DuBarry," is next. This is in line with Technicolor's "Great Adventure" series.

"Speak Easy's" N. Y. Scenes

Fox's talker, "Speak Easy," will have some of its scenes taken in New York, with most of the interiors made at the Hollywood studio.

Ben Stollhoff, director, is in the city, casting the picture. Jos. A. Valentine is on his way east to camera the exteriors.

Blue, McAvoy, Co-Stars Again

Los Angeles, Oct. 23.

Monte Blue and May McAvoy again will be co-starred for Warners in "From Headquarters," by Samuel Hatridge, upon the completion of their present picture.

Harvey Gates is writing the scenario and Howard Bretherton will direct.

Story is of Central American adventure and revolution.

\$976,600 Gross for "Wings" at Criterion

"Wings" leaves the Criterion this Friday (Oct. 23) to open at the Rialto on a grind the next morning (Saturday), after having played to \$976,600 in 63 weeks on the 44th street corner. This allowing the picture will do \$10,000 in its final week. Totalling the road show receipts and the Criterion the picture had a gross of \$2,424,300 Oct. 20 for its 32 career.

The Criterion now becomes an exploitation house for Paramount. It will play pictures on tentative eight weeks bookings to be guided by business. First will be "Interference" opening Nov. 15.

Pictures playing at the house will continue to be handled by Albert Gray, head of Paramount's road show department. Following "Interference" come "Night Club," "Drums of Oude" (under a title change), and then, "The Letter."

Theatre goes dark to be renovated and to have its capacity increased, due to all income being either sound, dialog or both. Whether the oversized screen is to be retained has not been decided. If not, this will open up certain seats unused during the "Wings" run because of the big sheet.

Three road units of "Wings" closed Saturday at Dayton, Birmingham and Atlanta, with the last of the 11 companies out withdrawing from the field Nov. 11, at Louisville.

F. N.'s at Warners'

With the Warner-First National tie-up barely clinched, the Russian company this week is already utilizing the Warner sound studio in Hollywood for the first of 37 pictures, which it now announces will be sounded.

Before the Warner buy-in, First National had planned to sound 31 pictures in studios of its own in Burbank. Of these no number had been set for complete dialog. Under the Warner arrangement 26 of the new schedule have been marketed as 100 per cent talkers.

"The Barker" is the first of the First National pictures to go to work in the Warner studios. It is claimed that First National home office that not all of the company's pictures will go the Sunset boulevard way; that the Warner picture will be used only until the completion of Burbank sound stages. They expect this in another month.

MINDLINS' VALENTINO

New House So Named—Memorial Club Buys In

Chicago, Oct. 23.

In recognition of an important stock purchase by the Chicago Valentino Memorial club, Mindlins Brothers are naming their proposed new sure-seater on Chicago Avenue the Valentino Memorial theatre.

This 300-seat house is to be constructed by George Farr on the Ansonia Club site. Mindlins have signed a 20-year lease effective in February. The theatre will have a small projection room with a complete file of Valentino films which may be utilized by individuals or parties for a nominal fee to cover payment for the operator.

Terms governing the stock purchases by the Memorial Club stipulate that the house must present at least one Valentino film a month, also a perpetual light in honor of Valentino will be outside the theatre. Ben Mindlin originated the idea.

"ELLIS ISLAND" OFF

Los Angeles, Oct. 23.

Paramount has rejected "Ellis Island" as an Emil Jennings story and is trying to obtain another script. It is possible they will remake "The Montebank," in which Ernest Torrence starred about three years ago.

Lewis Milestone borrowed from Caddo to make the Jennings picture is drawing salary on a pay or play contract while the story hunt goes on.

Oriental, Portland, Running

Portland, Oct. 23. Tebbet's Oriental is continuing to operate indefinitely on a first run independent policy. Mixed reports stated the Oriental would close, but this applied to Universal's Columbia, which closed here a week ago and remains dark.

Oriental has been enjoying steady business.

Over-Capacity Party

Los Angeles, Oct. 23.

Demonstrating the informality of Hollywoodians when a party is being given is the tale of Phyllis Haver's experience when she issued 175 invitations to an evening reception at her Hillside home.

Thinking some of the boys and girls might ask at the last minute to bring a friend, she made provision for 225.

The evening had hardly begun when she was told that the number of guests had exceeded 400.

Two emergency calls to one of the local caterers were necessary before the guests were fed.

J. C. Paper Boycott

Fifteen theatres have slammed a boycott on the Jersey Journal theatre advertising columns for the past week, as result of continuous slams the paper has made on the theatre men, in connection with probe of Sunday-opening graft in Trenton, as well as other attacks, by ministers, etc.

Stanley-Fabian made up for lost publicity by putting out throw-away tabloid in conjunction with "The Terror," also mentioning all its other houses. Jack Keale, of State, secured time on WKBO for his advertising, slipping on orchestra and organ selections nightly. Other houses have been offered time by him and will accept.

Film, 1-Hr. Tab and 50c Top, New House Policy

Los Angeles, Oct. 23.

Under the new policy, Nov. 2, the Broadway Palace, recently taken over by G. P. Metzger, house will offer four shows daily, with one-hour tab on stage and a first run picture. House has been showing second and third run films, without stage acts. New scale 25-75, latter for boxes. 50c top on floor.

Policy will be to run each tab and feature for two weeks. Leo Le Blanc, staging the musicals, is arranging the tab versions. Nadine Wayne, Douglas Keaton, Al Gary and Ken Brown are principals, with 18 girls in line.

Ed Pomeroy will conduct house orchestra of 10 pieces.

Kalford Firm Takes Over Young-Whitney Houses

Utica, N. Y., Oct. 23.

Capitol, Utica, pictures, is now being operated by Kalford Theatres, Inc. Latter firm has just taken over the operating of the theatre and the building and other interests of Young & Whitney, Inc. Officers of the new merger of Kalford and Connort interests, making a 200-chain theatre outfit in New York and Pennsylvania, are: president, F. C. Walker, New York; vice-president, Robert Pierce, Illinois; secretary and treasurer, M. J. Kalford, Oneida; director, F. C. Whitney. Real estate of Young & Whitney is not involved, still being held by the holding company.

BOSTON STRIKE SETTLED

Boston, Oct. 23.

An agreement has been reached between Boston musicians, union and the New England Theatres Organizing Corp. over misunderstanding.

A week ago Saturday the Union ordered its members to withdraw from the theatres operated by the corporation. Since then they endeavored to ascertain their status in the light of the innovation of talking films and sound effects being introduced into the theatres.

Some Talk About Many Film Things at Toronto

Toronto, Oct. 23.

Opposition to picture censorship, continuance of amusement taxes in Canada and music taxes in the United States, declaration that sound pictures are here to stay, and the warning that an effort would be made to have the United States Government control the entire picture industry were made before the Motion Picture Theatre Owners Association at its ninth annual convention here, Oct. 17-20.

The suppression of sex hygiene films was urged by President R. F. Woodhull, who insisted they were "but thinly veiled commercializations of unpleasant subjects masquerading under the head of instruction."

W. Grove Smith, Canadian fire marshal, read a long paper on safety in picture houses, condemning the present type-of fire escape as unsafe.

In giving the report of the board of directors and national legislative committee, A. J. Brylawski, of Washington, warned the convention that Federal control of the industry would be attempted in the United States by October, 1929. Brylawski got cheers when he told the how the Lord's Day Alliance campaign to close all picture houses on Sundays had been temporarily checked. He said this effort was backed by \$700,000 in real cash.

George Harvey, President of the Association of Motion Picture Advertisers, declared that from the producers' standpoint no better medium of advertising was possible than through the theatrical trade papers because the appeal was, direct to the interested party.

Fred Desberg of Cleveland urged the small-town exhibitor to get his house wired as quickly as possible because the sound picture was here to stay and would eventually be perfected.

M. A. Lightman of Eldorado, Ark., said sound pictures were the greatest weapon ever placed in the hands of the industry and urged that written titles be abolished, but that dialog be kept to a minimum. He felt that the "Main street mind" would be the most benefited by sound pictures.

Exterior Installation

Newark, N. J., Oct. 23. Capitol is making an outside installation of Photoneg for ballyhooing. It will be used for "Expanding the White Slave Traffic." A Johnny Mack, formerly manager of the Empire here, is ahead of this film.

Charles Althoff



"VARIETY"

"As perfect a characterization as was ever portrayed on any stage." Add. Care Jerry Cargill, 1560 B'way, N.Y.

LUCILLE PAGE

FEATURED IN

FANCHON and MARCO'S "HAT IDEA"

with CHARLIE MURRAY

KADER

ARABIAN WHIRLWIND

FEATURED IN

FANCHON and MARCO'S "NIGHT CLUB IDEA"

ADELE FLORENCE KELLOGG and LEWIS

"Campus Capers"

WITH "COME ON, RED," A PUBLIC UNIT PRODUCED AND STAGED BY WILL J. HARRIS

THIS WEEK, ORIENTAL, CHICAGO

Week Oct. 27, Paradise, Chicago

Week Nov. 3, Harding, Chicago

With Balance of Public Circuit to Follow

By Direction WILLIAM MORRIS OFFICE

Week Nov. 10, Northshore, Chicago

Week Nov. 10, Northshore, Chicago

Here's A Tip-off To Something Hot

New York, October 19, 1928.

Detective Bill McGillicuddy.
Police Headquarters.
Dear Bill:

This is in the reference to the last time you pinched me for rolling a wad during the rush hour. You remember me and you got talking then about the movies, and how you said they ain't been many pictures that done right by a detective, and I says the same is true of us dips.

Well at last the Fox company has gone and done it. They have turned out a picture called "Romance of the Underworld," which is just like old home week for the crooks. Honest, it's so real I got to looking for some of my pals in it. The actors all acted so regular that most of them was entitled to do a stretch up the river for it.

You remember "Dressed to Kill," Bill, and how you said that was a smooth piece of goods. Well, this new picture goes it one better, so you'd think it was a news reel of how one of the mobs spends its working hours. This film has things that even the tabloids don't let on about.

They is a dick which is acted like a sweet cookie by a bozo named Robert Elliott. He is such a regular guy, as bulls go, that I wouldn't mind being put in stir by him myself. He ain't just a piece of cast iron. He is good humored and he kind of lounges through the picture like it was his day off and he wasn't really out to make a record with pinches.

He is so much like you, Bill, that I wouldn't be surprised if somebody had tipped off the Fox people that you was around and they had you do your bit in pictures. He cops the wrong party, but you and me know that has been done, don't we, Bill? But in the end he makes everything K. O. by letting one crook give another the works.

The crook that gets his is the kind of lizard that makes his living off the girls in one them night parlors where they feature the laughing gas. I won't call him by his right name, because I understand it is against the law to send words like that through the mails. And I got a respect for the law, nine times out of ten.

This palooka is so mean he actually drives one of his molls into leading a straight life. This broad is Mary Astor, only she ain't really a broad. I sure felt sorry for that Jane, specially when she cried, and if I'd been there myself when she was in trouble I would of give her the nearest wallet handy to help her out.

When she marries the right guy and this palooka tries to shake her down, he gets the berries from a dip that is a dip. A credit to his crowd -- you know there's that kind. I'M TELLING YOU.

Why am I spilling this to you? Well, I know you'll like "Romance of the Underworld," and if I tipped you off to it, maybe you wouldn't bear down on me the next time you grabbed me.

Don't drink no knockout drops.

Denny (the dip)

Red, raw meat, daring, true to life.

WILLIAM FOX

Presents

ROMANCE OF THE UNDERWORLD

Irving Cummings Production with Mary Astor
Robert Elliott Ben Bard John Boles

Screen story by Sydney Lanfield and Douglas Doty,
Suggested by Paul Armstrong's play.

Synchronized or Silent prints

here's

FOX

again with heavy sugar
for Your Kitty !!

U.S. NAVY CO-OPERATION WILL PUSH



OVER FOR A BOX OFFICE TOUCHDOWN

WITH the co-operation of every recruiting station of the U. S. Navy, "ANNAPOLIS," the spectacular picturization of midshipmen life, is all set to crash through for a *Box Office Touchdown*.

Every main station and every sub-station in the U. S. has been ordered by the U. S. Navy authorities to give all assistance in their power to exhibitors showing "ANNAPOLIS."

The U. S. Navy is posting thousands of one-sheet posters advertising "ANNAPOLIS."

The Navy is giving the use of every "A" board in the country to exploit "ANNAPOLIS."

Captain F. H. Poteet, in charge of Navy Recruiting Service at Washington, D. C., is instructing every recruiting officer in the U. S. to co-operate with Pathe Branches and exhibitors on "ANNAPOLIS."

**SOUND
OR
SILENT**

Pathe  Picture

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

Dembow Suggests to Publix Mgrs. How to Hold Trade Election Night

Below is a letter by Sam Dembow, Jr., appearing in *Public Opinion* last week, addressed to the resident managers of the Public chain. *Public Opinion* is the confidential house organ of Publix Theatres. Mr. Dembow's letter is reprinted by permission. The purport of the Dembow letter is to hold business on Election night. It reads:

It has been decided after discussion that unless something is done to overcome the competition of radio on Presidential Election night, business in our theatres will in all likelihood be at low ebb.

To remedy this, the suggestion is made that Publix Theatres furnish election returns to patrons.

You are requested to contact the promotion manager of your best daily newspaper, and make an agreement with him to furnish you FREE with election returns. Make sure his service is EXCLUSIVE to your theatre. He will receive advance promotion on your screen, telling patrons that election returns will be furnished in four theatre brief intervals, with important news bulletins, through the courtesy of The Daily Newspaper. The newspaper will doubtless print several promotion-stories and promotion display-ads on the stunt, as it is a mark of enterprise on their part—and you cash in on it.

We want to know what theatres will make this tie-up. Therefore, within the next few days, you are urgently requested to visit your leading newspaper, and make this deal, and to notify A. M. Botsford whether you succeed or not.

If you succeed, of course you'll advertise the fact in advance.

If you fail, you may be able to make the deal with the secondary newspaper. Or install a radio to get the news to furnish the audience the information. Serve the returns to the audience in such a manner as not to be a nuisance or constant interruption. Do it in slide bulletins between each program-unit.

In either event, please let us have an immediate report on the matter.

On the last elections in most big towns, the newspapers engaged in a bitter competition to get their returns in the theatres, as a newspaper promotion stunt for the effect the enterprising service has on circulation. Therefore, if you sell the idea correctly—by asking the newspaper if they don't want to beat their opposition to it by setting it definitely this far in advance—you'll put it over. Make sure it is free and exclusive.

Sam Dembow, Jr.

B. & K. Engineers Walk Out in Janitor Dispute

Chicago, Oct. 23. A dispute between the Operating Engineers, Local 629, and the Chicago Janitors' union caused the engineers to walk out of all Balaban and Katz houses. Argument between the two labor organizations involves the operation and maintenance of ice machines, cooling plants and boilers in theatres. Both organizations were brought together through Tommy Maloy, motion picture operators union, who called in James Graham, international vice president of the engineers. Graham got together with Tom Burke and Con Shea of the Janitors. Meanwhile, the engineers, who have had men picketing theatres with a sign reading "unfair to organized labor," have changed this to "unfair to engineers union, Local 629." Pressure was brought to adjust the reading.

AL LYONS
AND
NEAL CASTAGNOLI
Featured in
FANCHON and MARCO
IDEAS
LOEW'S STATE THEATRE
LOS ANGELES
INDEFINITELY

TRADO TWINS
Hitting on All Sixes for
FANCHON and MARCO
Regards to Our Friends

GRACE MARIE
ELINE
in "SUNNY SPAIN," a PUBLIX UNIT
Staged and Produced by JACK LAUGHLIN
THIS WEEK—HARDING, CHICAGO
NEXT WEEK—NORSHORE, CHICAGO
Direction WILLIAM MORRIS OFFICE

Whiteman in U Talker For 40% of Profit

Paul Whiteman takes his orchestra, entire staff of arrangers headed by Ferdie Grofe, and L. Wolfe Gilbert and Mabel Wayne, songwriters, to Universal City with him Feb. 16 to star in a Universal super-special 100 per cent talker, titled "The King of Jazz." Whiteman is receiving 40 per cent of the net profit on the picture, with a large guarantee.

The talker arrangement between Whiteman and Universal may be permanent. Fox Movietone has been also interested in the jazz king for similar duties.

Grofe will score and synchronize the talker and Gilbert and Miss Wayne, authors of "Ramona," "Jeannine," and other best picture theme songs, will contribute the special ditties.

James F. Gillespie, Whiteman's business and personal representative, closed the deal with Carl Laemmle and Nat Goldstone at the Harmony Club, New York.

Whiteman is on a concert tour under F. C. Coppius' direction and is due back in New York Dec. 17.

Publix Retaking Coast Houses and Direction

Arrangements for the resumption of Publix direction over its west coast and northwest houses are now pending, awaiting the arrival of Harold B. Franklin, president of West Coast Theatres circuit. Whiteman is due in New York early in November.

Publix will take back its Los Angeles, San Francisco, Portland and Seattle houses' but on what date has not been determined. R. E. Crabbil will become general manager for those houses, with it reported that Ed Olmstead will handle all advertising and publicity from the western end.

Pushing in Sunday Shows at Utica, N. Y.

Utica, N. Y., Oct. 23. Sunday vaudeville, by that or another name, may soon be a reality in this town. Syracuse, 50 miles away, has had it a long time.

Sim Allen, manager of Schine's Galety, just reopened, began plugging a Sunday "concert" in addition to the picture.

Possibly to counteract the Schine vaudeville draw, which is heavy, the new Stanley began using illustrated space in the papers to illustrate a stage attraction, the Farasot singing Glee. These presentations will show Sundays, too.

HARDING'S ANNOUNCEMENT

Chicago, Oct. 23. First sound program at the Harding this week was presented with official announcement that the house is now under direct management of Balaban & Katz. Previously it has been identified as a Lubliner & Trinz house, a subsidiary of B. & K.

No changes in personnel. Wiring is not replacing the stage band policy, with Al Morey continuing as m. c.

FOX'S XMAS NITE PREMIERE

St. Louis, Oct. 23. Plans to open the new Fox theatre here Christmas night have been announced.

Harry Greenman, twice manager of Loew's State, is reported chosen to manage the new house.

Wilk at N. Y. Exch.

Ralph Wilk has been made manager of the New York Exchange for Vitaphone.

Jack Keegan, formerly in charge, has gone on the road for Warners to check up on the Vitaphone exchanges nationally.

Canadian Film Ready

Washington, Oct. 23. Canadian International Films is about ready to release its first feature, "Carry on, Sergeant." Nov. 10 has been set for a first showing; says Asst. Trade Commissioner Wm. P. Sargent, Jr.

Dave Loew's Coast Trip

Los Angeles, Oct. 23. Dave Loew, film buyer for Loew's, arrived here this week from the East for a three-month stay.

He made the trip across country by automobile.

Quiet Sound

Los Angeles, Oct. 23.

Just to show what the entrance of sound with its unsettling reverberations will do—and the general inattitude here is ascribed to nothing else—a Culver City studio woman remarked:

"It is so quiet here I am getting tired listening to my own heart beat. It's such a change from Universal City."

Decision About Ready In W. C. Trade Matter

Washington, Oct. 23.

Saul E. Rogers, representing William Fox as now having control of the West Coast Theatres, yesterday (Monday) asked the Federal Trade Commission to reopen its case against those theatres to enable him to prepare briefs and present oral argument.

Rogers made this request during the hearing granted Bruce Bromley, for Paramount, now in control of Rothchild, named with West Coast in the Government's proceeding.

Without leaving the rostrum the commission vetoed Rogers' request, stating that the agreement entered into with the former counsel for the theatre chain would stand.

In arguing the Rothchild charges Government counsel centered its fight on the interstate commerce phase from the Blinderup case and several letters from the West Coast files tending, it was stated, to show an understanding between the two.

Bromley's answer was about as in the Paramount proceedings of the past five years, that the Blinderup decision was not the final word and that Government's counsel only had letters from West Coast in which it was constantly complained that Rothchild was not adhering to their agreement indicated to Bromley that Rothchild wouldn't conspire, though West Coast wanted the company to do so. Final arguments required less than an hour with the only remaining step being the commission's final order of dismissal or "cease and desist."

Brooklyn and Bridge

E. E. Long is the manager of the new Fox, Brooklyn, N. Y. Theatre is doing fairly. A personality draw is being scouted for, although shown men believe downtown Brooklyn is considerably over-seated. The Brooklyn natives, if they travel out of their neighborhoods, would like to go over the bridge into Times Square.

The opposition, Mark Strand, with an all-talker policy, has been holding up strong. Joseph Plunkett is now managing director of both New York and Brooklyn Strands. Charles McDonald, who succeeded Edward L. Hyman, now a vice-president of the State Co., headquarters in Philadelphia, lasted about four weeks. McDonald may switch to Keith's.

Keith's Albee in Brooklyn has not been affected by Fox.

Pathe's "Missing Men"

Los Angeles, Oct. 23. Pathe will make its first all-talking picture in "The Missing Men," from the stage play by Benjamin Glazer and John Fosner. Glazer will adapt and direct.

Principals have not been selected. In cast are Robert St. Angelo, Claude King, Mary Forbes and George Barrand.

NO CHANGES BY METZGER

With the new regime in Universal's home office under Lou Metzger, general manager, just getting underway, it is said Universal will make no changes in its sales system.

No successor to Van Praag, head of the western division who was brought in for Metzger's job, has yet been named.

FOX-PAR'S WISCONSIN THEATRE BLDG. BATTLE

Midwesco and Fischer - Par Erecting Throughout State— Michigan Sites Named

Chicago, Oct. 23.

Planned building campaigns of Fox-Midwesco and the Fischer-Paramount independent circuit of theatres points to a heavy battle between the two circuits throughout Wisconsin. Circuits already are hot after each other in opposition, with the battle for Fox led by Joe Leo, vice-president and general manager, and for Paramount by Fischer and Sam M. Mayer.

In the proposed theatre building campaign Par seemingly has the edge, having already awarded contracts on all the houses to Hooper & Janusch, Chicago architects, while thus far Fox has awarded contracts on only two houses. Building campaign, as announced, will establish Fox and Paramount opposition houses in at least eight new towns including Appleton, Green Bay, Marinette, Stevens Point, Marshfield, Monroe, Antigo and Vilhous.

Outside of the opposition spots Fox-Midwesco is planning Wisconsin theatres for Merrill, Manitowish, Rhinelander, Milwaukee and Waukegan, and in Michigan for Sault Ste. Marie, Ironwood, Ashley, Escanaba and Marquette. The proposed theatres for Fox exclusive of Fox opposition spots, include Beloit and Menasha, Wis.

100 Wired Houses in Western Division by Nov.

Los Angeles, Oct. 23.

With the installations that are scheduled for completion this month, Nov. 1 should see an even 100 houses wired on the Coast and east to Denver. This figure includes only those houses completely wired for Movietone, Vitaphone and Photophone.

A number of houses are equipped only for Movietone and a lesser number for just Vitaphone. Installations by March 1 should bring the total to approximately 200.

Columbia's 1st Dialoger

Los Angeles, Oct. 23.

The first talking picture that Columbia will make with Victor synchronization is "The Donovan Affair," written for the stage by Olin Davis.

Jack Holt is to be starred and Frank Capra will direct. Picture will go into production about Nov. 15.

Firnatone, Trade Mark

Washington, Oct. 23. First National has been granted a trade mark on "Firnatone" to cover that company's sound pictures.

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.

JOHN
FREDERICK
and
MARIAN
DABNEY
DeLuxe DANCING TEAM

Now Touring Publix Circuit of Theatres

Direction WILLIAM MORRIS
Chicago Office

FREE LANCING

HEADLINING
GRANADA
SAN FRANCISCO

RETURN TO
CHICAGO FOR
EIGHTH WEEK

POPULAR
DEMAND



Jack Joyce

Inside Stuff—Pictures

The terrific importance of music in relation to sound pictures on the various sound devices, has three of the most prominent picture companies affiliated with music publishing organizations. Paramount Famous-Players Corp. is its own music publisher as the Famous Music Co., operating through Harms (Max and Louis Dreyfuss firm) as selling agents.

M-G-M has bought in on half of the Robbins Music Corp., with David Bernstein of Loew's, and J. Robert Rubin, the Loew-Metro attorney, on the board of directors of the music firm.

Last week William Fox closed with Bobby Crawford, head of DeSylva, Brown & Henderson, for that firm's publication and exploitation of a number of Fox film theme songs. One of the biggest picture song hits, "Angela Mia," is a DeSylva-Brown-Henderson publication, linked with Fox's "Street Angel."

Paramount is carrying its music business still further, plugging theme songs of its various Public units for possible sheet music sales and phonograph record and piano roll royalties. Sam Katz likes the idea of this new source of income and has become conscious of the music men using his theatres for super-plugging purposes.

A song spotted in a Public unit means at least 38 weeks of solid plugging in the choicest key cities of the country and Katz was smitten with the thought of his staff busily turning over their ditties to his subsidiary corporate clients of the Famous Music Co., and thus realizing some royalties all round.

"Blossoms That Bloom in the Moonlight," from a recent Public unit, "Blossoms," now en tour, is being exploited with lobby sales tie-ups in the theatres where the unit plays, and special local exploitation at the music stores, radio stations, etc. Isidor Halperin, of the Public home office, has this branch in charge. This has created the situation where Ben Black, composer of the above song, for example, although himself a music publisher as an officer and partner in Villa Moret, Inc., must turn the song over to Famous because Black is also in the Public organization. "Wonderful Girl," by and from Joe Santley's Public unit of that name, is another similarly plugged Famous Music Co. publication.

Primarily, however, the picture theme songs are the thing, as it forces an almost immediate 100 per cent mechanical recording since a demand is bound to be created through this intensive exploitation campaign.

When Jack Robbins looks on the details with M-G-M, the Robbins Music Corporation's publications will be similarly plugged and sold in the theatres and lobbies in the key stands where the pictures play.

The Motion Pictures Theatre Owners' Association of America held its annual convention in Toronto last week. It was representative of the picture exhibitors as Toronto is of America. Its just a chain-distributor-Hays controlled body, as may be seen in almost any move it makes, and it seldom makes one. About all it did in Toronto was to holler about the Brookhart Bill and re-elect R. F. Woodhull president.

Just why they couldn't have elected Woodhull by mail is probably because Toronto is over the border.

The M. P. T. O. A. annual meeting formerly meant something, even outside the non-prohib domain. If it means anything anymore, Woodhull and Hays are the only ones aware of it.

Pete Smith, who draws a salary for getting the M-G-M name in print, comes forth with a yarn stating that the company has established a linguistic board for "Mysterious Island." There are Filipinos, Hawaiians and Polynesians in the cast.

Respective linguists or interpreters are Joe Dominguez, for the Filipinos; N. Payo, for the Polynesians; Jim Spencer, for the Hawaiians, and Smith for the newspapers.

Sound brings its griefs, too, and a new manager of one of Los Angeles first run houses found it out during the first five days in office. Imbued with an ambition to save money and establish a rep., he ran foul of the union scale with his overzealousness and his additional man for that. Overtime because the show ran 10 minutes too long, but it chucked up a half hour overtime all the way through.

The manager tried to tighten up but found he couldn't cut his sound pictures. Then he found another item: Overtime of an hour a day before the show opened—over-hauling and testing sound equipment—and no way out. But the high spot was when he was told he would have to add another man full time, if he used the non-synchronous box installed with the rest of the sound equipment. The box is simply used for extraneous sound effects not connected with sound pictures and is (Continued on page 49)

Discs for Theme Songs

The neighborhood picture houses along 1st, 2d, 9th and 10th avenues are beating the sound picture epidemic by running disc records of theme songs with their pictures. There is no legal restriction and as every theme song has been canned by two or three companies it can be played over and over with variations in the medium.

The kid customers go for it and sing along with the records.

LITERATI

(Continued from page 12)

fire Macfadden organization groaning.

If the Graphic really insists Variety's name shall not be used, it will have to forego giving credit to Variety for copied news stories and other things. Of course, so far it never has given Variety or any other paper credit for what news it has printed, so the omission won't be missed.

But one publisher suing another and one great tab hearing a lit-erature weekly—make a funnier looking picture than some of those Graphic's phoney front page composites.

Kayton Sues on Contract

Alvin J. Kayton, group theatrical advertising agent for suburban newspapers, has filed two separate damage suits against the Standard Union, Brooklyn, and Paul Block, publisher, in the Supreme Court, Kings County, one for breach of contract and the other for \$10,000 which Kayton claims to have suffered when relieved of his post as theatrical advertising manager of the Standard Union when the Paul Block interests came into control some months ago.

According to the complaint filed Kayton states that he purchased the unexpired contract of Fred Roeding, predecessor on the Standard Union, last June for \$2,750. Contract runs until March 15, 1929. He claims that through subsequent transfer of the paper to Block and associates, he was ousted Sept. 15. Since and before filing current suits Kayton says he was approached by Daniel Nichols, general manager of the Standard Union as to a settlement arrangement in buying back the contract. Kayton asked \$10,000 for release of the S-U interests, according to Kayton, willing to reimburse him for the \$2,750 he had paid for the contract Kayton refused and entered the double suit through his attorney Abner J. Ruben, 1440 Broadway, New York City.

The second suit for \$10,000 is for damages Kayton alleges he suffered by the abrogation of the S-U contract, explaining that he has gone into Broadway theatrical advertising for the Brooklyn Times and Citizen in addition to the Standard Union, less than the individual rate and that through being relieved of his post on the S-U he automatically broke existing contracts for low rate and consequently lost plenty of business all around.

Kayton still represents the Times and Citizen as well as another chain of suburban newspapers in New Jersey.

Ganna Walska's Story

A European and an American, working together, have been offering at price (asked) of \$15,000 Ganna Walska's own story of her life. The wealthy and sensational Mrs. McCormick is in New York living with her son on East 9th Street, will her by her second husband (she has had four), the late Dr. Fraenkel nee specialist. She refuses to be seen, even to deny or verify that the agents have her authority to place such a story.

The same situation has come up a dozen times. Every time a newspaper or syndicate got really interested it turned out that the representatives couldn't deliver. This has not been so proven in this instance, for Ganna refers all inquiries to her lawyers, and they say they will not discuss the matter—but they convey any proposition to their client.

Dailies in the Home

A page advertisement by the New York Sun gave the result of a survey made by the Huber Hoge Advertising Agency of "Which paper do you read regularly," addressed by the agency to a select list of 4,873 families living in first-class

Picture Possibilities

"Olympia"—Unfavorable

OLYMPIA (Miller-Comedy-Empire). Actionless play, relying on smart dialog, limiting this Molnar play, screen appeal. Abel.

"The Common Sin"—Favorable

THE COMMON SIN (Melodrama-Willard Mack-Forrest). Story of a wife who doesn't stop even at murder, but there is a moral—the law gets her. Ibea.

"Mr. Money Penny"—Unfavorable

"MR. MONEYPENNY" (Channing Pollock, Author-Producer, Liberty, New York).

Symbolic stuff and philosophical theme together with absence of action all against screen use. Film fans wouldn't react to play about evil influence of wealth. Principal role is that of character old man Rush.

"The Grey Fox"—Unfavorable

"THE GREY FOX" (Brady and Wiman, Playhouse). Costume tragedy of old Rome, sordid, unromantic, talky, nothing here for silent or spoken filming. Leitz.

"Jealousy"—Favorable

"JEALOUSY" (Drama, H. Woods, Maxine Elliott's). Dramatic novelty in that but two persons comprise the cast. A straight picture could hardly be done but should make a talker. Ibea.

apartment houses represented by a certain number of real estate agents. It was a selected list only in so far as the names secured were from those agents.

Survey was by questionnaire with answers received from 1,576. The ad stated the query was sent to apartments renting from \$700 per room to \$22,000 under the co-operative scheme.

In the list as printed in their order of popularity amongst this class of readers, no tab is mentioned. The title of the papers may have been included on the questionnaire with the tabs left out. The Journal, with the largest evening daily subscription and the largest of all standard size dailies in New York, bottoms the list.

The Sun's announcement mentioned that the survey was held by order of the Herald Tribune, calling it impartial for that reason. It follows:

The Sun, 1st.
Herald Tribune, 2nd.
Times, 3rd.
Post, 4th.
World (morning), 5th.
Wall Street Journal, 6th.
Telegram, 7th.
World (evening), 8th.
American, 9th.
Journal, 10th.
Inclusion of the Wall Street Journal will better indicate the class of families the query was submitted to. The Wall Street Journal is solely a financial paper.

Early But Late

A Coast writer recently received back from a producing company a story he had submitted. Criticism offered was that the story was a steal, or so it would be considered, from a play produced about 1926 and from which a picture had been made a year later. The author quickly replied that his story had been written and copyrighted in 1921.

Retort was that although that might be true if the producing company were to make a picture from the 1921 story the makers of the '27 picture would start legal proceedings and a lawsuit was something in the nature of an undesirable purchase.

Writers for Talkers

Scenario writers are now coming forth to proclaim themselves the really important pioneers in talking pictures. The writers feel that at last their moment has come and that as far as the rivalry, always existing between scenario writers and directors, is concerned, the writers now have the edge.

No longer can the writer be considered a negligible quantity, they say. No longer will the director or supervisor be able to slash the writer's script to pieces and change

it beyond recognition. The talking picture with its dialog will change that, the scenarioists claim.

Formerly a scenario was merely a frame on which the picture was hung. In a picture with dialog, drastic changes can not be manipulated.

In the transition from scene to scene in a dialog picture it will depend entirely upon the dialog writer to make the changes and effects in his written material. Formerly the director or supervisor ripped things to bits.

Nothing now starts in the talker studio until the script is obtained. Now that the script is so important, the writer steps forward.

Co-operative

The entire editorial board of Better Homes and Gardens, who were thrown out of jobs when the publication was sold recently, have acquired Sunset Magazine, the western magazine, on a co-operative ownership basis. Lawrence W. Lane, Louis F. Richardson and Genevieve A. Callahan comprise the editorial board.

Expects Studio Story Scramble

A novelist and motion picture writer, recently forming a collaborating agreement, have found the buying market so slow and prices offered so far below those usually quoted that they have decided to remain idle for the next few months. Both men are top in their respective lines.

The scenarioist suggests that the total of completed pictures gradually but surely is being lowered, and that by the coming February or (Continued on page 47)

BRADFIELD
Broadway Theatre
Portland, Ore.

CARLENA
DIAMOND
(DANCING HARTIST SUPREME)
Featured with
Furthest East Metro's
DENVER BEAUTIES Idea
Now SEATTLE THL, SEATTLE
Directed
Walter Meyers, of Wm. Morris Agency

NINA PEARL
HINDS and LEONARD
En Tour with Public
"XYLOPHONIA REVUE"

THANKS TO PAUL ASH FOR MY 16th ENGAGEMENT
AT THE ORIENTAL THEATRE, CHICAGO
ILOMAY BAILEY
"The Joy Voiced Girl"
With "Bowery Blues," A Public Unit
WEEK OCT. 12, ORIENTAL, CHICAGO
Week Oct. 20, Paradise, Chicago
Week Oct. 12, Harding, Chicago
Week Nov. 3, Northside, Chicago
Week Nov. 10, Tower, Chicago
With Balance of Public Circuit to Follow
Direction WM. MORRIS OFFICE

Object to Ontario
Censors; Too Tough

Toronto, Oct. 23.
Censor offices are being wired for sound pictures. Where cuts are made in synchronized pictures an awkward break occurs, as no means have been found here to link up at the proper musical beat. One such break appears in "Street Angel" at the Tivoli.
Declaring that Ontario censorship had become the toughest in the industry to get around the Toronto distributors went before the Ontario treasurer and sought relief.
They also asked that vacant posts on the censor board be filled and got the usual answer of consideration.

The same day a bunch of women from a reform outfit told the treasurer how much the quality of pictures had improved.
Recently the censor board has gone in for complete abolition of subjects it dislikes.

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

GEORGIA LANE
DANCERS
Complete Units Appearing in Fanchon
and Marco "Ides"
STUDIOS: DENVER, COLO.

DAVE GOOD
PRODUCING M. C.
3 years West Coast Theatres
NOW INVITES OFFERS
Address Variety,
Los Angeles

MARCELLA HARDIE
Completing My Sixth Consecutive Week
At MARKS BROS. GRANADA and MARBRO THEATRES, CHICAGO
For which I want to thank MURRAY BLOOM and BENNY MEROFF
for their co-operation

SEE *and* HEAR

SIX
BOX-OFFICE GIANTS *in*
SOUND *and*
DIALOGUE *from*
FBO

HIT of the SHOW

Roxy riot!

PERFECT CRIME ...

Three Weeks Rivoli, N. Y.!

GANG WAR

SOUND SILENT Record Smasher!

PROVING BY NATIONWIDE
 PERFORMANCE THAT IN SOUND
 AND DIALOGUE AS IN SILENT...

FBO ALWAYS DELIVERS!

Watch for
FBO's
 sensational
100% Talker

... and three
 to come!

BLOCKADE

Colossus of Sea Thrillers!

CIRCUS KID

Biggest Circus Smash of the Year!

TAXI 13

Wildest Laugh Ride of the Ages!

**ALL IN SOUND
 AND DIALOGUE!**

A Nation's press again blazes with front page
 news on FBO!

Striding into the public eye with colossal de-
 velopments, FBO rivets the keen interest and
 arouses the unparalleled admiration of the in-
 dustry's shrewdest and most forward-looking
 showmen!

March forward to ever-
 greater profits with **FBO**

Synchronized with

RCA Photophone

Confusion has arisen in the minds of exhibitors as to the distribution and sale of Bristolphone machines. In order to clarify the situation, we feel it a mutual advantage that you

KNOW

1. The Gotham Bristolphone Service Corporation has a definite contract with William H. Bristol Talking Picture Corporation of Waterbury, Conn., for the distribution and servicing of Bristolphone apparatus.
2. The Gotham Photoplays Corporation has a definite contract with the William H. Bristol Talking Picture Corporation licensing Gotham to synchronize and put talk into motion picture productions.
3. The Gotham Bristolphone Service Corporation is taking orders from Exhibitors for the installation of Bristolphone machines and for the delivery of them as fast as it is humanly possible for highly specialized engineers to install them. The first installation has been made at Mr. A. Julian Brylawski's Academy Theatre, Hagerstown, Md., and the second installation is being installed at the Olympia Theatre, Broadway and 108th St., New York City. All other installations are to be made in the order in which applications were received.

Bristol

PHONE

Bristol



4. The first feature production to be produced with talk at the recording studios of the William H. Bristol Talking Picture Corporation is the Gotham Production entitled "TIMES SQUARE," and release of which was advertised in The Film Daily issue of October 5, 1928.

We are prepared and ready to take orders for the installation of the Bristolphone machines in theatres throughout the United States and Canada, to be installed as fast as exhibitors can prepare their booths and have the necessary wiring done. Delivery being made in accordance with date of receipt of signed contract covering same from exhibitor.

The William H. Bristol Talking Picture Corporation is now manufacturing recording machines for installation in our studios in New York and Los Angeles within the next few weeks.

Our production plans call for a series of Asher, Small and Rogers Productions, a series of Gotham Photoplays and a series of short subjects. The first production, entitled "TIMES SQUARE," ready for release November 15th.

The reputation which Asher, Small and Rogers and Gotham enjoy in the industry is well known to all exhibitors. Their promises have always been backed by performance. Their stability, established by years of fair trading, is a sufficient guarantee that the facts contained in this statement are unimpeachable and authentic.

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Service
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Photoplays
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1650 Broadway, New York City
Telephone—Circle 5551

WEST COAST NOTES

Al Rogell will direct Hobart Bosworth in "Hurricane" for Columbia upon completion of "Lone Wolf's Daughter."

"The Flood," with Patsy Ruth Miller and Malcolm McGregor, goes into production at Tiffany-Stahl Oct. 22.

George Duryea has completed his contract with Pathe and will free lance.

Upon his completion of his part in "The Madonna of Avenue A" Lee Moran will do one more for Warner Brothers, with Lloyd Bacon directing.

Wade Boteller added "Leather-necks" (Pathe).

Fred and Fanny Hatton titling "Applause," directed by Eddie Cline (TS).

Noah Beery added "Linda" (Broughton).

Jack Oakie added to "Tong War," Par.

Edward Everett Horton and Betty Bronson will head an all-

Jolson's Sale Advance

An advance sale of \$50,000 is registered at the Winter Garden, New York, for Warner Brothers' talker, "The Singing Fool" with Al Jolson.

It is one of the largest advance sales ever recorded by a Broadway theatre, any policy.

star cast in Warners "She Knows Men," by Leon Zuardo.

Billy Dooley resumes his picture work in two weeks in "Gobs of Love."

M-G has changed title on Novaro's "Gold Braid" to "The Flying Ensign."

Harvey Gates, writing continuity on "Allomony Annie," WB. Dolores Costello will be starred. Michael Curtiz starts production early next month.

Nora Lane and Lucille Powers will be leads in Adolphe Menjou's "Marquis Preferred," Par.

Eva Southern to star in "The Girl Who Came Back" for T-S. Miss Southern then leaves for London to make stock shots for "Helen of London," also T-S.

Viola Brothers Shore, scenarist, signed to a new contract by Par.

U has signed Ed. I. Luddy to direct Arthur Lake in his first feature length picture, "Campus Kisses."

Weiss Brothers resume production Nov. 15 on three series of two-reel comedies, featuring Ben Turpin, Snub Pollard and Poodles Hanford. Two of the directors are Les Goodwin and Jess Robbins.

Jacqueline Logan, starred in "Jazzland" for Quality. Starts at Tec-Art Oct. 25. Dallas Fitzgerald directing.

Arthur Lake's next for U, "The Boy Wonder," written by Matt Taylor and Clarence Thompson.

Louis Stevens assigned to title "Scarlet Seas" for F. N.

Cast for Pathe's "The Fire Detective," now in production, includes Gladys McConnell, Hugh Allen, John

Cossar, Leo Maloney, Larry Steers, Bruce Gordon, Floyd Ames, Carlton King, Bertha Reed, Charles West and Jean Diamond.

Alice White's next for F. N., "Bluffers."

Claude Gillingwater and Gertrude Olmstead added to "She Knew Women," Warners.

M-G will produce Ben Hecht's "Doomed Regiment" as a 100 per cent talker.

Same firm has purchased the screen rights to "False Faces" by Louis Joseph Vance.

John Loder added to "Sunset Pass," Par.

Alma Bennett added to "Squads Right," T-S.

James Flood directing "Girl Who Came Back," T-S. Principals are Eva Southern, Malcolm McGregor and Patsy Ruth Miller.

Eulalie Jensen added to "She Goes to War" (UA).

Joe Jackson, Warners, is doubling in silent and sound. He is titling "The Greyhound Limited" and writing dialog for "Allomony Annie."

Billy Bevan back on the Sennett lot for one picture.

St. Elmo Boyce has started the sixth of the Toots and Casper series adapted from comic strip. Theima Hill, Bud Duncan, Kit Guard in cast. Dargour-FBO.

John Farrow adapting "Wheel of Life," Richard Dix and Florence Vidot, for Par.

Frank Butler writing screen story of "Five o'Clock Girl," M-G.

Tom Terriss collaborating with Bayard Veiller on screen treatment for "Trial of Mary Dugan," M-G.

Craig Hutchinson Productions has completed the sixth of its series of 1,500-foot color subjects, "Romances in Colors," for FN-Pathe foreign release.

Colleen Moore's next for FN is tentatively named "That's A Bad Girl." It's from an original by Cary Wilson and W. A. Selter will direct.

Mrs. Wallace Reid, at the Met studio, is producing and directing

2 P. A.'s Did It

How two press agents gave the Toronto gathering of exhibitors their greatest kick and tied up 16 radio stations for a number of valuable minutes is the most potent memory of a few who attended the convention. George Harvey of Pathe and Mike Simmonds, Gothamite, are the two boys who pulled this one.

They did it, they say, to prove to the world the film community love between the two countries.

"Linda." Cast includes Helen Foster, Warner Baxter, Noah Beery, Mitchell Lewis, Kate Price and Allen Connor.

Marlon Davies' next for Cosmo will be "Mary of Nazareth," an original by Sarah Y. Mason. This will go into production following completion of "Five o'Clock Girl."

Frances Marlon's first assignment since returning from Europe will be the screen treatment for "Batterly," Len Chaney's next for M-G.

Louis King, FBO director, has resumed production on "The Little Savage" after being held up six weeks by a broken arm of Buzz Barton, the star.

Par will make "Innocence of Paris" as its first starring picture for Maurice Chevalier.

Lewis Stone will support Greta Garbo in her next M-T picture, as yet untitled. Original name was "Heat."

Raymond Hatton added to "The Office Scandal," Pathe.

Title of FN's "Changeling" changed to "Stranded in Paradise." Gladen James, Jed Prouty, Billie Eagen and Doris Dawson added to cast.

Titles of "Masquerade" and "Passion Song" are being considered to replace "The Love Song," recently completed by D. W. Griffith UA.

Leona Lane added to "Case of Lena Smith" (Par).

Dorothy Farnum doing adaptation

Ben Hecht's "Regiment of the Doomed," directed by Rupert Julian (M-G-M).

Leslie Pearce signed to direct dialog version of "Carnation Kid" (Christie).

"The Ghost Talks," new title for "Badges" (Fox).

Russell Simpson added "Noisy Neighbors" (Pathe).

John Farrow writing continuity "The Wheel of Life" (Par).

Richard Tucker in Hal Roach comedies.

Jack McHugh, Tetsu Komai and Frank Chew added Par's "Tong War."

William Austin, Wheeler Oakman and Charles Selton added "The Big Scoop," Par.

Ann Brodie added Par's "The Case of Lena Smith."

Alex Mellish added Par's "Marquise Preferred," Adolphe Menjou.

Clarence Badger assigned to direct next Taylor-Hall for Par.

Mrs. Natalie Kaimus, art director, Technicolor, has gone to New York and Boston.

BROOKS TRIO

SINGING BANJOISTS

Now with FANCHON and MARCO'S "UP IN THE AIR" IDEA

Michigan Vaude Mgrs. Ass'n

Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago

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Standard Acts, Write or Wire

HELENE HUGHES

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ALFRED BROWER
World's Fastest Russian Dancer
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COMING EAST SOON!
BABE MORRIS
Queen of Tap Dancers
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Touring West Coast Theatres
Featured in "ARTISTS" Idea

DOROTHY GUY
CROOKER BUCK
Specialty Dancers
in FANCHON and MARCO'S
"NIGHT CLUB IDEA"

Sincerest Congratulations

to

PAUL WHITEMAN

AND

Universal Pictures Corporation

WE ARE MOST GRATEFUL TO PAUL WHITEMAN FOR SELECTING US TO WRITE THE THEME SONGS FOR THE SUPER-SPECIAL SYNCHRONIZED SOUND PRODUCTION

"THE KING OF JAZZ"

IT IS OUR HOPE THAT OUR MELODIC AND LYRIC CONCOCTIONS MAY PROVE WORTHY OF HIS SUPER-PRODUCTION AND HIS FAITH IN US

(Signed) **L. WOLFE GILBERT and MABEL WAYNE**

Writers of "RAMONA," "CHIQUITA," "JEANNINE," and "IN A LITTLE SPANISH TOWN"

P. S. We are also most grateful in the knowledge that we are to have the co-operation of that arranging genius, Ferde Grofe.

Talking Shorts

MOVIETONE NEWS REEL

At Romy and Strand, New York
This review combines the current Fox Movietone news reel as exhibited at two Broadway houses, Strand and Romy, because of two shots being omitted by one, and two others included in the other.

Both theatres featured Mr. Hoover's address in Boston. Dr. Hugo Dickener, commander of the Graf Zeppelin, making a brief speech in quaint broken English, along with a jungle lion's primitive roar, and the scenes of an inebriated gander staggering about the lot, were also shown by both. The hungry king of the beasts was preceded by a score-head title which had it that this was the most terrifying sound in the world.

In the comfort of a seat, one refused to become feazed by the warning, although Leo looked like he wouldn't be particular whom and what he had for breakfast. This shot is probably one from Fox's recent Movietone expedition to Africa where a silently grinding camera and recording machine were rigged up and kept running automatically to pick up whatever it could. Some of the lion's close-ups are remarkable.

Romy thought enough of an open air German military drill to retain that along with a Brooklyn baby contest, with the kids' crying music always good stuff.

Joe Plunkett gave these two shots the scissors and favored, instead, a flash of Annette Kellermann doing a how-to-keep-fit exhibition bally-hoo. While no bathing beauty, any more, the diva of divers, still in a one-piece, looks physically trim and breezily spied her little spirl on how to keep that girlish perfection. Another good shot Plunkett retained was a ducky jazz band in Kentucky doing its stuff in the open, with one banjoing a doleful blues and another of the troupe hot-footing a jazz dance.

Because of the combination review, actual timing of footage is only estimated at 15 minutes. *Abel.*

FLORRIE LE VERE and LOU HANDMAN VITAPHONE NO. 2131 Songs: 9 Mins. Clinton, New York

This singer-song writer combo, dishing up a quartet of songs that are new or possibly specially written for this turn by Handman, will fit in neatly on any talking short program.

Opening on a draped stage, has Miss Le Vere and Handman at the piano warbling "Haven't Been Right Since You Left."

Stepping down front, Florrie heighens the favorable eye and ear impression with "Clap Hands Till Papa Comes Home," with Handman supplying harmony for the second chorus. Handman then puts over "You're Simply Marvelous," while Florrie is changing to a boyish velvet costume and is back for "Little Old New York" and an Irish real finish, as a clincher.

Both work in big league style and can repeat with a new lineup of songs that haven't been overplugged.

BUFF and BANG VITAPHONE NO. 574 9 Mins. Clinton, New York

Just so much negative and positive film and recording wax wasted in this early effort of the talker.

Set is a boxing ring with a pair of palookas tossing gloves at one another. Each of the so-called fast-tuff funsters, Eddie Buff and Tiger Bang, takes a turn at doing an Annette Kellermann during the first two rounds. Voice of the referee, announcer and shouts of the unseen crowd are worked in, but that also has been done better since this boxing burlesque bit was canned.

During the third and last round both fighters call a halt to toss fags instead of gloves. A fair sample of the alleged clowning is when one of the fighters asks, "Are you a vegetarian?" with his dancing partner replying, "No, I'm an Arabian."

Finish has both boxers kissing the canvas with the Hebe fighter declared the winner "by a nose." Strictly suitable for the hideaway wired houses, where any talking short can get by at present.

MARION HARRIS M-G-M-MOVIE-TONE Songs: 8 Mins. Capitol, New York

This Metro-Goldwyn-Mayer talking short makes a fairly successful screen turn. Its merit is that it shows a supreme specialist in her own specialty, simply presented and unhampered with pretentious frills. Miss Harris' delivery of "blues" songs registers flawlessly on the sound device, but her camera personality loses vastly in conveying that something of intimate contact that is an essence of her stage performance. In this subject the screen art runs second to the new sound science.

Reason escapes analysis. Perhaps it is the "salor" background; maybe the inflexibility of the sight-sound recording technique. Anyhow the song comes through warm and vital while the screen vision of the singer is painfully just a machine reflection.

Miss Harris does two numbers: "I Wonder," with a bit of dramatic reading interpolated, and "More Than Satisfied," nicely paced, well rounded interlude, with the latter a perfect number for the display of this singer's knack of tropical jazz suggestion. If the flicker impression only matched the vocal quality it would be a great short, but the camera shortcomings mar it sadly. It's among the earliest of the M-G-M talkers. *Rush.*

THE REVELERS (5) VITAPHONE, No. 482 Songs at Piano 10 Mins.; Two (Interior) Mark Strand, New York

This short is one of the earlier Vitaphones caught on a Broadway program theatre for the first time. It is by The Revelers, an eminent radio and Victor recording quintet comprising Franklin Baur, Lewis James, Elliott Shaw, Wilfred Glenn and Frank Black, the latter a pianist-arranger. Each individual is famed as either and record soloist on the Victor, Brunswick, Columbia and other disk marks. Short is first rate and can't miss anywhere.

They do three numbers in a drawing room set, formally attired and showmanly staged for a club-room atmosphere. Their selections are "Sing," "Just Around The Corner" and "Oh, Miss Hannah."

Baur and James are seated up front; Shaw and Glenn, the basses, are draped around the piano, with Black at the ivories. But is a sort of choir-master, using his hands to direct, at first subtly and later very openly, without pretext at camouflage.

While the choir-master appellation is employed for explanation, the quintet (actually a singing quartet, with Black vocally silent, but for his piano accompaniments) is anything but choral in its unique rhythmic vocalizations.

What distinguished The Revelers from the start were their syncopated vocal arrangements. One can almost dance to their rhythmic tempos. They sing in dance or orchestration fashion, although, since it is primarily a vocal exhibition, the dance tempo is by no means strict. This quintet, coinciding with the tempo of the times, modulates its lyric sequences in a fashion so distinct that, in a flash, they were quite a record-selling sensation.

They are personally impressive in appearance. None is a strapping and, as a group, might pass for staid business-men. Yet they are not stilted, although the rhythmic vocalizing is the more striking in direct contrast to their personalities. However, when deprived of personal appearance, as on the air and the records, they were none the less effective, and have since also clicked in the smart cafes in London (Kitt-Cat) and New York (Mirador).

Baur, by the manner of direction and incidental expression, aside from his vocal prowess is a corky talking-screen bet. The tenor last season was in a Broadway musical and now impresses anew for the screen. With his vocal and talking ability already assured, as evidenced long since on the disks and records, it's of the same microphonic sound transmission principle. Baur particularly happens to be fortuitously fortified for that type of talker work. He is of the Conrad Nagel-Wally Reid personality class. *Abel.*

HARRY and DAN DOWNING VITAPHONE NO. 2127 Comedy and Songs; 9 Mins. Clinton, New York

These boys, last caught according to Variety's vaude flics about six years ago, were rated as fair deucers in the pop priced vaude houses. As a talking short they are still just fillers.

Using much of their old material here, but a new tag, "High Up and Low Down," for "The Mystery" on draped stage set, Harry makes an inaudible announcement about his absent girl partner. Falsetto voice heard off stage and Dan enters, dressed as house janitor. After an exchange of gags, mostly shopworn, janitor agrees to double for the missing soprano. While comic is getting into travesty female impersonation garb, straight warbles "Because I Love You." With both on for more comic chatter of the released brand. Pair then double "Lay Me Down to Sleep in Caroline," for meager results.

Chaney from the role in the first place. Therefore, a misplaced star turns what might have been a stirring melior into second grade quality program output, wholly dependent on Chaney's name.

The spectacle of a middle aged cop with fallen arches and uncouth manners, even if he has the heart of a lion, getting himself into a genuine love affair with a flighty flapper, is dreadfully hard to take. It would be hard to take if Herbert Hawlinson, say, essayed it, or Mill Sills. They've both done things quite as exaggerated and gotten by with it because of the romantic aura that by grace of screen tradition envelops them. But Lon Chaney—Help!

Picture is a strange medley of frenzied gang war on one hand and phlegm, everyday characters on the other. These two elements do not blend plausibly. There is the veteran plain clothes detective Dan Callahan, chronicler of the fast, battered by years of pavement pounding. There is his handily, relict of a dead cop, with a widow's rap set for Dan (Polly Moran) to play with her unfailing flair for such types.

On the other side is the glamorous master crook, young, handsome, a cad.

Say what you like about the moral aspect of the case, it's laborious to build and hold sympathy for the agent of law. The two elements do not force clash for the girl. The girl herself didn't help much, being a flabby minded kind of jazz addict who couldn't get really excited. She is wildly in love with one of the gangsters, but remained innocent, a type the pictures have made familiar since the gangster vogue.

She learns too much about the master gangster. When he threatens to bump her off, she runs away for protection. While living in his rooming house for safety, Dan falls for her, despite the fallen arches and hard-boiled disposition.

Out of gratitude, she agrees to marry Dan, and thus builds the climax of Dan vs. gang leaders. As you might surmise this leads up to a grand gun battle and houseout pursuit. As far as dramatic mechanics are concerned, that's dandy sequence. Gang war pictures for protection. While living in his rooming house for safety, Dan falls for her, despite the fallen arches and hard-boiled disposition.

In the end Dan, of course, learns that the girl really doesn't love him for himself alone. He brings the girl back, together with her resuming his defensive maneuvers with the artful widow.

The comedy twist almost saves the story at the end, but not quite. *Rush.*

ME, GANGSTER (SOUND)

Fox production and release. From Satevepost story by Charles Francis Cox, adapted by the author. Directed by Raoul Walsh, and titled by William Kernell. At Romy, week Oct. 20. Running time, 70 minutes.

Mary Regan	June Collyer
Jimmy Williams	Don Terry
Russ Williams	Anders Randolf
Dixie Williams	Stella Adams
Danny	Will Lane
Will Lane	Harry McIntosh
Police Capt. Ladd	Walter James
Factory Owner	Gustav Von Seyffertitz
Sucker	Herbert Ashton
Phil	Harry Cottle
Joe Brown	Joe Brown
Dan	Dan
Danish Looie	Nigel De Brulier
Blonde Rosie	Carol Lombard
Tuxedo George	Bob Percy

The full introductory screen title is "The Diary of Me, Gangster," although the last two words formed the title of Coe's original Satevepost serial. Coe himself adapted his novel, said to have been founded on fact, for Fox filmization. Under the guise of a moral preachment, a rather-obvious and banal point is stressed for an equally obvious purpose of circumventing the scissors of the censors. It's a wired crook program feature having the advantage of a Satevepost serialization. There is some rough stuff, detailing the conception and completion of crime, both of which are among the paramount taboos of the censor. But the film has a bull opportunity for a crook epic, but whether it's the fault of the director or Coe's own screen transmutation, the yarn read better than it screens. In diary fashion, adhering to the

style of the prose serial, excerpts from the story form the titles in recounting the evolution of a sympathetically shiftless criminal, his arrest, conviction, reformation, and final rehabilitation. The film includes, with another hand script title, in diary fashion, to the effect that the anonymous Me, Gangster, hopes his screen autobiography will serve some good purpose in teaching the errant that you can't beat the law.

Don Terry, as the incipient criminal, is traced from babyhood, through adolescence, as a street-corner loafer, into young manhood, where his gangland cronies lead him in and out of a couple of hold-ups and a murder, only to be trapped when playing a lone wolf in a \$50,000 haul.

With his mind warped by the thought that since he's paying for his booty with a two-year term, there is no reason for returning his plunder, his mother's tragic death and the good influence of Mary Regan decide him to return the money upon his parole.

With this effort, the final punch is a hijacking attempt by his former gangster pals, who seek to intercept Danny's return of the \$50,000.

"Me, Gangster" isn't wanting for action, but after a repetition or two of the same formula of dodging the gendarmes, planning and executing a larceny or stick-up, the routine becomes tiresome and the impression is negative.

Walsh has striven hard to inject little niceties. A couple of his defter touches still evidence a master hand. One such is the prison visiting room with a fellow-inmate deterred from passing a chocolate bar to his baby, brought in by the convict's wife, because of a placard warning against the exchange of articles between visitors and prisoners. The guard comes over when signalled, and from the direction of the prisoner, he passes the harmless confection to the baby, creating one of the all too few heart-throb moments which a frank morality theme such as that in "Me, Gangster" should possess.

Thrills, too, are few. The crimes committed are machine-made, efficiently expedited affairs. Only real thrill is in the finale, with the paroled Danny attempting a fight off

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by MALCOLM STUART BOYLAN FOX

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JESSE CRAWFORD ORGAN CONCERT PARAMOUNT THEATRE NEW YORK

WEEK OF OCTOBER 20th.

"MY VARSITY GIRL"
(Famous Music Co.)

"DOING THE RACCOON"
(Remick, Inc.)

"ROSES OF YESTERDAY"
(Irving Berlin, Inc.)

FANCHON & MARCO IDEAS

The Original of Their Type,
the Most Consistent of Their
Kind. And Sure-Fire at the
Box Office

While the City Sleeps (SOUND)

Metro-Goldwyn-Mayer production and release. Directed by Jack Conway from original story by A. J. R. M. and starring Lon Chaney, Jr., and Sylvia Sydney. Photographed by Harry Sharpe. Titles by Joe Parham. Synchrophonic version here. Running time, 70 minutes. Capitol, New York, week Oct. 20.

Lon Chaney	Lon Chaney
Myrtle	Myrtle
Annita	Annita
Carroll	Carroll
Nye	Nye
Scott	Scott
Bessie	Bessie
Nate	Nate
Husch	Husch
Mrs. Sullivan	Mrs. Sullivan
Polly Moran	Polly Moran
John	John
Neumann	Neumann
Titus	Titus

To begin with, Lon Chaney doesn't do at all in a semi-heroic role. You can't dissociate him from some monstrous and all the bizarre characters he has ever played come up to confront the spectator. Good judgment ought to have barred



**exhibitor's
discovery
becomes big
b. o. star!**

Recommended by S. C. Andrews, Gem Theatre, Olathe, Kans., Charles "Buddy" Rogers signed by Paramount. Featured in "Fascinating Youth," scores instant hit. Leading man for Clara Bow in "Get Your Man," Mary Pickford in "My Best Girl." Hero of "Wings." Becomes sensation! Demands for Paramount to star him pour in from exhibitors and fans. Fan mail leaps to 20,000 letters a month. Starred by Paramount.

CHARLES "Buddy" ROGERS

America's Boy Friend stars in Paramount's

"VARSITY"
with **TALKING SCENES!**

The first real, authentic college picture ever made. Filmed on the Princeton University campus, with undergraduates in the cast. Produced by Frank Tuttle and written by Wells Root, both Yale men. Available silent or with Rogers, Mary Brian, Chester Conklin and others **TALKING**



CHARLES ROGERS
and one day's mail

in important sequences. Jazzy collegiate synchronized score throughout the picture. Score supervised by Ken Clark, Princeton '05, famous glee club leader, with real Princeton songs and singers. Ideal for autumn college season. And starring a popular new screen personality!

PARAMOUNT—the vital stars!

MEET THE BOYS!



THIS IS MR. SAP!

WHY is Mr. Sap
SO sad!
MAYBE his ushers have
HALITOSIS?



MAYBE it's just that
HE hasn't got
THE product—
WHAT product?



METRO-Goldwyn-Mayer
OF course!
MR. Slick, his opposition,
IS doing dandy business
WITH M-G-M.



GOSH, how Mr. Sap
WISHES he had
"OUR Dancing Daughters"
"EXCESS Baggage"
"WHILE the City Sleeps"
"WHITE Shadows in the South Seas"
AND all those M-G-M hits!
WILL Mr. Sap ever let
THE M-G-M salesman
GET away again? No! No!



MR. Sap says "Never
NEVER again will I be
WITHOUT M-G-M!"
AND he means it!



THIS IS MR. SLICK!

HAW! haw! haw!
MR. Slick is laughing
HE laughs regularly
EVERY day.



AIN'T he got fun!
AIN'T he got M-G-M!
AIN'T he got
"OUR Dancing Daughters"
BABY, how the folks
LOVE it!
AND isn't he nourishing
THE old bank account!



WITH "Excess Baggage" and
"WHILE the City Sleeps"
"MYSTERIOUS Lady," "Cossacks"
"TELLING the World," "Four Walls," etc.
AND now comes
"WHITE Shadows in the South Seas"



MR. Slick is sitting pretty!
THE M-G-M parade of hits
HAVE just begun! Wait! Watch!
M-G-M Sound Studios full blast
EAST and West!
M-G-M News sensational
WITH Zeppelin scoops!
M-G-M Hal Roach Shorts and
METRO Movietone Acts
THE best on the Market!
YOU'RE not lucky Mr. Slick—
YOU'RE just
SMART!

IT'S A PLEASURE!

the hijacking gangsters. Here, Walsh exercised restraint in the scenes where June Collyer is man-handled by her attacker, while Terry is held captive in the next room. But it is this very restraint and deliberation of action which makes for the gripping moments.

Although the titular player, Don Terry, an engaging new comer, was overshadowed by Anders Randolph, the only other prominent male assignment, who played his father, a vigorous, forceful character, Randolph stood out individually. Burr McIntosh in the small bit he had as the political boss also made his appearance ultra-impressive. Miss Collyer, in a light role, handled it nicely. Stella Adams as the mother was as passive as her character called for. The rest of the cast were bits.

"Me, Gangster" has a synchronized score. Without or without sound, it makes no difference, none of its values being enhanced or detracted either way. *Abel.*

Stuart Holmes signed by Richard Talmadge to make two pictures at San Mateo, Cal. Barbara Bedford also signed by Talmadge for one.

There Is No Substitute for

PAUL ASH



STAGE-BAND
ENTERTAINMENT

Known as the
"PAUL ASH POLICY"

ORIENTAL
THEATRE
CHICAGO

Limited Engagement

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

MR. B. P. SCHULBERG.
General Manager,
Paramount-Famous-Lasky Studios,
Hollywood, Cal.

Dear Ben:

Just beginning to appreciate what a pleasant and beneficial experience I enjoyed while a writer at the West Coast Studios.

Strange as it may seem, I haven't a single kick to register and that goes for your entire organization.

Gratefully yours,

George Manker Watters.

JOE and WILLIE HALE

PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
THIS WEEK: LOEW'S STATE, LOS ANGELES

Direction, WM. MORRIS AGENCY

WATERFRONT

(Sound)
First National release of William A. Sater production made by Neil Martin with Dorothy Mackall and Jack Mulhall. Screenplay by Will Chapman and Gertrude Orr. Titles by Gene Towne and Casey Robinson. At Mark Strand, New York, week of Oct. 20. Running time, 65 minutes.
Sadie Seastrom.....Dorothy Mackall
Brent O'Connor.....Jack Mulhall
Uncle Pete.....James Bradbury, Sr.
Capt. Seastrom.....Knut Erickson
Olan Olson.....Ben Hendricks, Jr.
Slim Mullins.....Wm. Norton Bailey
An Oiler.....Pat Harmon

"Waterfront," as the title implies, comes under the current cycle of nautical flickers. This F. N. has to do with a San Francisco dock romance. Miss Mackall as the hoyden with the seagiving yen, and Mulhall as the gob, both do well as the featured pair, although in toto it's just a good program feature saved by the players, the titles and the good musical synchronization. "Waterfront" is a sounder but no star, having solely a synchronized score.

Of light texture, the featured pair make the most of none too ambitious assignments. It's the usual dockyard old-tation, romance, dance, brawl and mild "menace" formula, bolstered by Miss Mackall's unusual impression in sailor's uniform. It shows off her boyish blond bob to personable advantage and wins audible remarks from the femmes that she looks "cute."

Mulhall makes himself winsomely sympathetic, yessing himself in with her old man by appealing to a little farm. Sadie Seastrom, with a nautical heritage from her father, Capt. Seastrom, differs from the latter in retaining her love for the sea, while the old boy hates everything about it, particularly sailors.

After frowning on Mulhall because of his occupation, the farm yen puts them on a common footing. Both conspire to dishearten Sadie of the idea through a phony shanghaiing, fake mutiny, etc. It works out well, although the planned details go awry. The 65 minutes are made merry with some effective comedy by-play.

Along with the stellar duo, Knute Erickson as the captain was capital, and James Bradbury, Jr., in a character part also registered. Ben Hendricks, Jr., as Mulhall's screen buddy, was the comedy relief. For William Norton Bailey became the light menace, despite no real dramatic conflict being in evidence.

"Like most of the Mulhall-Mackall releases, "Waterfront" is innocuous stuff, held up by the incidental humor. The musical synchronization, through intelligent scoring, served its purpose well. Such pop ditties as "Jealous" and "What Can I Say After I Say I'm Sorry?" and kindred familiar Tin Pan Alley ballads fitted in well to further color some particular emotional interpretation. Considering the general batting average of the histrionics, the implied lyric motifs of the songs employed did more to get the idea across than the actual screen dramatics.

Some of the titles, credited to Gene Towne and Casey Robinson, were wows. The captions did much to sustain the comedy tempo, the production proving a credit both to the editor and title writers. On particular guffaw was in the dance hall with Olan Olson, among the others, patronizing a lung-tinging

machine. Olan exhaled and the colored liquid barometer rises only halfway. Olan then exclaims, "Now I'll use both my lungs," and exhaling with a snort causes the liquid container to burst.

A couple of such huffs punctuate the picture, but for the main, while innocently diverting, "Waterfront" lacks punch and leaves no decided impression either way. *Abel.*

TAKE ME HOME

Paramount production and release. Starring Uely Daniels and During Neil Hamilton. Directed by Marshall Neilan from Harlan Thompson and Grover Jones' story. Screen play by Fred Avery with J. Roy Hunt at the camera and H. J. Menckiewicz. Running time, 65 minutes. At Mark Strand, Oct. 20. Running time, 60 mins.
Peggy Lane.....Dorothy Mackall
David North.....Neil Hamilton
Dorothy Devore.....Lilyan Tashman
Tom Greene.....Richard Gallagher
Bunny.....Joe E. Brown

Lightly seasoned backstage picture with a goodly sprinkling of simulated by Mankiewicz titles. Strictly a comedy effort plus an inserted touch of pathos for the youngster who is the star. The boy into the line and then stands by as the star develops a liking for apples, knows her orchard and extends invitation to the youngster to move in. Shouldn't have much trouble pulling moderately where they like Bebe Daniels but doesn't indicate drawing strength where they're indifferent to this girl's name. Just a program picture.

Harlan Thompson knows his backstage well enough not to have written in the second half of the picture. Marshall Neilan, directing, has also refrained from piling it on and only goes to extremes for a laugh sequence in which the chorister and the star hit the mut over the boy in the latter's dressing room as the show is on. One of the stars, Peggy, chasing the No. 1 dressing room inhabitant onto the stage and threatening her from the wings as she works.

Picture is notable for the performance turned in by Lilyan Tashman as the upstate luminary and the burying of Jack Brown in the role. Miss Tashman, formerly a chorister herself, comes pretty close to stealing this one.

For Miss Daniels it's just a romp from an effort standpoint but possibly not too happy a gambol as her chorus assignment prevents any splash on clothes. No denying that she doesn't do so well as a singer, spite that J. Roy Hunt is again in charge of the angles. Miss Daniels generally needs smart costuming and she long that previous picture can wear gowns. The obvious thing is to dress her up if the action lacks pace and is inclined to be short winged.

Neil Hamilton foils nicely as the light juvenile, opposite the star, and will impress the flaps as the simple rural representative. The picture is variable good for this boy's appearance and he's still a pretty clean and wholesome looking youngster. This is a good picture, but it's not the film despite that Miss Daniels isn't as strong as she occasionally and previously has been.

Other items in "Take Me Home's" favor it as a scene laugher, probing through a hiccup bit and the Mankiewicz titles.

Production is standard in running the usual gag, if it lacks, rehearsal, opening night, boarding house and lavish apartment home shots. None of the players leaves a mark beyond the name principals and Brown, who could have stood building for added strength.

Neilan, or somebody, has cut it to an even hour on running time and it helps. If weak it at least keeps moving even though it never fully develops its tendencies to frolic. *Sid.*

Stocks and Blondes

F.R.O. release of William LeBaron production. Titles by Jack Conway. Story and direction by Dudley Murphy. At the Hippodrome, N. Y., week of Oct. 21. Running time, 60 mins.
Tom Greene.....Richard Gallagher
Patsy.....Jacqueline Logan
Goldie.....Gertrude Astor
Bowers.....Albert Conti

This picture should go down in history. Not as a picture, but as a sample of what a supervisor or a flock of supervisors can do to a set of subtitles.

Jack Conway titled "Stocks and Blondes." The job must have been a pushover for Jack. The story was in his lap and it was a pipe for Jack to word the mouths of the characters. But those supers wrote and rewrote and him pencilled until only a spotty set of titles is left. Some are typically Conway and the rest are decidedly foreign to Conway's sense of comedy. It's a libel on Jack.

In describing Goldie, a femme character, Jack said she could "make a fellow of any size or shape." Patsy and the essence of brief description. Later on Goldie, in advising her kid sister, cracks, "You've had enough trouble with your face; why marry a fellow with the neck?" An entertaining character, the only one in the picture, and Conway made this wise-cracking dame the kick of the production. The super would have her talk like a grandmother. Film itself is lightweight. With

the exception of Gertrude Astor there's not a real performance in the film. "Skeets" Gallagher looks okay and troups in an acceptable manner, but as a supposed smart aleck kid he's as sober as Coolidge.

The picture had laughs, but the supervisors wouldn't believe it. *Bigs.*

STOOL PIGEON

Columbia production and release. Olive Borden and Charles Delaney featured. At Broadway, New York, week Oct. 21. Running time, 62 minutes.

Gang stuff of the machine gun era. A young chap gets involved with the racket boys and is in over his head before realizing. His desire to provide his mother with a nice home is his excuse.

Story won't stand close inspection on plausibility but director has keyed up the action to a nervous, semi-staccato tempo that will grip ordinary audiences. Production does not warrant de luxe bookings but smart from that, picture can play anywhere.

Olive Borden gets almost no opportunity to troupe or display her celebrated lingerie. Charles Delaney is the pivotal character with two other male characters, Butch, the chief gunner, and Shields, the fly cop, much in the camera eye.

The customary cinematic magic gets the hero off in the finale when the cop turns softie and the boy, girl and mother junk off to California, sunshine and a new day. *Land.*

Guardians of the West

Universal western featuring Jack Perrin and Rex (horse), with cast including "Starlight," Edythe Clair, Al Peterson and Robert Homans. Story by Basil Blackman and director Marshall Neilan. On double bill at Loew's New York one day (Oct. 6). Running time, one hour.

For those who fancy horses, this one has two performing, and both very smart. On top of that, "Guardians" is manufactured of ingredients that the public this type of film is aimed at always enjoys.

Saving of the old homestead as well as a forest fire for an added kick. The usual gun battle somewhat unexpectedly, but there nevertheless.

On two occasions Rex saves the gal by racing to the guy and causing him to follow. Perrin's personal pony, "Starlight," nods yes or no when queried. Lucky the picture doesn't talk so the boys couldn't hear the questions. Both horses are magnificent, with one pure white and the other ebony.

No one in the cast has a chance at anything notable. *Bigs.*

POWER OF SILENCE

Tiffany-Stahl production and release. Featuring Helle Hennett. Story by Frances Hyland. Directed by Wallace Worsley. In cast, John Westwood, Marion Douglas, Anders Randolph, John St. Polis, Raymond Keane, Jack Singleton. Titles by Frederic and Fanny Hutton. At Loew's New York one day (Oct. 16). Half double bill. Running time, 65 minutes.

Strong story of mother love with neatly handled murder trial tossed in makes this first grade screen stuff for the grinds. Slight cutting of the running time would make it aptuible for the better class houses. Several of the flashback scenes during the murder trial sequence are unimportant.

Plot centers about Mamie Stone,

a dame who knows enough to keep her face closed in order to assure her son's marital happiness. To do this she has to go through the torments of a mad trial, although she knows that actual killer of the man who was her common-law husband was her daughter-in-law. She refuses to take the stand in her own defense, but when her diary is introduced as evidence she is acquitted of the crime. Frequent flashback sequences as her lawyer is reading the events in the life of his client, make the story ring true.

Following the acquittal, the son brings his mother to his home. A mother vs. wife battle ensues. When the wife insists that an in-law take air the black comes. The mother getting the tough daughter-in-law alone, tells her that she (the wife) was responsible for the death of the wealthy man who had invited the dame up to his apartment to protect her honor.

Filled with admiration for the woman who had suffered in silence for love of her offspring, the mother and wife get together and decide to forget the past, in order to save the boy they both love from further remorse.

Director, Worsley has turned out a smooth, interesting story, aided considerably by the Huttons' titles.

FRANK
CARROLL
AND
JOHNNY
GORMAN
POPULAR SINGERS
OF CHARACTER SONGS
with
"COME ON RED"
A PUBLIX UNIT
Produced by WILL J. HARRIS

This Week:
ORIENTAL, CHICAGO
Week Oct. 27:
PARADISE, CHICAGO
Week Nov. 3:
HARDING, CHICAGO
Week Nov. 10:
NORSHORE, CHICAGO
Week Nov. 17:
TOWER, CHICAGO
Week Nov. 24:
MISSOURI, ST. LOUIS
Week Dec. 8:
CAPITOL, DETROIT
Week Dec. 15:
FISHER, DETROIT

Direction:
WILLIAM MORRIS OFFICE

BILLY SNYDER
THE JUVENILE PRINCE
DOING TIME IN
FANCHON and MARCO'S
"HAT" IDEA
In Town West
Direction—WM. MORRIS AGENCY

HARRY VERNON

ENGAGED AS THE FEATURED ENTERTAINER

REPLACING "TEXAS GUINAN"

IN FANCHON and MARCO'S

NIGHT CLUB IDEA

Entour Fourteen Weeks over the West Coast

Circuit of Theatres



COLORADO

goes First National

.....unanimously!

**"LILAC TIME" ROLLS UP
100% RECORD OF REC-
ORD-BREAKING RUNS IN
WESTERN KEY STATE!**

**FIVE OUT OF FIVE
COLORADO BOOKINGS
HAVE SHATTERED
HOUSE RECORDS! . . .**

**NEW HIGH MARKS AT THE
DENVER, DENVER—THE BURNS;
COL. SPRINGS—THE MAJESTIC;
GRAND JUNCTION—THE PALM;
PUEBLO—THE REX, GREELEY:**

And Still They Come!

NEW DAY RECORD

In ninth week of its \$2 Broadway run, "LILAC TIME" set another new high mark for a single day's business, breaking its own record which it had set earlier in the run!

THOROUGHLY SATISFIED

"Just finished the fourth day's business of 'LILAC TIME' and cannot refrain from writing you to tell you how thoroughly satisfied we are with the business that this picture is doing."
—A. G. Stoltz, Manager Strand Theatre, Waterloo, Ia.

ALL RECORDS BROKEN

"LILAC TIME" breaking all known records Orpheum, Sioux City. On account their two changes vaudeville policy, picture was booked for only four days, but business was so big management arranged vaudeville bookings so as extend picture three more days."
—W. C. Brimmer

DOING THE IMPOSSIBLE

The impossible accomplished when "LILAC TIME" breaks all records for Main Street Theatre both in dollars and attendance. "Patent Leather Kid" did greater than capacity business but "LILAC TIME" beat it over six hundred dollars' opening day."
—Wm. Warner, Kansas City.

CAN'T SAY TOO MUCH

"'LILAC TIME' built up from day to day showing that it was very popular with the public. Not many pictures do that these days. We cannot say too much for this production."
—C. F. Pfister, Manager Mayflower Theatre, Troy, Ohio.

CROWDING FOR BOOKINGS

"LILAC TIME" opened Loew's Broad Theatre, Columbus, Ohio, October six to record-breaking business, insuring two weeks run. Exhibitors are now convinced that we have biggest money maker ever released and are crowding us for bookings."
—Paul E. Krieger.

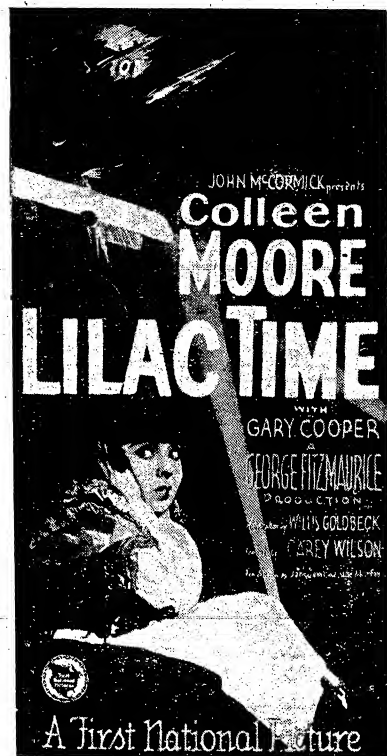
LILAC



TIME

With or Without SOUND!

Member of Motion Picture Producers and Distributors of America Inc.—Will Hays, President



Sarnoff-Kennedy Direction Of Keith's Reorganization May Mean Many Changes

Reorganization of Radio-Keith-Orpheum under the supervision of David Sarnoff and Joseph P. Kennedy, along with John Ford as Keith's general manager, is quite apt, from report, to freeze out of their present Keith circuit positions, those elements remaining over from the Keith-Orpheum merger and referred to "the interference."

About the only Orpheumite to be retained, from reports, is Ben Kane, former counsel of the Orpheum Circuit and now in the New York office of Keith's. Another exception is E. E. Albee, himself, who is hanging on to his job as unofficial president through a contract held by him from the Keith-Orpheum merger. It calls for a salary of \$100,000 a year and is for five years, from report. Albee is president in name only.

John J. Murdock walked into Keith-Albee-Orpheum office in the Bond building Monday for the first time. That office had been awaiting Murdock for several months. Murdock's advice is so highly thought of by Kennedy, and, also, likely, Sarnoff, that Murdock may be frequently consulted as an advisor by the heads of the new concern.

Pat Casey has not been mentioned in connection with the reorganization since the R. C. A. deal was closed Monday. It appears to be known to several that Casey has repeatedly declined to take official charge in any department of Keith's while certain executives remained with that institution. With the clearances predicted when the R. C. A.-Keith deal shall have been closed by Nov. 15, Casey is apt to consent to join in the reorganization, to which he can lend invaluable assistance.

In the middle west like Libson, of Cincinnati, head of that group of Keith theatres, will continue to generally represent the circuit in the middle west.

Streaks Not Wanted

It is reported that those of the present Keith administration who have handled their positions with fealty to the organization, are fairly secure if their work meanwhile has warranted retention. Others who have shown a streak or have worked against the successful operation of Keith's under the Kennedy-Murdock direction are due for air.

The "Albee-Orpheum faction" appeared to have been under the impression for the past few weeks they would be returned to authority in Keith's, upon R. C. A. completing its deal. Accounts say they failed to figure in Sarnoff on that speculation, and his information in them. The report is that Sarnoff, in conference with Kennedy, quickly agreed upon whom they wanted.

Vaude Stays In

It is understood that while R. C. A. Photophone will wire all of the Keith houses available for it, that there is no present intention of flooding the circuit with all-sound shows. The latter would necessarily include talking shorts excluding vaude acts. Keith's is pretty well booked up with acts for the body of its bills for several weeks to come.

In the formation of the new company and its title as selected, Radio-Keith-Orpheum, the word "Albee" of the present title is dropped. Albee hyphenated his name with B. F. Keith's some years ago, about the time of the tremendous quantity of personal publicity given to him by

B. F. Keith—Alone

"Founders' Week," to celebrate the opening next week of the B. F. Keith Memorial theatre in Boston, may act as a publicity plug for the Boston house or the Keith circuit, but it sounds like an injustice to the memory of the late B. F. Keith.

There was but one founder of the vaudeville that America has known—B. F. Keith.

Helen Tees and Steel Worker Gulpd Gas

Chicago, Oct. 23.

In her years on the road, Helen Tees, acrobat, forgot some of the fine points of cooking. The result was almost fatal.

Meeting a steel worker in a beer joint across from her apartment, Miss Tees was so impressed she asked him over for dinner. While the steel worker sat on the sofa, Miss Tees went to the kitchen to cook some eggs and things.

A few hours later June Collins, partner in Miss Tees' act, came home and found both the steel worker and the acrobat unconscious. A pulmotor squad was called and revived them.

Miss Tees admitted her mistake when regaining consciousness. She had turned on the gas, but forgot to light it.

E. J. Lynch's Divorce

Bridgeport, Oct. 23.

Ernest J. Lynch, former manager of the Lyric, Poli house, was granted a divorce last week from his wife, Lila Burkhardt Lynch.

Lynch charged his wife with desertion. According to his testimony his wife, theatre organizer, refused to settle down and make a home for him, but preferred to live in hotels. They were married in 1903 and she deserted him in 1921, he said.

UNIT SHOW ON SHORT

Whiting and Burt will sing and Charles Irwin will monolog. Little and act as master of ceremonies for Fox Movietone shorts.

As far as known, Irwin will be the first sound screen m. c. Leo Morrison placed both acts.

Decker-Murray Skit

Paul Decker and Marion Murray have formed a vaude combination. Dorothy Webb and Joe Allenton will be in their support.

the press department, when the Keith Circuit celebrated for some months its Third Of A Century. The name of Albee also crept onto the fronts of some Keith-built theatres, notably the \$6,000,000 Albee in Brooklyn, which is minus the name of Keith in association.

Albee personally owns vaude theatres in Providence, Pawtucket and Montreal. Other Keith theatres, booked and operated by the Keiths but not wholly controlled, are scattered throughout the country, with several of them in Lipson's territory.

Another Group

The Proctor Circuit of 12 theatres is also distinct from Keith's, though booked by it. Negotiations are reported underway between the Sarnoff-Kennedy coterie and Proctor. These negotiations may extend to other Keith-booked but not controlled houses.

In the picture section of this issue is reported other negotiations to start between the Warners or Fox with Keith's. If with Warners, it will be with a view to merging Keith's with Warners' Stanley Company chain.

Murdock and Kennedy took over Keith's about five months ago. They have solely directed it since, with much interference from the inside.



CLARA HOWARD

K-A-O

East: CHAS. WILSHIN

West: WM. JACOBS

FLORENCE MAYE SUED FOR DIVORCE IN B'KLYN

Husband, Realtor, Names
Wife's Stage Partner,
Ed Hopkins

Hopkins and Maye muffed the opening show at the Wilson, Brooklyn, Monday because of a prior engagement before Supreme Court Justice Burt J. Humphrey in the Supreme Court, Kings County.

The court appearance was for trial of divorce proceedings instituted some months ago by James J. Murphy, husband of Florence Maye, against the actress, which named Ed Hopkins, Mrs. Murphy's stage partner as correspondent.

Both were served last week while playing the Willis, New York.

The team hung around all afternoon Monday only to find that the case would go over because of long calendar and were served again for appearance tomorrow (Thursday).

Hopping to the theatre they found they had been supplanted by Appleman and Kent. With postponement the team cancelled the last half despite a play or pay contract, figuring it better to wrangle the matter out with the V. M. P. A. than the Supreme Court.

Murphy, real estate operator of Bath Beach, L. I., has been estranged from his wife for the past year, the split said to have been precipitated through his wife's desire to return to the stage with her former partner before marriage.

Murphy's complaint alleges misconduct between his wife and stage partner on diverse dates last August in New York City and Atlantic City. In addition to the divorce suit Murphy has also served Hopkins in a \$25,000 alienation suit.

Mrs. Murphy has filed a general denial to the charges and has countered with a separation suit on grounds of incompatibility.

3 Yrs. for N. G. \$5 Check

Convicted of passing a rubber check for \$5 on Manny Smith, vaudevillean and pianist, Albert Stein, 31, no home, was sentenced to a term not to exceed three years, in Special Sessions.

Smith told the court that he had given Stein \$5 in cash for a piece of paper supposed to represent that amount. The transaction occurred Sept. 20 at Smith's home, 2 East 119th street.

Talker Travesty

Los Angeles, Oct. 23.

"Spoils of Lust," the sketch in which Fannie Brice will open at the Palace, New York, Nov. 4, is a burlesque on talking pictures written by Joseph Jackson and William Brokaw Jutta.

Both are film dialog writers of Hollywood, Jackson is with Warner Brothers, Jutta with Pathé.

Jimmie Quinn, Smith Booster

Los Angeles, Oct. 23.

Jimmie Quinn, boasting "the only brown derby in Southern California," is campaigning for Gov. Smith in this territory.

Quinn says after the election is over he is going to New York to re-enter vaudeville.

Stan Stanley Not at Carman's "Drag"; Sues News and A. P. for Damages

Osterman Dined By Wise Crackers

The only bachelor dinner thrown to a married man happened Monday midnight and lasting until 3:30 in the morning at the Hotel Astor, New York.

Jackie Osterman was the victim of the last supper "before he reports daily to Daly," referring to Mary Daly of "Three Musketeers," the present Mrs. Jackie Osterman. They were set last Tuesday in City Hall, a week ahead of schedule. Since Chick Cohen, of the City Hall and other picture theatres, and also known as backer of several revues, had it all planned for Monday midnight they went through with it.

Cohen elected Osterman his own m. c., but Jackie turned things over to Eddie Cantor and George Jessel, although Lester Allen and George Price seemed to take things out of their hands.

Cantor struck a serious keynote on playing the Matrimonial Circuit. For a bunch of cynical Mazda Lane mugs it was somewhat of a shock and surprise how staid the playboys, nifty-purveyors and ex-officio comics could be. Allen's comedy obituary was nonetheless relished.

Eddie Buzzel, himself a recent benedict, was reminiscing about his past performances with Osterman in the old Capitol apartments. Eddie recalled that after a particularly tough night Osterman told him to stay up so he could get Variety early then issued on Friday.

Cantor said, "you can tell a man by the number of benefits he plays." About 200 were present. The tariff was \$25, including everything. Everybody in hard-fronts as a compliment to Jackie excepting a couple newspaper guys who don't care then issued on Friday.

Through it all, reverence and respect for the actor's late father, Jake Rosenthal, and his charming mother, Kathryn Osterman, was a dominant keynote.

Stan Stanley has filed damage suits of \$25,000 each against the Associated Press and Daily News Publishing Company (New York) upon defamation of character charges.

The premise of the complaint hinges on stories published by the News and broadcast by the A. P., making Stanley a defendant in a raid two weeks ago on a lawn drag staged at the summer home of Frank "Barry" Carman at Brielle, N. J. Nathan Burkan is attorney for Stanley.

Stanley's complaint in the libel actions alleges he was not a participant in the lawn orgy or was not the Stanley held in \$2,500 bail.

Check-up on Brielle arrests disclosed that the Stanley, defendant, was Leslie Stanley, playing a minor part in "Pleasure Man," and not Stan Stanley, who had also been in the same show, by Mae West. Both Stanley and Carman are at liberty under \$2,500 bail awaiting trial in Toms River, N. J., scheduled for next month.

The News carried the story of the affair with Stanley's name and the comic's pictures, which the vaude actor claims has damaged him to the extent of the amount asked in the action. It was subsequently through A. P. printed in a number of other newspapers.

Sailors, Too

An inside on the Brielle affair has it that Carman had been staging a series of nocturnal lawn parties, where members of the useless sex had been appearing in the altogether, much to the annoyance of neighbors of the fashionable south shore colony.

At the recent raid a number of sailors were also taken to the hoosegow with Stanley (not Stan) and Carman, with the naval men released before booked and turned over to superiors for disciplining. They will be called as witnesses when Carman and Stanley are brought to trial next month. Stan Stanley, who is out under \$500 bail for his participation in Mae West's "Pleasure Man," has returned to vaude pending trial, playing nearby dates.

23rd Anniversary Number

OF

VARIETY

Will be Issued in December

Announcements at regular advertising rates may be left at or forwarded to any Variety office

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PAUL WHITEMAN

BEGS TO ANNOUNCE

- ¶ That he is no longer affiliated with any theatrical booking office.
- ¶ That he is now booking through his own office.
- ¶ That he would be pleased to have all communications addressed to his own office.
- ¶ Thank you.

PAUL WHITEMAN

BRYANT 8070

1560 BROADWAY, NEW YORK CITY

JAMES F. GILLESPIE

Personal Representative

Greatest Act-Booking Bureau By Exchange of Talent for Vaude, Radio and Pictures

Formation of an individual bureau to handle all talking picture and radio work with Keith under the new R. C. A. Photophone control of Keith's probably will begin within the next couple of weeks.

Since the R. C. A.-Keith-F. B. O. deal was not completed until Monday, no steps had been taken toward the forming of such a department, but its establishment under the merger is natural.

With Keith's large booking interests at its finger tips, the bureau, when formed, will have a greater source of material to draw from than any vaudeville talking film or radio organization now in existence.

The 250 odd theatres now operated and booked by Keith's are playing from 2,000 to 2,500 acts, with probably five to 10 per cent. of that number new on one of the circuits weekly and about the same percentage finishing.

Circuits playing acts available for RCA Photophone's exclusive use, besides Keith, are Orpheum, Proctor, Interstate and the Assn. (Chicago). In addition are several smaller chains and numerous single theatres booked by Keith or a subsidiary, this group varying in number from time to time.

When formed, the vaude, film and radio bureau will be the chief contact between the vaude and picture interests of the organization. Considering the control it will have over acts in all directions, the department will eventually overshadow the vaude booking division in importance.

Practically all details advanced in regard to the bureau to date are mere theory. Only the great influence it will have in the future looms up.

To acts the bureau, made possible by the merger, is bound to have

tremendous significance. It will mean that all acts and players under contract to any of the organization's various departments, including vaude, radio and pictures, sound or silent, will be held exclusive in all fields but the legitimate.

It will probably mean that all acts playing Keith's vaude theatres will make their talking pictures for Photophone and do their broadcasting for RCA if doing either at all while playing for Keith's, though both the film and radio work will be optional for vaudevillians. RCA's radio stars and entertainers also will be available for vaude or films.

Keith agents will likewise be limited to their own organization in the placing of talent. Up to the present time, with no radio or talking picture relations at home, they have managed to book a considerable number of acts with other talkers. The Photophone tie-up will not eliminate their picture bookings, but rather aid them, although at the same time limiting the field of operation.

The bureau, when established, will be similar to the present vaude booking department, with a chief and individual bookers buying the talent. In all probability it will be conjunction with the Keith vaude division.

VAUDEFILMS IN BOSTON

Intention to revive straight vaude in Boston with the new B. F. Keith Memorial Theatre have been dropped. The house will open Monday (Oct. 29) with vaudifilm.

In the vaude section of the first show will be Jack Pearl, Rastelli, Foy Fanny, Frankie Heath, Albertina Rasch Ballet and Mitchell and Durant.



MISS PATRICOLA

has just signed contracts with Metro-Goldwyn-Mayer Talkies through her

Personal Manager
JOHNNY COLLINS
160 West 46th Street

Lowry at \$1,500 Weekly; Year's Contract in St. L.

St. Louis, Oct. 23.

Another contract, for a year, has been given to Ed Lowry as m. c. by the Skouras Brothers. It calls for \$1,250 weekly for the first six months and \$1,500 for the remainder of the term.

Lowry came to the Ambassador as m. c. about two years ago at \$700 a week. He has been there since.

Frank Fay, reported at the brothers' other house, Missouri, for 18 months, is rumored due to leave within a month. Fay's presence has not affected business at the Ambassador.

HERBERT ON PAR. STAFF

Los Angeles, Oct. 23.

Hugh Herbert has left Fox after writing Movietone shorts. It is understood he will join Paramount.

Herbert is one of the pioneer writers for talking shorts. He started with Vitaphone more than a year ago.

Kennedy Talks to Keith Agents Urging Co-operation and Good Will

Yesterday (Tuesday) afternoon Joseph P. Kennedy called a meeting of the Keith office agents. He apologized for disturbing them, but said he felt it necessary, on behalf of Mr. Sarnoff and himself, to inform them of the present operating condition of Radio-Keith-Orpheum.

Kennedy informed the agents that John Ford remains in full charge of Keith's, under Sarnoff and himself, and that they should refer to

Ford for instructions or advice when necessary. He asked the agents to co-operate with the organization in action and good will, to send it along as an institution associated with the Radio Corporation of America should be sent along.

The Kennedy impression with the agents, as always, was excellent. One of the agents, following the meeting, said:

"If the old Albee bunch had been like that guy (Kennedy), the Keith circuit couldn't have flopped under them."

Gorman's Mission

Tom Gorman, assistant district manager for Keith's in the east, has been granted a six weeks' leave of absence, starting this Friday.

It is said that Gorman will leave New York on a special mission for Joseph P. Kennedy, of Keith's FBO and Pathe. The mission is suspected of relation to Kennedy's picture ventures.

Gorman has shown a marked aptitude in the direction of vaude houses since joining the Keith staff. He was the instigator of the Sunday opening in the New York Keith houses. It has decidedly increased the Sunday matinee grosses of that clinic.

NVA Economy

Chicago, Oct. 23.

An economy wave has swept over the NVA club in Chicago. Acting upon orders, the club has cut down to a minimum by letting out two matrons, two doormen and special elevator man.

Left in charge of the club rooms is Walter Hawley.

Al Abbott's Short

Al Abbott (vaude) will do a short for Vitaphone under Bryan Foy's direction.



Walter Nilsson

"World's Master
Unicyclist"
O-H-0001

Featured Fanchon & Marce
"Up in the Air Idea"

THE SENSATIONAL MOTHER SONG HIT!

Sleep Baby Sleep

The **HUSH!** SONG

by JOHNNY TUCKER and JOE SCHUSTER

A REALLY DIFFERENT SONG
IT'S BOTH A BALLAD and LULLABY IN FOX-TROT TEMPO — A WONDER

Moderately Slow (With much feeling)

There's a plot-ure I can see Plain-ly in my mem-o-ry Days when moth-er held me on her knee
At my crad-le night and day With her dear hand Kiss-ing and car-ess-ing me to sleep

Stems I hear her croon-ing low, Pret-ty lul-la-bies Just to soothe her ba-by when (he) cries
Then she'd turn the light down low, Leave me qui-et-ly Bless her, she was won-der-ful to me

REFRAIN (Slightly with very much feeling)

I wish I were a kid a-gain Just to hear that sweet re-frain Sleep ba-by sleep

In my ear she used to say, "Ma will put your toys a-way Sleep ba-by, sleep" Hush hush

Hush hush, Sand man will be peep-in, Hush hush hush hush Ho thanks you are sleep-in, I would give most an-y-thing

Just to hear my moth-er sing Sleep ba-by sleep I sleep.

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SAM FOX THEATRE IN THE S

THEME SONG OF THE
WILLIAM FOX
PRODUCTION
"FAZIL"

NEAPOLITAN NIGHTS (OH, NIGHTS OF SPLENDOR)

Words by
HARRY D. KERR

Valze moderato

Music by
J. S. ZAMECNIK

VOICE

Two - light is fall - ing in fair -

It - a - ly Stars - kiss the sky;

Night - steal-ing near - like a soft mel-o - dy Bids - day good -

bye There as I ling-ered long - Ex-tered my heart this song:

REFRAIN

Oh, nights of splen - dor - Your charms so ten - der - Make love sur-ren - der -

till stars are gone - Oh! nights of laugh - ter - tho' tears come af -

ter - Love re-grets, love for-gets when comes the dawn Fair Nap-les sleep -

ing - a vi-gil keep - ing While stars are weep - ing As they de -

part Dawn bells are peal - ing While night is steal - ing -

To life's nest lulled to rest with - in my heart -

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MR. EXHIBITOR

USE "NEAPOLITAN NIGHTS" TO EXPLOIT "FAZIL"

BEAUTIFUL ORGAN SLIDES
SPECIAL ORCHESTRAL PRESENTATION ARRANGEMENTS

THE THEME SONG OF A MILLION HEARTS
FOR DANCE BANDS - SYMPHONIC ORCHESTRATIONS
(WALTZ OR FOX TROT)

ALL VOCAL ARRANGEMENTS READY

"NEAPOLITAN NIGHTS" RECORDED ON ALL LEADING RECORDS

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WHETHER YOU
A Synchronized and Selected Score—A Symphonic
A Complete and Original Musical Score
WE CAN SAVE YOU

SOME OF THE EMINENT MUSICIANS
JOHN S. ZAMECNIK
AMERICA'S SUPREME COMPOSER OF
Symphonic, Classic and Popular Melodies
The original Musical Settings of

"WINGS"
"ABIE'S IRISH ROSE"
"WEDDING MARCH"

The Theme Songs
"NEAPOLITAN NIGHTS"
"PARADISE"

are but a few of the MASTER WORKS
from the pen of this MODERN GENIUS

L. E. DE FRANCESCO
COMPOSER and CONDUCTOR
Ten Years Musical Director to D. W. Griffith
Musical Director
"WINGS"

"WEDDING MARCH," Etc.
Associate Composer of
J. S. ZAMECNIK and
WM. FREDERICK PETERS

S. M. PETERSON
Pioneer of "BETTER MUSIC"
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THEME SONGS SPOTLIGHT



THE
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IN - MELBOURNE

ANCES
NCHRONIZATION
DEPARTMENT

UCER
NEEDS BE
honic Development of Love Motif—
l Musical Setting
VE YOU

ICIANS ON OUR STAFF —

M. FREDERICK PETERS

the DEAN of the SCREEN

Interpreting Musically
D. W. Griffith's Masterpieces

"YOLANDA"

"WAY DOWN EAST"
ORPHANS OF THE STORM"
WHEN KNIGHTHOOD WAS A FLOWER"
Etc. Etc.

Ar. Peters as a disciple of Wagner has
given to the Motion Picture what
Wagner has given to Opera

EDWARD KILENYI

COMPOSER and ARRANGER

Whose Practical yet Artistic Musical
Synchronized Settings have received
much favorable comment

Conductor of

"ABIE'S IRISH ROSE"

during its New York run

ERG

IC FOR THE FILM"

SYNCHRONIZATION DEPARTMENT

FOX
FILM
FEATURES

THEME SONG OF
"THE WEDDING MARCH"
A PARAMOUNT PICTURE

PARADISE

Words by
HARRY D. VERR

Music by
J. S. ZAMEČNIK

Valse moderato



VOICE
Skies were gray all the day long Till you came

with your love song And your kiss told me this

dear Par - a - dise ev - er lies wait - ing us here.

REFRAIN (Con amore)
A par - a - dise just made for two, For - ev - er yours and

mine A gar - den fair, a nest to share where smile - ing

ros - es twine There we can spend the jour ney's end be -

neath the star - lit skies The king - dom of our world of

love, we'll call it par - a - dise.

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"PARADISE"

THE EXQUISITE THEME SONG FOR THE "WEDDING MARCH"
A PICTURE WITH A GREAT HEART APPEAL

A SENSATION FOR THE THEATRE
NEW IDEA ORGAN SLIDES

VOCAL AND DANCE ARRANGEMENTS READY
A SONG OF SURE FIRE APPEAL FOR
SINGLES - DUOS - QUARTETS

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Keith's First Sound Film

The first of the New York houses on the Keith list to start with sound films will be the Jefferson, in East 14th street. Its initial sounder will be heard next Sunday (Oct. 28) when "The Patriot" (Emil Jannings) will be on the screen.



ANN GARRISON and Co.

In "THE CURIOUS" Introducing My Original Dance Creation "Stamping It Down" Oct. 21-24, Englewood, Chicago Oct. 25-27, Palace, South Bend, Ind. Touring Keith-Orpheum Circuit Direction JOHN SCHULTZ

VERSATILE ARTIST

Open for good proposition. I play the piano accordion (Victor Artist on name), accordion and trumpet together and accordion and "Belophone," my own novelty, very flashy and beautiful music. Good tenor voice. Sing in English, Italian and French, also play saxophone, clarinet, violin, guitar and two trumpets at one time. Also do Wop and Scotch characters. I have more than \$2,000 worth of the best instruments. I have the goods. What can you offer? Can also offer above as an act (two males). Partner only accordion and a little dancing. Full particulars sent on request. PAT MARRA, 577 Ville Marie St., Montreal, Can.

V. M. P. A. WARNING

Robbins, Indie Agent, and Bound Brook Theatre Named

Following the filing of several complaints against John Robbins, independent agent, and the Brook theatre, Boundbrook, N. J., the V. M. P. A. has warned acts playing that theatre, or any other engagement for Robbins, that they will do so at their own risk. Neither Robbins nor the house is a member of the association. The V. M. P. A. therefore has no jurisdiction.

One complaining act charges that after fulfilling the engagement it was paid less than contracted for with Robbins. Manager of the theatre, according to the complaint, told the act to see Robbins about it. Robbins later passing the bag on to the manager. That, the act contends, was the start of the run-around.

In another complaint Robbins is alleged to have booked four acts for a one day show at the Brook, but after reporting at the theatre the acts were informed they were not wanted.

Royal for \$15,000 Job

Cleveland, Oct. 23.

Persistent rumors have it that John Royal, Keith representative and late manager of Keith's local Palace, is to get the \$15,000 plum managership of Cleveland's civic auditorium, recently held by Lincoln Dickey.

Sound May Drop 150 Acts from Loew Books

Loew booking department has received no information to date on the effect the wiring of the circuit's houses will have on vaudeville books. While a majority of Loew theatres are now undergoing wiring, opening dates of talkers have not been announced or set except in one or two instances.

Indications are that with the first general introduction of sound films Loew books will carry in the neighborhood of 100 less acts weekly. It is further estimated that eventually, with practically all Loew theatres talker-equipped, the reduced number will surpass 150.

\$7,000 Judgment Against Agents on Contract

Having guaranteed Anna Duncan, single act, seven weeks' employment at \$1,000 a week on a written contract, the actress sued and recovered judgment, by default, for \$7,954 against Johnson & Loewenstein, independent vaude agents. A. E. Johnson and Max Loewenstein have since dissolved as co-partners, each continuing as an indie agent in the Bond building. Their defense was that Miss Duncan's act was not satisfactory, but at trial, judgment went by default, through not being defended.

LANGDON'S FINAL 2 WEEKS

Los Angeles, Oct. 23.

Harry Langdon will do two more weeks of personal appearances in the picture houses. He opened at the Michigan, Detroit, Oct. 27, and the following week plays the Missouri, St. Louis. From there he goes to New York.

Loew Gives Notice to 11 Orchestras, But Later Reduces Number to Six

PAN BILL WORRIES

L. A. Houses Added Acts—Jimmy Wilson Ill

Los Angeles, Oct. 23. The Pantages theatre had its troubles keeping full vaude lineup on the bill last week. Four acts and a talking film short of another vaude team did not satisfy the crowd as a full variety bill, Renee Tumanova and her Troubadours, added Tuesday. Wednesday night, Jimmy Wilson of Alton and Wilson was stricken with pneumonia and the act had to cancel.

Harry Cooper, headlining the bill, then divided his turn into two acts to finish the week. Wilson was so ill at his hotel that he could not be removed to a hospital.

Two Publix Units

"Miniatures of 1929," the Publix unit featuring the Singer Midgents, opens in New Haven, Conn., Nov. 8. This is practically the same routine the diminutive performers did in vaude except that the effects and background will be elaborated.

Another Publix unit in preparation is titled "Just Kids," based upon Ad Carter's comic strip cartoons. Carter will personally appear with the troupe. Rehearsals are scheduled for this one very shortly.

Forman at N. Y. Palace

Lou Forman, musical director of the Riverside, New York, was shifted to the Palace Sunday, Forman to wield the baton there indefinitely.

Consternation hit musicians local 802 when the Loew offices served notices on 11 orchestras that following the expiration of the customary two weeks' notice their services would no longer be required. This on account of the wiring of Loew houses and supplanting the orchestras with sound accompaniment for the films.

Local 802, via Eddie Canavan, its main spokesman, held conferences with the Loew offices. Following the meetings the Loew offices decided to retain six, but that the other five would be released.

There was another report that Loew had sent out two weeks' notice to 30 theatre orchestras, but according to the union story only 11 were served at this time.

Dirt Show Notoriety Gets Stanley Booking

Stan Stanley, one of the indicted group of "The Pleasure Man," has hoped back to vaude pending disposition of that show's case. He was a last minute addition to the last half bill at the Fifth Avenue, New York, last week.

Attendant publicity of the raids on "Pleasure Man" cinched the booking, Stanley reviving his former audience act. Like his associates, Stanley is at present at liberty under \$500 bond.

Loew's Time South

With the dropping of Birmingham from Loew's southern time, acts will, in the future, return to New York after finishing in the south before starting on the western time. Heretofore, after playing the south, the route has been direct to Evansville, Ind., the opening stand in the west.

Loew's southern time now is composed of Norfolk, Atlanta, Memphis, New Orleans and Houston, all full weeks. The five-day lay off between Memphis and N. O. remains, due to the Saturday opening at N. O.

The week between Atlanta and Memphis formerly occupied by Birmingham has been dropped, with acts now going direct from Atlanta to Memphis.

TWO COAST SPLITS

Log Angeles, Oct. 23.

Imperial theatre, at El Centro, Cal., and the Brawley, Brawley, Cal., both West Coast operated, introduced new policies of vaudefilm Oct. 15.

Houses use five acts on a split week.

Keith's in Memphis

Keith's new house, in Memphis, opening in about a month, probably will be booked with the Orpheum string out of New York. A meeting to settle the booking question will be held this week. Vaudefilm policy.

RAJAH RABOID



The New Haven "Union," New Haven, Conn., carried the name of RAJAH RABOID in front page stories nine consecutive days before his opening at Ioli's Palace Theatre, including two sensational black type streamers across the top of their front page, on his outdoor stunt, and ended their review of his stage performance by saying, "It's the week before Christmas and not a seat in the house."

Direction MARTY FORKINS
JACK WEINER, Associate

To the Common Stockholders of

Keith-Albee-Orpheum Corporation

Holders of over 40% of the outstanding Common Stock of Keith-Albee-Orpheum Corporation have entered into an agreement for the organization of a New Company to be known as Radio-Keith-Orpheum Corporation, which will issue shares of its Class A Stock, share for share, for Common Stock of Keith-Albee-Orpheum Corporation tendered for exchange, and which will also issue 500,000 shares of Class B Stock in consideration of certain contracts to be made with the New Company by Radio Corporation of America, R.C.A. Photophone, Inc., and National Broadcasting Company.

Mr. David Sarnoff, Vice-President and General Manager of Radio Corporation of America, has accepted the office of Chairman of the Board of Directors of the New Company, and Radio Corporation of America will have substantial representation upon the Board.

It is contemplated that shares of Class A Stock of the New Company will also be issued, share for share, for capital stock of F.B.O. Productions, Inc., a corporation engaged in the production and distribution of motion pictures, and additional shares of Class A Stock may be issued for the purposes set forth in the Plan.

Copies of the Plan containing further details and of the Deposit Agreement, may be obtained from Empire Trust Company, Depositary, 120 Broadway, New York, N. Y.

Holders of Common Stock of Keith-Albee-Orpheum Corporation desiring to deposit their stock for exchange under the Plan, should immediately deliver or forward by registered mail insured their stock certificates to the Depositary. Stock certificates should be endorsed in blank for transfer and the endorsement witnessed and guaranteed by a bank. The Depositary will issue transferable Certificates of Deposit. All transfer tax stamps required will be affixed by the Committee.

The group of Keith-Albee-Orpheum Corporation stockholders who have entered into the agreement believe that the association of Radio Corporation of America, and its subsidiary, R.C.A. Photophone, Inc. (controlling the Photophone devices for the synchronization of sound and motion pictures), and its affiliated company, National Broadcasting Company, with your Company through the organization of the New Company will create a combination of vaudeville, talking moving pictures and radio with vast possibilities of expansion in the entertainment field. The inclusion of F.B.O. Productions, Inc. will add to the business an established unit for the production and distribution of moving pictures. The undersigned deem the carrying out of the Plan exceedingly desirable and beneficial from the standpoint of your Company and invite and advise all holders of the Common Stock of Keith-Albee-Orpheum Corporation to join in exchanging their stock for stock of the New Company.

Lehman Brothers and Blair & Co., Inc., who are holders of substantial amounts of common stock of Keith-Albee-Orpheum Corporation and have taken an active part in the negotiations for the organization of the New Company, have approved and agreed to the Plan.

Attention is called to the fact that in order to declare the Plan operative, the consent of only 51% of the Common Stock of Keith-Albee-Orpheum Corporation is necessary and that over 40% of such Stock outstanding has already consented. In order to insure participation in the Plan and the full benefits thereof, Stock should be deposited on or before November 15, 1928.

E. F. ALBEE,
WALTER P. COOKE,
MAURICE GOODMAN,
MARCUS HEIMAN,
B. B. KAHANE,
JOSEPH P. KENNEDY,
J. J. MURDOCK,
Committee.

Reade Loses K-A Suit In New Jersey Court

In the Court of Chancery in Newark, N. J., yesterday (Tuesday) the adjourned application by Walter Reade for a receivership for the two Jersey theatres in which he and Keith-Albee are jointly interested, was dismissed. This is expected to end the Reade litigation over there.

A report has been that the actual object of Reade's action against Keith's was to force Keith's into a settlement with him whereby Reade could proceed with his William Fox negotiations to sell his holdings to Fox.

An action still pending in the New York courts, brought by Keith's to recover from Reade money alleged to have been advanced by Keith's to operate the Jersey theatres, and for which, it is claimed, Reade and his partner, Storrs, are responsible. An application to enjoin Keith's from pursuing its New York action,

Burt on K-O Floor

Glenn Burt, former Keith western booker and lately an agent with Tommy Burchill, Chicago, has been granted permission to represent Harry Rogers on the Keith (New York) floors.

Requests in Burt's behalf were twice refused recently. He finally received permission last week after Rogers claimed that during a recent out of town trip none of his acts were represented on the floor.

Stage Hand Accused

New London, Conn., Oct. 23. Tony Lercher, a stage hand, has been arrested on a charge of stealing from the dressing rooms at the Garden theatre.

brought by Reade, was dismissed at the hearing.

Maurice Goodman, counsel for Keith's, states that the New York action against Reade, et al., will be pressed.

MARGARET MANN'S ACT

Los Angeles, Oct. 23. Margaret Mann's contract with Fox expires next month and will not be renewed. She leaves Hollywood for a three months' trip to her home in Scotland and upon returning will take up a vaude tour for Keith.

Miss Mann made her screen impression as the mother in "Four Sons."

Mort Downey's Offers

Mort Downey had hardly stepped off the boat Monday, after six months abroad, when he was met with several offers for talking pictures.

One is said to have been for a full length talker by Paramount, and others for talking shorts. He is undecided as to future engagements over here.

Downey, while abroad, played the class spots of London and France. He remained over there for almost seven times as long as his original contract for London called for.

Billy Van Retires

Billy B. Van has retired from the stage and gone to his farm in New Hampshire to recuperate from a recent breakdown which precipitated his withdrawal as featured comic of "Sunny Days," current at the Century.

Van withdrew from the show last Thursday, with Fred Hillebrandt substituting.

Reports that Van had suffered illness were scouted by intimates claiming that Van had been in general good health, but claimed he was a bit tired and wanted to quit the show business, temporarily if not permanently. That Van had definitely made up his mind on retirement is vouched for by the Shuberts, who had attempted to annex him to a five-year contract some weeks ago, with Van refusing to sign at that time, claiming he wanted a rest, but telling the Shuberts that should he desire to do a

Fisher in N. E.

Arthur Fisher, New York independent booker, is going after New England and Massachusetts stands as opposites to the Walters-Danish-Frisco Agency, Boston.

Fisher has opened a Boston branch in charge of Charles "Doc" Breed, former Keith booker and later associated with the W-D-F Agency. Breed has swung over two of the formerly booked W-D-F houses, these being the Embassy, Waltham, Mass., and the Strand, Portland, Me. Both play five acts on a split.

Gilpin Talking

Charles Gilpin, of "Emperor Jones" fame, is coastward bound for a future in Fox Movietone.

comeback they would have first call on his services.

Van is reputed wealthy, having derived most of his coin from farm implement inventions and soap business.

EMPIRE NEWS, JUNE 17, 1928

LONDON CONQUERED BY BETH CHALLIS

Summer always brings an "American invasion" of our music-halls. While business is slack over there, New York stars like to combine business with pleasure on a trip to England.

One of the first to arrive this season was Sophie Tucker, and one of the last will be Anna Suter, who returns toward the end of next month. In between comes a stranger of so much liveliness and charm that I must acclaim her as one of the trio.

Her name is Beth Challis, and she labels herself on the programmes as "The Pint Size Mistress of Song." She pours us out a quart of delight.

Pure Personality

Modern taste on the halls is all in favor of "pure personality." Humourists who express themselves by way of acrobatics, juggling or a sketch are esteemed far less than those who take the stage unaided by any apparatus, properties or scenery whatsoever.

That is why I feel sure of Beth's success. She may be small, but she has room enough on her face to illustrate any song from "Henry's Made a Lady Out of Lizzie" to the tale of a girl whose figure was artificial. Her eyes are large enough to make every man-jack of us think he is being ogled, and her smile embraces us all.

ALHAMBRA, LONDON

With her little, lithe figure, her all-embracing smile, her knack of hitting off characters with a gesture and her friendly eyes, Beth Challis was certain from the start of English audiences' friendship. Even at the first performance after the Bank Holiday, when Londoners were all a trifle dispirited, she aroused a ready response to her lively antics. She was at her happiest in the song of the maid who neither liked blue eyes nor curly hair until she met a young man with both and accepted them ever after as her "weakness." On making this confession, Beth Challis is overcome with shyness and sprawls through the air to gain the protection of the piano. How the gallery yells each time she did this or expressed still greater embarrassment in other poses or gestures. She has a lighthearted way with her that brings everybody's affection.

"THE ERA," Aug. 8, 1928

"THE OBSERVER"

(By St. John Ervine)

Victoria Palace

BETH CHALLIS

Summer always sees an "American invasion" of our music-halls, and as long as it brings newcomers of the quality of Beth Challis, we shall not grumble. "The Pint Size Mistress of Song" is how she describes herself on the programme, but she outpours, in sheer liveliness, more than a quart. Though small, she has plenty of room on her face, with its gleaming rows of teeth and eyes large enough to make every spectator think he is being personally ogled, for all the emotions of the universe. She merely stands by a piano and sings about the new Ford or the girl whose figure was artificial. In her expressions, however, there is more quaintness than a stage littered with pantomime "props."

Originally booked for Four Weeks—Closing London Coliseum October 21st after a successful tour of over Seven Months of Stoll and Moss tours.

Played Coliseum, London, last week, number 8 spot.

Thanks to A. J. Clarke, who was responsible for my English debut.

Also thanks to respective managements for offers of engagements that would cover remainder of current season, but sailing Nov. 1, S. S. George Washington

English Representative, HENRY SHEREK, of REEVES & LAMPORT.

American Representative, JULES DELMAR.

NED WAYBURN

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Old Timers at Opening

Boston, Oct. 23. Announcement is made by Henry L. Taylor that the new B. F. Keith Memorial theatre will have its formal opening Oct. 23.

Among those expected to attend are George M. Cohan, Lew Fields, Joe Weber, Maggie Cline, Al Jolson, Julia Arthur Cheney, May Irwin, Raymond Hitchcock, James McIntyre, Tom Heath and Eddie Leonard. Most of them appeared at one time in the old Keith theatre, which the new Memorial replaces.

It is to be a two-a-day vaude with reserved seats.

Harry Browning is resident manager.

Wiring American

The reported delay in the proposed wiring preliminaries of Loew's American, New York, led to the report the house wouldn't be installed for sound films at all, as it was to be torn down to make way for a new commercial building.

When asked about the report, Joe Vogel of the Loew offices said the American will be wired but be late in getting its installation.

Vogel said the Loew lease on the American property had several years to run.

ORIENTAL ROUTE SWITCH

Chicago, Oct. 23.

A few switches have been made in the route of B. & K. Oriental units out of town.

Following the Tower here, the units will go to St. Louis instead of Detroit, coming to the latter city after an open week.

The Fisher theatre, Detroit, has been added to the route. With the Capitol, it gives that town two stands.

Afterpieces

Afterpieces may again form a part of some of the Keith house bills this fall, with even New York to be given attention in this respect.

By way of injecting more comedy into the shows the afterpiece or travesty will be used by some of the new units that are being prepared for vaude presentation.

One of the first of the travestied pieces is "The Sad Case of Mary Dugan," presented by the new Mosconi Bros. unit. It is a take-off on "The Trial of Mary Dugan."

Leon Without License

Lawrence Leon, independent agent, whose application for renewal of license was recently held up by the commissioner, is reported in another jam, this time as head of the L. & M. booking office, Hammerstein theatre building.

According to information received by the license commissioner's office in its present investigation into Leon's affairs, the L. & M. agency is alleged to be operating without a proper license.

Leon's personal permit was withheld due to several complaints filed and pending, considerable litigation resulting from his representation of vaude artists.

HOURLY MUSICAL SHIFTS

Stagehands and musicians are out of Mike Calderonne's Rialto, Hempstead, Long Island. Vaude is booked by Arthur Fisher.

The house employs a substitute orchestra which changes personnel about every hour or so from reports.

Acts went in there to work, rehearsed with one band and a little later were requested to rehearse their music all over again with a new orchestra.

STOLL SUDDENLY RESIGNS

H. H. Stoll, with Keith offices for many years, first in the picture department and then later as technical director, resigned as the head of the service department.

Stoll's sudden withdrawal was surprising. Keith people regarded Stoll's connection as for life.

Peggy Hoover in Show

Buddy Doyle and Peggy Hoover (Mrs. Doyle) will discontinue their vaude act. Miss Hoover joins George Choos' "Hello Yourself" (legit).

Doyle will continue as a single.

COULDN'T DOUBLE

Eltinge Theatre Refused Permission to Bill Robinson

Bill Robinson, of "Blackbirds," was billed at the Palace, New York, this week but did not appear. The Eltinge theatre management advised the Keith office that if the Palace attempted to play Robinson, an injunction would be sought. The theatre's right to do so is in its booking contract which denies the right of any actor in the show to appear in another theatre during its run at the Eltinge. An exception in Robinson's case was requested but refused.

It appears that a contract for the Palace date was signed by the Keith office but Robinson did not affix his signature. The dancer said that if the Palace insisted on his appearance he would refuse but was willing to pay over an amount equal to his salary, to be applied on a substitute turn.

Winstrom Leaves Meriden

Meriden, Conn., Oct. 23. Albert E. Winstrom has resigned as manager of the Palace (Fox-Poli). He is succeeded by Howard Waugh of the Palace, New Haven.

Houses Closing

With the West End theatre, 125th street, New York, and the Cross Bay theatre, Brooklyn, swinging into straight pictures, these houses cut out their two-day vaude bills overnight last week.

McCafray Booking Boston

Bill McCafray, of the Keith agency, will book the new B. F. Keith Memorial theatre, Boston.

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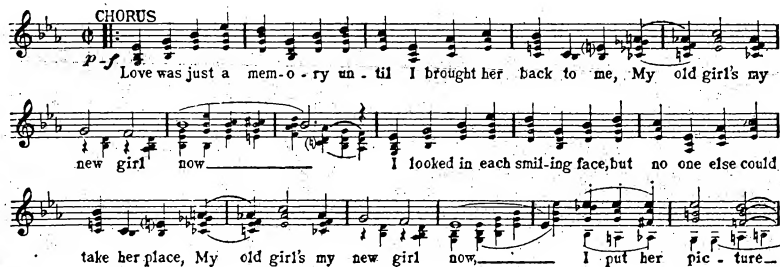
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Orchestrations

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Band numbers are cut to a solo spot because of Peabody's own instrumental proficiency. Charles Niggenyer is program-credited for having put on this series of specialties, which total as average and which Peabody bolsters by his own efforts. Sex and lighting are attractive, although there's nothing particularly leautons about the cos-

(Continued on page 44)

graph backstage. It was Jolson himself, though not in person. The

up the organ number and the theatre to resort to the synthetic, but probably won't with Jolson. Early Sunday afternoon business pretty low, as usual. The Hip chasers don't migrate all the way downtown so early in the week. Just to hit the Hip, and there's plenty of room on Broadway at that hour.

BROADWAY

(Vaudeville)

Nathal (New Acts), when caught in a legitimate revue a couple of years ago by Variety's London correspondent, was noted to possess that which would stand up under heavy exploitation in American vaudeville. Now over here and in vaude, following that suggestion, Nathal probably will receive the big billing. He's getting it here this week.

Nathal is a monkey impersonator. He spends most of his time climbing in and around the boxes and loges and among the orchestra chairs. His contact with the customers is severely close, but never offensive. Closed the show.

Another impersonator here this week, earlier in the bill, is Elbowman, male (colored) (New Acts). A third New Act, though including familiar personnel, is Arthur Petley and Co. (4), casting turn with comedy roles. Petley can open anywhere as well as here and possibly could have filled a spot at the B'way.

Betty and Jerry Browne, with their special Paul Gerard Smith material, found No. 3 a soft spot. In spite of the players' youth and the paraphernalia at hand, Brownes do not progress with the greatest possible speed. Pace is needed to make the act unquestionable for any time. It has about everything else.

Followed three successive acts fairly well established around town. Weston and Lyons, a comedy duo, around this district; so has Billy Champ's "666 Sycamore." Perhaps to make it sound a bit newer, Champ has eliminated the street number from the billing. When starting out in the middle west the act was known just as "666 Sycamore." That was about the year ago. Since then nothing changed but the title. Still good vaude for virgin territory. His is the kind of act that can hardly double barrel the initial success.

Weston-Lyons remain among the topnotched mixed comedy acts, mainly through Miss Lyons' song. That and the table scene with which they enclose cause the distinction. Still losing a lot of ground and time by permitting the girl, and needed for no reason, to sing the female Nick Lucas, to sing two numbers successively. A verse and a chorus should be enough of that, then into the table. The second song might enclose if Miss Lyons must sing.

Jack Pepper, with a picture house part as half of the act, and Pepper, should find considerable material now undeveloped in the two eccentric musicians forming the Co. The little guy at the piano and the larger one's goof makeup, if nursed along properly, might be made into another and equally effective. Pepper is okay himself with his fustetio crooning, at time a la Cliff Edwards, and ukelele. Following his completion of practically an entire vocal single, the Whitey Trio come on. A credited imitation of Whiteman's Rhythm Boys. The Whiteman trio are greater harmonists and lesser comedians than the boys. That makes the impersonation more digestible than if attempted straight. "Stool Pigeon," first run, the feature.

Broadway is one house where Sunday night capacity is normal business and where vaudeville predominates all week. New picture devotees, for there's seldom anything here for them. For the vaude they were legging throughout the final stage performance Sunday night.

81st ST.

(Vaudeville)

Built for variety, the six acts this week aren't bad selections for that particular viewpoint, but as a playing entertainment it doesn't knead, lacks co-ordination and runs as-you-like-it. The acts are dited as-you-like-it.

Five Jansleys opening with their standard risley stuff were followed by Tremorse Sonon, dragging in pseudo-travelogue from the audience for an audience interruption. If he must be retained in the family, he's not exactly built for a dance, and dance, and cross-talk should end that then and there. Miss Sonon is a peppery songstress, tipping off her burlesque antecedents from the start. When she might lack in class, she balances with terrific delivery, accentuating the colloquialisms with unsubtle mannerisms. For a dance turn, the mad and lively interlude, from which standpoint there can be no complaint.

In the troy is Adeline Bondon with a quartet of ladies doing one of those overly familiar frame-ups of sharing her charms four-ways and showing no partiality. The boys—Eddie Mark, Joseph and George Horn and Fred Hick—in West Point ones belie their military gurb when in vocal ensemble.

KENNETH HARLAN and Co. (3)

"The Honeymoon." (Comedy)
15 Mins.; Full (Special)
Palace (St. Vaude)

Kenneth Harlan, from pictures, is making his vaude bow under Albert Lewis in "The Honeymoon," by the late Aaron Hoffman. The skit has been around to indifferent success with producer evidently figuring upon the Harlan name to pull it through.

At the Sunday matinee Harlan, presumably suffering with a cold, read his lines in raspy voice, but otherwise carried the act, which is a good set-up for him to heavy returns, leaving it as a tossup whether the applause was for the star or skit, or both.

The piece is just a bit of fluff, in which the male of the honeymoon duo turns like the proverbial worm and asserts himself as boss. Not new in theme or treatment. Some laughs but widely spaced. The act is Harlan's throughout, with some of the speeches running to monolog proportions without interruption. If nothing else that convinces Harlan need have no qualms over the talker thing. The support ingenuous and character man are merely props but essential.

Spotted in troy got over here one way or another as stated above.

Edda.

RADIO CHUMS (3)

Songs
12 Mins.; One American (V-P)

Not recalled to have been of prominence in radio circles. Name should call for a microphone on the stage, but even if only prop, it would provide an opportunity for some business.

At present, just a straight male singing trio of questionable value for even intermediate houses. All unblushed numbers used. The one in dialect is the only suggestion of comedy in the act, but means nothing as handled.

They need material and a routine. Without either, no go.

Bige.

FALLS, READING and BOYCE (1)

Dancing
9 Mins.; One Hippodrome (V-P)

Three neat looking youths, with a pretty girl. Their prey predominates.

Staight dance opening graduates into acrobatic leg work, with some hand to hand work by the two boys changing the pace. All join in a speedy acrobatic dance finish that's a pip.

Everything in "one." Girl changes twice.

Perfect for stage band frontage.

Bige.

A quartet of tenors, one of them, the spinning dancer, is too adagio for anything suggesting the single, the other three come on the dances, but should issue a personal injunction against her singing. She showed up poorly in the getaway, comes thru very well. A melodious operetta number and one with which she cannot cope. That goes for the other warbling, although she talk-sung the preceding stuff. Miss Bendon goes in for fast musical comedy song numbers, not a bad idea for a class act attempt.

Of the boys, the first, probably Eddie Mack, does a fair double dance number with the act's star. They all do individual terp solos with the usual buck, whips and acrobatic specialties, the fourth confining his solo efforts to the ivories as accompanist. Act is credited to Harry Royce for production.

NATHAL

Monkey Impersonator
11 Mins.; Full Stage
Broadway (V-P)

Imported novelty that offers a chance for some business-baiting exploitation. On top of that Nathal entertains. He's a freak, a rarity and perhaps the most convincing monkey impersonator ever seen on the American stage.

Of his 11 minutes, Nathal spends seven or eight with the audience. Flits among the orchestra members over the backs of seats with little effort, then climbs around the top of the house, along the balcony and loge railings and down to the stage again by a rope. He makes a pass or two at women of the audience, but not enough to frighten anyone, and never becomes obnoxious. Considering his grotesque makeup, the pleasantness of the very close contact is extraordinary.

Nathal opens in "one" in full dress with masked face for a short sploit. He disrobes behind a scrim, with the fur dressing under the street garments. Making up consumes about two minutes, all interesting.

Returning to the rostrum, Nathal stunts on a taut web. His climbing is near perfect, with the rope grasped between his bare toes. The toe work is also accentuated by the manipulation and picking up of a piece of paper.

Nathal is an unusual and playful novelty, plus the ability to support a lot of ballyhoo. When playing to juvenile audiences it may be necessary to eliminate a small portion of the balcony stuff. Though the act probably be the real kick for kids.

He should also come in for some film work over here.

Bige.

ARTHUR PETLEY and Co. (4)

Casting
7 Mins.; Full Stage
Broadway (V-P)

Practically the same turn as the Five Petleys, importation of several years ago, with Arthur Petley still the chief member.

Aside from the presence of the usual thrills in casting acts, Petley's has an added virtue in real comedy inserted by the principal himself. His lean and long build is accentuated in bounds on the trampoline. Petley tries for comedy whenever possible, which is almost always.

In support are two cisters perched at either end of the net and a not too young woman who was present with the flyer in the other act. She tumbles and walks on her hands on a mat for a change of pace, and stays off the net.

If casting still is big time, so is Petley.

Bige.

BURT and ROSEDALE

Comedy and Instrumental
14 Mins.; One Hippodrome (V-P)

Look and work like veterans, yet not in file. Man is a comic in action and dress, in an odd hair comb, probably painted on the bald dome but looking real from the back of the house is the laugh. Woman does a fine straight, with her part mostly calling for laughing at the gec's antics.

Musical touch added with the woman at the piano once or twice and doubling at the guitar to accompany her partner's comedy piccolo number.

Strong enough for next to closing on the smaller big time and okay for lower spotting higher up.

Bige.

MARYN BELLETT and Co. (3)

Songs and Dances
10 Mins.; Full Stage Academy (V-P)

A quartet in songs and dances, latter the main support. Two men and the two women were well received. Diversity to the dancing with the feature the acrobatics of one of the men.

Some fast whirling proved advantageous. Not an unusual act, but passably acceptable.

Mark.

SPENCE, LLOYD SISTERS

Comedy and Co. (2)
Dance Revue
15 Mins.; Full (special)
5th Ave (V-P)

Three girls and two men, make no bill. Joe Spence highlights with strait to dance and grotesque specialty. Lloyd girls are fifty-blondes who perform capably on the checked scene.

Land.

PARKS and FORD

Comedy
12 Mins.; (Special)
Riverside (V-P)

Eddie Parks and Gene Ford, man and woman team, blending talk, songs, knockabout dancing and general clowning into a total entertainment value that makes the turn strong for the No. 2 spot as here used, and okay for next to closing an average bill.

Parks works semi-goof but clean-cut in make-up and dress. Miss Ford, a nice looker, competent trouper, and high-range soprano, folks neatly. Opening talk meant the act trying to sell a house to the goof. Lots of double meanings, but not offensive.

Few weak points that call for smart lines now lacking, but in toto act is there and in the up-to-the-minute vaude style.

Land.

TOM and DOLLY WARD

Songs
12 Mins.; One Fifth Ave (V-P)

Man and woman, probably old timers, doing a song and piano act with femme at keyboard. Man dresses campus style with trick hat, Oxford bags, etc. This is somewhat out of focus as man is old enough to have taken his Ph.D. long ago. However, not an insurmountable handicap.

Numbers are half pop, half topical with poetizing about the happy era of beer and pretzels. No particular sock but couple entertaining and do not strain for laughs. Their personalities are quietly pleasing and the turn should get a break for the deuce spot.

Land.

FIVE JANSLEYS

Acrobatic
8 Mins.; Full Jefferson (V-P)

Two risley workers in evening clothes use three-boy flyers all uniformly costumed in bellhop get-up with close fitting jackets and full tights in gray and blue. Dandy appearance. Go right to work with fast risley feats and keep it up without pause.

Features are exchange of flyers, one being tossed in horizontal position while other does back somersault, two boys traveling from one pedal balance to the other. All polished work in flawless acrobatic style. Feats of boys being tossed from sitting position into somersault and landing in single foot-to-foot balance. Three boys are constantly doing fast around tumbling between risley stuff, giving added speed.

One of the best turns of the kind around. Opened show in impressive style.

Rush.

NELSON and KNIGHT

Comedy
11 Mins.; One (Special)
American (V-P)

Excellent light number for the better pop houses. Lots of comedy, all of it low, but all snappy and within the understanding of anyone. Some spots may find the gab a bit suggestive here and there.

Man does a wise guy sally to the girl's straight. Both pleasant in appearance and clear in diction. Special "one" drop of a water scene with a lighted ship effect.

Bige.

BROOKS and RUSH

Comedy and Songs
15 Mins.; One and Full 81st St. (V-P)

Bobbie Brooks and Edna Rush open in slinky attire as scrub women, mopping up the stage and commenting on their likes and dislikes of actors and actresses. Opinions differ. One likes the juvs, the other the acrobats.

So the routine runs, while they're scrubbing the floor and getting in a little comedy through cleaning the piano bench by sliding along it. The other depicts the dustpan's contents in the baby upright.

In pensive mood, but still in character, they click off a good hardy number.

A quick stage change, through a revolving door, the protective dusts over the shoes and house-cleaning boys discovers the girls looking down and fifty in glad rags. One with a uke and they're off two more songs, concluding with "Melody Out of the Sky."

Act is nicely framed and well acted by the girls. It is a good, rapid, a little bit of a song and will fit in anywhere.

Abel.

BERKOFF DANCERS (7)

Dancing and Vocal
18 Mins.; Full (Special)
American (V-P)

Company apparently all Russian. Usual heck stepping, knee dropping and spinning present, but of high standard. For extraordinary rating, there's a mixed singing team. Latter splendid when operatic as well as with folk songs.

Open with a ballet number by the three dancing girls. Follows a dark double adagio, with the two masculine steppers making their first appearance in this. Later on they twirl all over the place.

They should be capable for big time with some work under its belt.

Bige.

JOE WONG and Co. (1)

Songs
10 Mins.; One American (V-P)

Chinese acts essaying a song routine in vaude come and go but few sleek around for subsequent bookings. Joe Wong by reason of his Americanized routine gives indications of surviving the skids. There are reasons.

Joe is a good looking young man and when he changes from the long cumbersome native robe at the opening to a decidedly collegiate American outfit, he comes close to being a real Chinese sleek. And a good voice in the bargain. It isn't as robust as some of our deprectated American tenors but it is musically sweet.

Young Wong does a nifty Ukelele like imitation, uke and all, sings several American topical numbers with ease, his English diction being unusually clear and distinct for a Chinese entertainer. He tackled a "vo de-de-o" number with a parody twist that was well received and well put over.

He has a pianist who remained garbed in his native country's familiar Occidental garb.

Mark.

BILLY BARNES and Co. (5)

Comedy Skit
16 Mins.; One and Full Stage American (V-P)

There is a familiar jingle to this little comedy skit in which Billy Barnes appears, with three women and two men. Its theme concerns the nerve of two young men who palm themselves off as B. V. D. Bird and a stage manager, owners and operators of a perfumery establishment.

Barnes as the flippant, wise-cracking Bird keeps some of his talk polished up to the minute, with a quip about the Zep and another about Chicago that got a laugh.

If that's not the case for a song or two, with some dancing steps that didn't mean much.

No punch other than the breezy, flippant clowning of Barnes. His Co. is more company than talent.

Mark.

ELBROWN and Co. (2)

Male Impersonation
10 Mins.; One Broadway (V-P)

The case of this male impersonator (colored) is a conjecture from the moment she walks on, and the impersonation should hardly fool many today. The girl's femininity is definitely established when she falls to remove or tip her hat at the end of the first number.

Doesn't let her hair fall over the second bend, then dons the chapeau again for the encore.

Suspense created by the wall until Miss Elbrown identifies herself overshadows somewhat her singing. Yet the vocal stuff proves sufficiently capable in the one encore after rehearsal.

Gent pianist is a fine accompanist, one. He also solos.

A suggestion for Miss Elbrown would be that she carry a cane. That would give her ladylike hands a more masculine perch.

Bige.

PURDY and FAIR

Comedy
11 Mins.; One Jefferson (V-P)

Man and woman in familiar style of act, but a new touch. Drop in one representative beauty shop, although rather happens along that line. Talk is rather, such as "You ought to be with Gussie," addressed to woman when she came.

Miss Purdy does a low comedy number of "You'd talk" and near the end of the act, she has a little bit of a song, "The Kind of Love I Want," a routine of her own. A little bit of a song, "The Kind of Love I Want," a routine of her own. A little bit of a song, "The Kind of Love I Want," a routine of her own.

Rush.

THIS WEEK (October 22)

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

RLIN **Fayre Sis**
Roller & P

"Step On It" Unit
Eddie Peabody
Ralph Rogers
Gordon White
P & K Pearson
Paul Mail
Fellows Sorel Girls
"Varsity" (20)
"Bars & Stripes" U
Eddie Peabody
Gordon Rogers
Janton Sile
King & King
Dennis Sil
Lamont
"Take Me Home"
Roxey (20)

Gamby-Hale Girls
"Tempest"
ATLANTA, GA.
Howard (20)
"Hey Hey" Unit
Jack Powell
Gibson Sils
Foster Girls
BALTIMORE, MD.
Century (22)
Tad Clafl
Hammers & Mills
Tino Clafl
Bryant Rains & Y
Gamby Hale Girls
White City "Sleeps"
BIEN'CH'M, ALA.
Alabama (29)

pollo | Celina Kor

"Me Gangster"
CHICAGO, ILL.
Aviano (22)
Del Lampe (20)
Clem Dacey

Gene Rodemich
"Docks of N.Y."
Bernie (32)
A White's Scandals
"Battle of Sexes"

ALF T. WILTON
1560 Broadway Bryant 2027-8
His Place
BEN BENNETT
and his
Hotel Roosevelt Orchestra
For the PRINCETON SENIOR
FOR PRINCETON UNIVERSITY
November 25
EDGAR ALLAN WOOLF
To write the program for
"THE GANG WAR" for the F.B.O.
MARGIE COATE-Fox's Academy

WEEK OF OCTOBER 2
RY PARK Victoria

Brown & Bailey	BUFFALO, N. Y.
W. J. Bailey	"Blossoms" Unit
Capitol (20)	Herb & Gang
Roy Detrich	Edna & Ed
Edna & Ed	Arthur Hall
Myrtle Gordon	Paul & Eleanor
Myrtle Gordon	"Wedding March"
Chicago (20)	Lafayette (21)
"Pow Wow" Unit	Old Country
Ed & Morton Beck	Countess Sonia Re
Harry Loss	Winifred & Bracia
Edna & Ed	Edna & Ed
Helen Packard	"King of Kings"
Edna & Ed	CLEVELAND, O.
Felicja Sorrel Girls	"Parisian Nites"
"Show People"	Edna & Ed
Chicago (20)	Amila La Ferre
Kathryn Kaley	Juan Duval
Edna & Ed	Henry Mack
Ardline & Tyrell	Edna & Ed
Tyrell Gilbert	"The Crash"
Edna & Ed	DALLAS, TEX.
Harding (20)	
"Reverend" Unit	
Al Morey	

ENGLAND
Week of October

Dieli Sia & MCD
 Marcelina Hardie
 Ray Denny
 Roy Henry
 Harry Herrie & M
 "Blag O' Treks" H
 Stanley S
 CUR Nazarro
 John Payne
 Johnny Payne
 "Oriental" (2)
 "Come on Red" U
 Red Grange
 Wally Jackson
 "College" Lewin
 Carroll & Gorman
 Pat Small
 "Purple Haze" U
 "Turalila" (2)
 "Blue Haze" U
 Mark Fisher BD
 Al & Gussie Bloom
 Lyric L
 Jack LaVier
 "Xylophonia" U
 Jack Joyce
 "The Great Marot
 Leonard & Hines
 "The Girl"
 "THE MOINKS, I
 "The Girl" (2)
 "Seeing Things"
 Chilton & Thomas
 "The Girl" (2)
 Hines Kileas
 "The Girl" (2)
 DETROIT, MICHA
 "The Girl" (2)
 "M'dy a la M'de"
 Del Delridge
 "The Girl" (2)
 Donna Damerall
 "The Girl" (2)
 Samuel Bonavia
 Charles Joyce
 "Michigan (2)
 "High Hat" U
 Art Frank

DANCEY & Wolf : NEW

Willow Crawley	Arthur Rogers
Prince All	George C. Lee
"Waterhole"	EVANSVILLE, Ind.
Mulatto (22)	Arthur Rogers
Billy Carpenter	George C. Lee
Lea	EVANSVILLE, Ind.
Charlotte & Eddy	2d half (25-27)
2d half (24-25)	Jack & Jill
M Hilbion Rd	Moore & Haggard
Ted Lewis	James & Shy
Will O'Grady	Winnar Lee
Helen Bach	James & Shy
2d half (24-25)	T. WORTH, T.
Emple Comedy 4	Worth (27)
4 Twill (2)	Worth (27)
"Hark! Hark!" U	Worth (27)
Vern Buck Rd	Bert Nargio & Co
Thumblin'-Clown	Interstate 5
2d half (24-25)	Korena & Marie
Harriet Rose	Jay Walman
Harriet Rose	Wash. Ciris
3 Foreseen	Wash. Ciris
3 Foreseen	Wash. Ciris
"Tempest"	Metropolitan (3)

A TOTAL OF

Girls	Hussar Girls	Les. Stevens
	"Water Front"	Ray. Nichols
	Uplown (2)	Nazarro Jr
* U	'Babes on B'way' U	Calverl Sis
	Benny Krueger Bd	Bert Gilbert
	Freddle Bernard	Loomis Bros

D
Sylvia's Lawton
2nd half (1-4)

C
and N Fletcher
2nd half (1-4)
Sunny Hines Girls
(One to fill)
1st half (29-31)
Morgan & Sheldon
2nd half (1-4)
Jerome & Jenkins
Norm Lockford Co.
2nd half (1-4)
Maximo
John Walsh
Walter Lee Co.
Donovan & Lee
John J. Pesh
Gates Ave.
1st half (29-31)
Wilbur & Mary
Elsie Huber Co.
2nd half (1-4)
Pat Henning Co.
Pridgen & Rhoads
2nd half (1-4)
Flotkin Bros & Sis
2nd half (1-4)
Archer & Belford
Carl McCullough
2nd half (1-4)
Metropolitan (29)
Romas
Kirkpatrick & Rosevere
Lee Bill
2nd half (1-4)
Clinton & Roney Bld
(One to fill)
Official
1st half (29-31)
Lester
Kit Kat
Alexander & Pegor
2nd half (1-4)
(One to fill)
Kate & Wiley
Joe Wong Co.
2nd half (1-4)
Robbin's Co.
(One to fill)
Palace
1st half (29-31)
Hick & Wain
Carl Emmy's Pets
2nd half (1-4)
(Two to fill)

V
Victoria Tr.
Cowen & Sons
Kelly Jackson Co.
Joan Granscoe Co.
2nd half (1-4)
2nd half (1-4)
Marbus Bert
Abbott & Bisland
Dunn & Days
Rich Welch Co.
Royal Welch Co.
1st half (29-31)
Palermo's Canines
Morgan & Jenkins
Abbott & Bisland
Dunn & Days
Rich Welch Co.
2nd half (1-4)
Cowan & Gray
Kelly Jackson Co.
Joan Granscoe Co.
Billy Doss Rev
2nd half (1-4)
Plaza
1st hnk (1-1)
Cortisio & Circus
Springer & Lightner
Seymour Putnam & B
Paris Creation
2nd half (1-4)
Norman Teiman
Helen Kline
Gray Rhythm
(Two to fill)
2nd half (1-4) IND.
Loew's (29)
Eveland & Sons
Co Romaine & Castle
Keller Sis & Lynch
2nd half (1-4)
Private School
2nd half (1-4)
Houston (29)
Borden Bros
2nd half (1-4)
Goss & Warren
2nd half (1-4)
White Way Galeties
JAMAICA, L. I.
1st half (29-31)
Kate & Wiley
Peggy Macchneine
2nd half (1-4)
Sunny Hines Girls

Black Star (29)
Lina Abarenhoff
Lina Abarenhoff
Lina Abarenhoff
(Two to one)
(21)
5. Janette and the
Primrose Somon
Adelino Sendon Co
Night at the Club
Buck and Bubbles
Pur Show
(Two to one)
(21)
Max and Gang
DeMarco
(Three to one)
(21)
Ekkuja Taps
Margo Japs
Margie Hallack Co
Mervin
Alexander and Perry
Ben Samuels
The Gypsy King
Tara
BROOKLYN
Albee (28)
Digital
Buck and Bubbles
Pur Show
(Two to one)
(21)
Geo D'Ormondo Co

OFFICIAL DENTIST TO THE N. Y. A
S. A.

DR. JULIAN SIEGEL

1569 Broadway, Bet. 46th-47th Sts. New York

This Week:
The Gypsies—Marcelle Fulleto

2d half (1-3)
Brendol & Hurt
Margaret Young
Hussey & Co
2d half (25-27)
Katie K
Oliver Olsen
Hooper & Gatchett
Hussey & Co
Buck & Bubbles
H Leonard Reed
Brendol
1st half (28-31)
Hussey & Co
H Walman's Debs
George Healty
Hussey & Co
(One to one)
(21)
Ken Murray Unit
2d half (28-31)
Hussey & Co
Peter Higgins Co
Manning Co
Art Henry Co
Sailors
Oscar Singer
Oscar Hamilton
1st half (28-31)
B & Brown
Walton & O'Brien
(One to one)
(21)
Primrose 4
DeMarco
Hyde & Burrell
Hussey & Co
(One to one)
(21)
Bathwick
1st half (28-31)
5 Musical Chaplins
Bobby O'Neil
Hussey & Co
(Two to one)
(21)
Carey Long & M
Viola Mayo Co
Hussey & Co
Veranille Girls
(One to one)
2d half (22-27)
5 Comiques
Katie K
Dewey & Rogers
Sailors
Walman's Debs
Greenpoint
1st half (28-31)
Polly & Wally
Jackson & Newman
Pur Show
Jack Wilton Co
(One to one)
(21)
Pur Show
Jack Wilton (1-3)

Intimate Chats

DUKE YELLMAN
Long recognized as a master of unapologetic Mr. Yellman, as head of our Originals and Stars of the Guild department, lends a practical touch to artists and their leaders. He is a talented, radio ariste, and he is anxious to see your program for immediate bookings.

LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

2d half (1-4)
Joe Mandis 3
Doublefields
Coll
White & Tierney
Brandell
(One fill)
Premier
1st half (29-31)
Doublefields
Natalie Alt Co
Grindell & Esther
Ross
Nellie Arnaud Boys
2d half (1-4)
1 (One fill)

2d half (1-4)
Gorgallis 3
Carr, Bell & Llew
Coogan & Casey
Pat Henning Co
Carr, Bell & Llew
MEMPHIS, TENN.
2d half (1-4)
Bob Anderson Pon
Myrtle Boland
Carr, Bell & Llew
Co
Kemper & Royard
Grassels & Theo C
MURKIN, CALIF.
Loew's (29)

200W

Raffin's Monks
Rafael
McLaughlin & E
Lew Wilson
Lew Wilson & Gang
Lew 2nd half (1-4)
Hubert
C. Ryan & Moore
Hamilton Lisa & F
Rafael
Les Gellis Rev
Rafael
C. Grand (2A)
Boyd & Wallin
C. Grand (2A)
F. Walters
E. Walters
Gibson Frick & S
Lew's (2B)
H & M Seranton
Petersen & S
Wilkins & Wilkins
Barnes (2A)
(One to fill)
BOSTON, MASS.
Rafael
Peters & LeBurg
C. Grand
Mason & Gwynne
Frank Dobson C
G. Walters
Riot of Rhythm
C. Grand
C. Leew's (2B)
Selma Davis
Henry C. C
Wilson Bros
C. Grand
Lew & Sargent Rev
C. LEVLANO, O.
Rafael
1st half (29-31)

TAILOR 908 Walnut

Keith's

NEW YORK CITY
Broadway (28)
Lewis & Winthrop
Tolson Wilson Co
Cramer & O'Neil
Night at the Club
Irene Verrill
(One to fill)
Arthur Betty Co
Bl Brown
Gardner & Co
Jack Pepper Co
Cramer & O'Neil
Weeks & Lyons
Nathaniel
(23)
1st Chatter
1st half (28-31)
Kiefer 3
Jackie Ryan
Carmel
Walter & Cohen
Intern'l
2nd half (1-3)
Mazois 3

Elsie Huber & Co
H. J. Scheldt
Seymour Natanson &
DeSylvia's Van

Al Moore's Young
(One to fill)
Kiefer 3 (25-27)
Robert Mann
Harris & Co
Jerome & Wynne
Fennell
Collectum
1st half (28-31)
Gardner & Co
(Others to fill)
2nd half (1-3)
Charles & Co
Honey & Gately
Carmel & Co
Henry Santry Co
(One to fill)
Kiefer 3 (25-27)
Rilly Co
Walter & Cohen
Tolson Wilson
4th chorus
Hoyt & Ellis

4 Casting C'mpb'lls	2d half (25-27)
Mary Cook Coward	The Alexanders

G	Geo Yeoman Co		Lewis & Winthrop	
H	Hartman Bros		Lloyd & Allen	
O	Ollivine Johnstone		Muskrat Chapmans	
P	Pyrophodrome (24)		Kearmore	
R	Harry Burns Co		2d half (28-31)	
H	Leonard Orson		Mosconi Iron Union	
(22)			2d half (28-31)	
S	Stop Look Listen		George McLennan	
R	Read & Lucey		2d half (28-31)	
B	Billy Wells & Pays		Max & His Gang	
F	Fenton & Fields		Lang & Haley	
D	Dr Fenton		Lydia Barry	
J	Jefferson		Y & M Gluba	
I	1st half (28-31)		1st half (28-31)	
K	Kent & Smith		Looney & Jorgensen	
C	Cortini		Wiley	
V	Vanness Walters Co		Wiley & Faye	
N	Nelson Cohen		Oscar Stang Co	
(2nd to fill)			Vanness Co	
Z	Zachary		Franklin (I-1,3)	
Q	Quakey		Kiefer 3	
M	Matt Palmer		Wm Ballard	
P	Paince (Unit)		Billy Arlington	
J	Jack Pearl Co		Primrose Seaman	
A	Arthur Harpum		2d half (25-27)	
R	Ray & Dot Dean		Dance Blis	
A	Al Crutchen Co		Hansen & 3 M's	
C	Charles Chan		Frankie Heath Co	
8	8 Cockatoo Club		O'Donnell & Bla	
2	2 Ghezzi		1st half (28-31)	
K	Kenneth Harlam		Edna Wirtis	
J	Jack Peterson		Allan Reno	
J	Jack Perry		Viola May Co	
K	Ken Murray		Evelyn Wales	
Webb's Ent			(One to fill)	
1st half (28-31)			Folk & Hall (I-3)	
Ely			Polly Jackson & Newm	
A	Henry Co		Low Kelly Co	
(2nd to fill)			7 Stylish Steppes	
(I-1,3)			55-56-57-58-59	
Bobby Barry Co			J & B Lester	
Quakey 4			John Burian	
Sam Chambers			Irving Edwards	
Snooser Jr			Rosta	
(O) (I-1,3)			Will Dall Co	
2d half (25-27)				
Ely Co				
Thurs Ford				

DEN DOCKE

1632 B'way. at 50th St., N. Y. C.

George Beatty Doc Baker Co (One bill)	Prospect Half (28-31) Prakson
Y. Rivera (28)	Robb Harry Co Rogers & Wynn (Two to five)
Josephine Harmon Anna Neilson Co (Three bill) (21)	2d half (20-31) Jack Ryan Intern'l Rhythmic (Two to five)
Moscow Bros Unit	2d half (25-27) W. D. Poliard Bungee Love (One bill)
1st half (28-31)	2d half (25-27) W. D. Poliard Bungee Love (One bill)
Carey Long & M W. D. Poliard 7 Stylish Steppers (Two to five)	Amateur Nite it AKRON, O.
2d half (21-31)	Palace 1st half (29-31) (Sund) bill pp Youngstown 2d
Fondell 4 Bungee Love Dobor & Wales (One bill)	2d half (25-27) Hanna & Sheldin Jack Ryan Sci Gould Co Quintette A Talbot & Licky 4 CONNEY ISLAND
1st half (28-31)	2d half (25-28) Columbial 6 Murray & Mad Toto McKay & Ardlie 3
Madona George McLennon Manny King Co (One bill) (One bill)	ALLENSTOWN, Pa. 1st half (29-31) 2d half (29-31) Jack Usher Co (Three to five)
1st half (1-3) Largo Margaret Jack Wilson Co (Three to five)	2d half (29-31) Riddle & Cook (Others to fill) AMSTERDAM, Holland
Perz & Marguerite Stylish Steppers Viley & Young Lett Morehouse Lett Morehouse (One bill)	2d half (1-4) Hayes & May Hanna & Sheldin Cano's Credo 2d half (1-4) Hayes & May Hanna & Sheldin Cano's Credo
FAR ROCKAWAY Sinnad 2d half (1-4) Prakson	
George Wang Co George Beatty	

Chatter in New York

The youngest student ever in Morgan Park Military Academy is Albert Weinberg, 8, son of Billy Weinberg, the bookie. He holds another record by being in fifth grade at his age. Officers almost pass out when Bert salutes in full uniform.

Critics are engaged in their annual protest against the manner in which press agents quote them in ads. Elimination of a few words to make a notice read more favorable is still common practice, despite the annual squawks.

Sam Zolotow, the Times legit data compiler, was the hero of a "profile" sketch in the New Yorker by Alexander Woolcott. Quite an honor, Zom!

Alice Nouden of "Hold Everything," and Eddie Ward, pianist of the Yacht Club Boys, are thinking of each other. Arthur Gordon, the m. c., spilled the news and Ward gave out his new ditty, "Beautiful Lady," dedicated to the blonde songstress.

The useless sex made merry last week at a black-and-tan at the Savoy ballroom in Harlem. The wise mob goes for this one regularly. It's an Arabian Nights' masque ball, rivaled only by a drag at Renaissance hall annually.

June Holbrook is back in New York after a world tour. Marguerite White, dancer, has changed to Peggy as a front monicker.

Joel Intropoli, famous actress of another day, relives on the stage in her daughter who is lead in "The Trial of Mary Dugan."

The vode team of Shaw and Lee have adopted a baby girl. Dorothy Worthington of the New York World has taken over the old Henry Ward Beecher house on Columbia Heights, Brooklyn. As a side line she is running the place as a retreat for writers and artists.

Alice Foote MacDougal is reported selling her chain of atmospheric and effeminate tea rooms to a New York syndicate.

Entertaining friends in a restaurant at Minden, Neb., Louis Pinkham, former sword swallower, completely dived a knife by accident. It was extracted at the hospital by operation. Pinkham felt relieved.

They're gagging about Mrs. Anne U. Stillman's permanent picture in her new "Panorama" weekly which she's bankrolling. As style expert, Mrs. S. has her full-length likeness in as a standing feature.

Mrs. Gordon's display in her Times Square fudge shop a convenience she labels "for better appreciation of modern movies." It's a pair of ear-muffs.

Abe Adler, son of the late Jacob P., eminent Yiddish actor-manager, is doing publicity for George Jessel's "War Song" ballyhooing the Yiddish trade.

Walt K. Hill, p. a. for Vitaphone pictures, had his membership fee for the A. M. P. A. returned to him because he had not been in the publicity racket long enough. Walter's fee is in the racket for 20 years.

Four Notre Dame university men on Broadway: James Dwyer, who writes Vitaphone publicity; Lou Smith, Mary Pickford's representative; Walter O'Keefe and Charlie Butterworth, now in "Good Boy."

John Cohen of the "Sun" had lunch at the Motion Picture Club and found nothing to criticize.

Warren Nolan of United Artists is preparing a vitriolic essay on press agents.

Dennis King is hunting foxes with the Millbrook Hounds in Dutchess County, as a variant from high C's. Bronx Boris quit "Hold Everything" to go on road with "Rosalie."

Cary Bergman stopped into Marilyn Miller's role last Saturday matinee on thirty minutes notice.

Al Siegel, piano playing husband of Tootie Palmer, is now appearing in vaude with Antonio and Nina DeLama.

"Pop" Cameron of Cameron Family has a discolored eye, and some one asked him how it happened. "My boy gave it to me trying to get a laugh at the Hipp last week," Pop explained.

Among Sophie Tucker's recent luck-stage visitors, record Lord Alibeth, of London.

The best number of the political Movietone broadcast in the Square, both from audience reaction and general opinion, is Willard Mack's speech in Al Smith's behalf. Three moments in the playwright's talk invariably elicit considerable applause.

The Graf Zeppelin broke down in the Palace theatre lobby. That is,

the miniature model installed shortly after the original's arrival went on the blink. "Liaise Times" similar ballyhoo in front of the Central still running.

Robbie Arnst squawked to the Post Office some letters were coming in to him that she didn't care for. Dirty letters.

Russell Crouse, the Post's columnist who thinks he's acting in "The Gentlemen of the Press," is going to press the acting end by playing the same role for Paramount, in his talker reproduction of that play.

A chorus girl said she had been working steady for four years. Asked where, the dame answered: "Rehearsing at Bryant Hall."

Mark Hellinger dragged himself back from Paris last week, loaded up with cane, spats, monocle and anecdotes. He looks natural but is still tired of it all.

Dick Dix slipped outo Broadway quietly last week.

Percy Burton, the English playwright, attracted by the talker movement, is in New York with a couple of trunks full of scripts.

The team of Hyde and Burrill is really Mr. and Mrs. Herman Hyde, and Sally Burrill is homestek for London.

Ruth Garland gets her pictures in the papers. Her husband happens to be Robert Sparks, press agent for "This Thing Called Love."

Florence Moore started as a department store cash girl. She lost her job when the floor-walker caught her coughing what is now known as the blackbottom behind a counter.

Because Jack Curtis knew Vina Delmar, when she was a tot, the author of "Bad Girl," is expected soon to have the Hoover adding machines to count the Smith vote.

Take your choice of those terrible—both are Carroll's—damn him.

Moana Gale, who won Sammy Goldwyn's contest for the girl who cost suited Vina Banky's "Two Lovers" costumes has obtained a job with the "Vantiles" on the strength of her publicity.

Fred Sykes now on the World.

Martha Dieblatt is off the Telegraph, of her own volition, if "volition" isn't dirty.

Eddie Peabody introduced a novelty Sunday night at the Paramount when the new m. c. came out into the jammed theatre lobby he entertained the waiting standees with a medley of pop ditties on his banjo.

Arthur Brilliant is manager of the Colony, New York.

Regulars of the show with honest to goodness redskins, tom toms and magic show ballyhoo have begun to appear around Gotham. One of them makes regular stands Saturday nights near the street market along Second avenue in the Yorkville district.

It is on a motor truck and is labelled by the Indian Remodelers. Another has been noted in the tenement districts about San Juan hill, 10th avenue above 59th street. Wagon is labeled "Famous Indian Herb Co."

T. Joe Cahill, chuck wagon boss of the Indians at Madison Square Garden, chuckled a free chug wagon (Tuesday night) to the newspaper bunch.

The WMSG announcer ballyhoed on the air that Herbert Hoover drew an over-capacity attendance of 26,000 at Madison Square Garden, and that 100,000 more were storming the gates. According to Times Square cyc-witnesses, 8th avenue around the Garden was no more obstructed than the boardwalks of New York usually are, and that capacity did not obtain within.

Judging by the Square's visitors the Long Island peasants, Kluzers, etc., comprised the majority of the attendance.

Boarding School Play

Arthur Hopkins' second production of the season, "These Days," written by Ruth Clifton, newcomer, has to do with girls boarding school. It is frank on the subject of "crushes" and boarding school atmosphere.

Chorus Boys' Financier

A funny angle of the Broadway show stuff is the chap, bearing every mark of mendacity, who goes the rounds back-stage, giving intermissions. He makes loans to the chorus boys, chronically strapped. While grabbing off big usury he is swamped with customers from

STRANGE BEDFELLOWS

Shirley Chul chapter at Columbia has the former Kip Rhineclader abode on Riverside drive as its fraternity house. The boys claim they've spent most of fall trying to train the mice to speak.

the ranks of the male merries. His big pull is that he will always come to the rescue of the lads in desperate situations, for which reasons the boys stick to him. They are glad when flush with a hefty margin for the favor.

Vic Shapiro's Numbers

Vic Shapiro is broadcasting his home removal to 162 West 54th street, apt. 1401; phone, Circle 5825. That's the Carnegie Plaza.

Vic doesn't say there's a move from or whether by request, but anything with Carnegie in it sounds like the money.

Louella's Daughter Set

Graduated from Wellesley College last June, Harriet Parsons, daughter of Louella Parsons, picture editor of the Universal News service, is now a full fledged scenarist on the M-G-M lot at Culver City, earning \$75 a week.

The young lady was brought to the Coast by her mother last summer. After the latter did considerable studio canvassing, it is said, the daughter found herself on the M-G-M payroll. Out at the studio they say the 18-year-old girl is going to make a screen treatment of an important stage play soon.

That is rather a record for a novice in the picture business. As a rule it takes considerable experience in other branches of scenario preparation before a screen treatment is given to a writer.

M-G-M has a number of "ghost" writers on the payroll whose names never appear on the screen, it is reported.

Installment Reviewing

Russell (Buck and Wing) Crouse, New York "Evening Post" columnist, who has an Equity card and everything and thinks he's a regular legit because of his eight-line role in "Gentlemen of the Press," is the champ dasher in-and-outer at first nights. Crouse comes in at first nights with his wife, Allison Smith, the "Morning World" reviewer, stays until 9:30, when he dashes back to his public at the 48th St. and returns just about in time for the final curtain.

Crouse to date has seen 17 premiere first-acts and 11 finals.

Talkers and Dress

Girls from legit who have been doing odd jobs in eastern produced talker shows are complaining about the dress problem.

There is no fashion advisor who knows photographic values of designs beyond the modest stage of red and white practical affairs. The girls sometimes have to lug an entire wardrobe to the studios in order to have one costume selected.

The girls have to learn for themselves that brilliants get too much light and that stripes are no slenderizing. The make-up men in the various shops have been filling in as hit or miss fashion advisors.

Erich's Rewards

Erich von Stroheim's recent campaign among the local sobbies bore luscious fruit when "The Wedding March" provoked unanimous personal raves among the scribbling girl-friends.

Erich and the gals hooked on his recent visit by discussing on his amorous possibilities of his interviewers. He gave every caller an O. K. and made stauncher friends than vanity cases, bon bons or scotch have ever elicited.

The social stratum is good enough to be copied by any Hollywood guests courting newspaper support.

Australian Drop In

Frank R. Hansen, exploitation director for the Union Theatres (chain) Australia, looked New York and its theatre promotion methods over for two weeks. He'll give the Coast another look and then get home (Sydney) at Xmas time, when it's red hot on the under side.

Hansen was sent in over here by Eric Corrick, dramatic editor of the Society in Sydney and Variety's Australian correspondent for several years. About three years ago Corrick wrote to ask what was the prospect of picking up a good newspaper job in New York. He wanted to take the \$6,000,000 and Munsey then making two get into one every other week Eric

got a letter back and he's still in Sydney where he stands as high as e would have stood low so far away from the home lot.

Poinciana Not Opening

The Royal Poinciana, pioneer hotel in Palm Beach, and the stamping grounds for the show mob that makes the annual winter migration to the Florida acre resort, will not open this year due to hurricanes caused by the recent hurricane, those who made reservations for this year before leaving for the north last season will be taken care of at the Breakers, operated by the same interests as the Ponce.

Osterman's Late Dinner

Broadway friends of Jack Osterman tendered him a bachelor party Monday night at the Astor. Starting at midnight, it was one of those belated affairs, Jackie, a Broadway boulevardier of parts, married Mary Dolores Daly, showgirl with Ziegfeld's "Three Musketeers" last week.

The quiet ceremony was performed by Judge Louis Brodsky in the Municipal Building with Mrs. Kathryn Osterman and Clarence Cohen as attendants.

Objections to the marriage raised by Miss Daly's family were played up by the tabs with considerable publicity returns for Osterman, who is finishing up a Loew engagement around New York before going into a Shubert musical, and Miss Daly, who continues with the Ziegfeld operetta.

Joy Joint Freezeouts

Broadway experts have been feeling a new cold-shoulder around the night-joints, due to the recent unfavorable editorializing campaign.

The boys who write about the joy joints are being invited to lay off and thanks for no publicity in the spots where material used to be wide open.

"Too many news tips in columns" is given as the reason for the current freeze-out.

FILM HOUSE REVIEWS

(Continued from page 39)

turning. The m. c. effects those extra wide trousers while bounding around the stage in a series of spots for six weeks. He may thereafter alternate with Ash between this house and the new Brooklyn Paramount. However, another story is that Peabody's Public contract expires at the end of these six weeks. He figures to have a pleasant stay.

Each bit of newsworthy material edged with this week's bill hinges on Jess Crawford's playing of the theme song, "Varsity Girl," for next week's picture, "The Girl in the Red Velvet Swing." This is accompanied by word alides backed by stiffs of Buddy Rogers and Mary Brian, who are in the feature. It's a break for the film and the music publisher, who has been among the few smart ideas developed for these supposed song fests in a house which never sings. A follow-up melody carried over to the next week's lyric on raccoon coats, strictly appropriate for the incoming film, but probably a published number.

More crowd for the finish, which was a ballad that didn't last long and couldn't follow the interest in the stills of the theme tune wordings.

Weekly sound short has displaced the orchestra production. This week is Fox Movietone's "The Honor System," with Clark and McCullough. Short was previously at the Gaitey, where they liked it less for \$2 than here at pop prices. However, in neither house was anybody overcome with hysterics.

Newsreel went nine minutes, inclusive of a two-minute Technicolor insert for the first time. Sally Eilers and Anita Page to display millinery screen credited to John Wanamaker. Actual news shots, were all in the program. "Take Me Home" (Par) had a program that was 12 minutes over the regulation two hours.

Sunday business excellent and no pop section any more on the Salt bath. See it Saturday or be yourself—"Usher, call me at 3.15." Sid.

COLONY (WIRED) (NEW YORK)

New York, Oct. 21.

Ballyhoed as "the first 100 per cent talker," "The Melody of Love" (U) drew business Sunday afternoon, probably supplemented by Ben Bernie, now a fixture at Universal's Broadway hangout, and working up a following among the talker stragglers.

"Melody of Love" (discussed in Variety of Oct. 17 on its West Coast release) is better on its lobby than in the screening. This is the hurry-up film run by the lobby with a sound apparatus borrowed from the Fox plant. A title run in connection with the screening, expressing Mr. Laemmle's apprecia-

tion of the Fox aid in making the subject, is not without its comedy angle.

"Picture shows its catch-as-catch-can making. It has several good comedy bits, such as a dice game in the hold of a troopship interrupted by the sergeant, and a hard-boiled soldier in civilian clothes is just an excuse to string along a number of songs, mostly popular during the war, and it has war effects as a background. Songs register splendidly, but the talk is sometimes terrible.

Socking to build up the sound side of the program, they offer one short of Barnum and Bailey, black-face pair in songs and talk. Main title does not specify the sound device as usual, but the subject apparently is Vitaphone.

"The Globe Trotters" (Vita made three with this pair). It's just a light, early spot number. The mamee is a girl. Big gag, being its strong point. Talk is vaudeville hoke and does not register well in the mechanicals. Both men dress in suits, but the girls wear Barnum plays, the banjo and solo, besides springing the gags as they are fed by Bailey. No sound maker has yet been able to time talk exchange in the program, with mikes are mild because they sound canned.

Ben Bernie filled in 35 minutes with four band numbers, his own particular brand of joshing and a group of specialty people, two of them introduced as new. These are Mildred Roselle, a young singer and dancer, a Eugene O'Neil, even younger, ditto. Both girls did nicely, thanks more to Ben's persuasive introductory than to anything in the songs.

"The Six Kolons" (Kittens tapped through two numbers, fresh from Mr. Wayburn's training, and still over anxious and a little scared).

Newsreel was straight International, 11 minutes of it. Some good shots of the Graf Zeppelin in the navy, and a few of the day's news, such as Princess Mary in Ireland, the Socialists' candidate for the U. S. Senate, and a split record of Justinian winning the feature at the opening of Empire City track and series of inspiring views of submarine warfare.

There is in addition an animated cartoon short of the usual sort, the whole running two hours and 20 minutes.

Rush.

ROXY

(WIRED)

(NEW YORK)

New York, Oct. 21.

Pretty fancy stage stuff at the cathedral this week, with the ecclesiastic color fast in the "Cavallier Rusticiana" overture presentation. An impressive sacred flash has been developed from the Mass, and the result is a colorful conception, transpiring on a piazza in front of a cathedral.

The other feature presentation is an "Autumn Leaves" ballet with Patricia and Eugene O'Neil as the dancers, assisted by Alexander Kotchetovsky, George Kiddon, Aaron Tamaroff and Kathryn Lu Russell. The ballet is a ballad, and the background, as the title implies, it's a seasonal interlude, cleverly developed and interpreted, particularly in the music, Harlequin and Pierrot dances.

The Markert Roxyettes figure in a snappy "Practice Hour" dance flash, showing the Roxyettes in realism, how the gals limber up and then are paced through a couple of routines by a number leader. It brings into display the Markert style of presentation.

A silhouette, featuring Rose and Arthur Boylan, is the prolog to "Me, Gangster," a not overly strong Fox program featuring the Roxyettes. It makes use of the "Sidewalks of New York" motif, topped off by a highway robbery with a silhouetted huge hand descending from above to signify the grip of the law as the prolog fade-out into the picture.

The news reel (silent) employs what may or may not be a new sound effect to lend mob reality to scenes of the underworld. It's Smith's presidential ballyhoo, the British Queens' review of English troops and New York's tumultuous election of Mayor LaGuardia, the commander of the Zep. It almost approaches a Movietone sound effect for realism. Probably a mechanical backstage gagged for the occasion of crowd noise, cheers, swilling rumble of mob voices, dull raves of crowds, etc., this mechanical contrivance sound idea is further developed by the use of the cane motor, swishing of water waves, etc., in the current news reel, although these latter are no novelty embellishment for the Broadway picture.

The Movietone reel is reviewed in detail elsewhere, as a combination of the shows shown here and at the Strand.

Abt.

A Night in a Yiddish Turkish Bath Where the Floor Show Never Stops

"Don't get excited, Sam, use control. . . . Ten vaudeville acts they say, all stars. . . .

"Not in the water, you dope, that's no place for a gin flask. . . .

"You wanna go right away to the Music Hall? . . . You can't. . . . Why can't you? Because it's a strict rule they won't allow nobody in the Music Hall unless you take a bath first. . . . You don't believe me, ask the boy. Wait, I'll ask him: 'Say, boy, this is Libby's Baths, no?' . . . We wanna go into the Music Hall. . . . Oh, we gotta take a bath first!"

"They won't let us in before we get one of those white sheets, Sam.

"These club chairs are comfortable. . . . Your head hurts? I told you to lay off the onion in the hat. . . . Don't get fidgety, Sam, you make me nervous. The show starts any minute now. . . . Goes on all night, Sam, until five in the morning. . . .

"You think all those guys in white sheets makes it look like a meeting of the Ku Klux Klan? But the accent, Sam, the accent. . . .

"Don't, Sam, don't holler at the man that way. . . . No, of course not, that's the master of ceremonies. . . . Yeh, the fat little man who looks like he's gonna start crying all of a sudden. Maybe they owe him money. . . . Why does he wear a silk suit?"

"The master of ceremonies has an accent? They wouldn't understand him here if he didn't, Sam. . . .

"There's the orchestra now, Sam. The guy with the fiddle is Korch-Korch-Korchmaroff. . . . You don't have to sing, Sam, they have singers coming out later. . . . Nice, peppy, Russian music. . . .

"Quick, Sam, whattamatter, you got convulsions? Oh—heh—heh, you're laughing. . . . Ah, from the signs. . . . The one on the right. . . . Guess are respectfully requested not to go to sleep on the floor."

"Don't be so rude, Sam. If the boys in the band wanna smoke cigar bits between numbers whose business is it? . . . Awright, Sam, don't take it to heart. . . . Of course I'm your pal. . . . Sure, sure you're a great guy and I'm your best pal. . . .

In Yiddish

"The show's starting, Sam. The m. c. is gonna introduce the first

act. . . . Look, Sam, he's sore because the men in the band are holding a convention behind his back and arguing so loud he can't hear himself. . . .

"He was speaking in Yiddish, Sam, and he asked the audience not to create any disturbances. . . . You feel undressed with only a sheet to cover you? Don't worry, Sam, this audience is strictly stag, no dames. . . .

"Don't be so critical, Sam, what if the boys in the band work in their shirt-sleeves, should you hold it against them? They mean well. . . . So it's only a four-piece orchestra, Sam, but as long as they're enthusiastic. . . . What they lack in volume they make up for in vehemence. . . .

"Here comes Adolph King, Sam, the m. c. says to give him a hand. . . . No, don't cheer, it isn't necessary. You are showing too much exuberance, Sam. . . .

"Whattamatter, you don't like A. K.'s songs about love, courtship and marriage? Don't forget he made them up himself. . . . Now that wasn't very kind, Sam, the boy may have hidden talent. . . .

"Dave Meyrowitz, Sam, is this guy's name. He's singing Yiddish. . . . It's a song claiming the Jews wrote the Encyclopedia Britannica. . . . I don't care either, Sam.

\$2 Lambs

"Did you hear that, Sam, two Broadway stars the m. c. said. . . . You never heard of the Brown Sisters? . . . No, you're right, it's kinda hard to imagine a couple of stars coming down to entertain in a two-bit joint for a stag audience. . . . Guess you hit it, Sam, looks like a couple of Ely Sobel's \$2 lambs strayed from the beaten path. . . .

"Don't be impatient, Sam, it's liable to get better. . . . They save the best acts for the finish. . . .

"Hear, that? The m. c. says he's got an 'artiste' named Leonid Samatoff who got \$2,000 a week on the stage in Russia. He's gonna put on a skit called 'A Night in a Bar-room.' . . .

"No, Sam, not very good. . . . I don't think he got \$2,000 a week in Russia, either. There isn't that much coin in the whole Russian show business, Sam. . . . You wanna walk? . . . They got some more all star actors, Ben Goldman, Herbert Reinhold, Max Goldin. . . . Awright, Sam, don't burn, I'm going. . . .

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly to repeat requests. It may serve the out-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"While the City Sleeps" (Chancy) (sound).
Colony—"Motley of Love" (Universal's second feature) and Ben Bernie.
Paramount—"Take Me Home" (Daniels) and Eddie Penabody.
Rialto—"D. W. Griffith's first Par sound, 'The Battle of the Sexes'."
Rivoli—"Von Stroheim's 'The Wedding March' (sound) (run).
Roxy—"Me Gangster."
Strand—"Waterfront" (F. N. sound feature).

SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone). "White Shadows"
"Four Devils." "Submarine" "Lilac Time" "The Home Towners"

NIGHT LIFE

With the new season in full swing, and weather breaks all right, the public is becoming more café-minded. Biz has been off generally, because of weather, general conditions and bad publicity, and the wise mob is picking its spots. As a general thing, the closed door places are favored.

Of the open door nite clubs, there isn't much novelty around. Most of it is of familiar pattern. Gene Geiger opened the Casa Lopez under the name of Gene's Rendezvous in the Winter Garden building with a variety floor show headed by Francis White. Lopez himself is the feature at the St. Regis hotel which, with the Lido, Montmartre and Embassy are the smart rendezvous this season. Club Mirador has gone pop. The Monterey and Club Black Birds, another upstairs garage room, are hot-totey-with-black-and-tan operas.

Harry Richman, back at the Club Richman, with Frances Williams and Irving Aronson's Commanders, get the great upper middle-class Silver Slipper, Frivolity and Chateau Madrid continue per usual and the new Vanity Club, just opened, is similarly patterned. Down in Greenwich Village, the Club Barney is the sole highlight.

Hotels and their band attractions, aiming for nite life business. The Pennsylvania has Phil Spittany; Ben Pollack is at the Park Central; Arnold Johnson, Paramount; Bernie Cummins, Biltmore; Tom Gott, Astor; Yacht Club Boys at the Ambassadors.

RECOMMENDED SHEET MUSIC

"My Blackbirds Are Bluebirds Now" "That's What Puts the Sweet in Paradise"
"I'm Sorry, Sally" "Up in the Sky With You"
"Was It Love?" "My Old Girl's My New Girl Now"

Chatter in Loop

Inaccurate Biographies

Carol Frink

Carol Frink is picture critic for the Herald-Examiner.

Little Carol's life has been just packed with this and that. When other babies were learning to crawl, and to keep nasty things out of their mouths, our heroine was logging a beat for the St. Nicholas magazine between bottles. The Examiner found her hoofing the Loop one day and advertised her in the lost and found column. When nobody claimed her, they put her to work as "Our Little Girl Reporter" and told her she mustn't start a story with an, or the.

Ring Lardner was on the Tribune at the time, and scooped her with an article titled "Our Little Girl Reporter Takes a Drink." This so unnerved Carol that she took up picture reviewing for a rest. She is still resting.

As her folks may have noticed, Miss Frink is the most accurate critic in Chicago, according to Variety's box office score. She achieves this accuracy by asking herself each time if she likes the picture. If she says no, she asks herself why and then writes what she says to herself. Thus she is able to write a complete review without thinking.

Miss Frink has copyrighted that idea, so lay off.

Ashton on His Biog

One of the best breaks Variety ever had here occurred when Ashton Stevens, drama panner for the Herald-Examiner, reprinted the biography of himself first printed in this department and called it the most accurate and concise piece of history ever written about Ashton Stevens.

Stevens ate supper at home last night.

Steve Trumbull is the new cafe reviewer for the Chicago Journal.

First goofy hoofing contest in the Loop, on Randolph across from the Oriental, was quite a flop and blew suddenly. Owners of the building are attempting to convert the first floor into a concession hangout, with a silhouette artist and orange juice stand already in.

A. L. Burkes, p. a. for United Artists, is still talking about starting something like a Cheese Club for local scribes and scribe molesters. Trouble is in getting everyone interested at the same time.

With the hyphen off his typewriter, Frederick Donaghy of the Tribune would be unable to write a notice. Even New York is New York to him. Comic strip readers think his stuff has been censored.

Arthur Sheekman, Journal columnist, shaves between his nose and moustache. This is good for eight or nine startling effects but may mean total elimination some day when he's nervous. Friends have warned him.

R. H. L. (Dick Little), conductor of the Tribune Line O' Type department, plugs Al Smith daily while his paper cheers Hoover on the same page two columns away.

There's a doc with a nurse who's a hot neck even for the Loop. It all happens daily opposite the Woods theatre building, and it's interfering with the regular routines of the tenants. They're hoping the doc decides to get married or a new nurse, or something, but not to pull down the shades. Many a dame and a few fellows who have noticed new methods by her shiek of late. It's from studying doc.

Bill Pine, B. & K. p. a., is back from a 10-day vacation spent in gazing at the tall buildings in New York.

While the Governor received delegations in Chi last week, Mrs. Al Smith visited the Chicago theatre and heard herself and family via Movietone. Bill Hollander, C. K. publicity chief, thought of the gas and crashed both morning dailies with big human-interest yarns.

Kay Davidson, one of the Club Lido's personality gals, claims to have mopped up \$25,000 in manipulation of \$1,000 worth of motor stock. She threatens to build a home for mother.

Props Held by Theatre; Dr. Loaned Furnishings

"That is what I get for being kind," said Dr. Samuel Friedman, of 67 East 93rd street, to newspapermen when Magistrate Jesse Silberman, in West Side Court, dismissed the summons against Richard Herndon, director of the Belmont theatre, charged by Dr. Friedman with retaining unlawfully an oriental rug, imported Chinese rug, two lamps and some other household furniture of the physician. The Court in dismissing the summons stated that he believed the action a civil one.

The physician was accompanied by his son Leo. The latter had been one of the officers of the show "His Understood Women," that had a four-weeks' run at the Belmont, where it opened. The show closed.

young Friedman said, because they opened in the hot weather. The doctor's son stated that the show lacked the household furniture supplied by his father. The Friedmans opened their summer home at Long Beach. Young Friedman got the consent of his parent to borrow the lamps, etc. When the show closed it is said that the theatre was owed money for rental.

About \$207 is said to be due the theatre. Dr. Friedman explained that he had had nothing to do with the show and loaned his household stuff.

Shieber's Film Ballyhoo

The idea for using Movietone in Times Square as Smith-Roosevelt political propaganda originated with a former newspaperman, Howard Shieber, now secretary to the Transit Commission. Shieber was formerly connected with the Brooklyn Eagle.

NEW YORK THEATRES

GILBERT MILLER ATTRACTIONS
EMPIRE THEATRE, 40th St. at B'way
Evenings 8:30
Wednesday and Saturday Mats., 2:30

"OLYMPIA"

A New Comedy by FRENCH MOLNAR
in Laura Hope
COMPTON HUNTER CREWS

HENRY MILLER'S (Chas. Thurs. & Sat. Mats. 2:30)
124 West 43d Street—Evenings 8:30

HEAVY TRAFFIC

MARY BOLAND
REGINALD MASON—STANLEY LOGAN

In association with R. Ray Goetz
MUSIC BOX Th., 45th St. W. of
B'way—Even. 8:30
Thursday and Saturday Matinees, 2:30

IRENE BORDONI

in "PARIS"
A MUSIQUEDOM
with Irving Aronson's
"THE COMMANDERS"

JOE COOK

'RAIN OR SHINE'

GERO COHAN Th., 47 & 42 St. B'way
M. Wed. Sat. 2:30

EARL CARROLL
W. C. FIELDS

EARL CARROLL VANITIES
with RAY DOOLEY—JOE FRISCO
DOROTHY KNAFF and 56 BEAUTIES
VINCENT LOPEZ (Himself) & HIS BAND

CHARLES DILLINGHAM Presents
The High Road

A New Comedy by Frederick Lonatide
FULTON 46th St. (Mts. Wed.-Sat. 2:20
W. of B'way) Nights 8:20

2 ZIEGFELD MASTERPIECES
LYRIC 42d Street, West of B'way.
Mats. THURS. & SAT.

DENNIS KING
in the Musical Version of THE
"3 MUSKETEERS"

Vivienne Segal, Lester Allen
Vivienne Osburn, Joe Macarty
Reginald Owen, Harriet Hector
Music by Rudolph Friml

ZIEGFELD Theatre, 54th St. 6th Ave.
Mats. THURS. & SAT.

"SHOW BOAT"
Norma Terris, Howard Marsh
Eva Luck, Sammy White
Helen Morgan, Edna May Oliver
and CHARLES WINSTON

The Theatre Guild Presents
FAUST

GUILD Th., W. 52d St. 8:30 sharp
Mts. Thurs. & Sat. 8:30 sharp

STRANGE INTERLUDE
John Golden Th., 54th St. E. of B'way
EVENGS. ONLY at 8:30

MARTIN BECK Th., 45 St. 8 Ave. B'way
8:40. Mts. Wed.-Sat. 2:40

"THIS, LADIES AND GENTLEMEN,
IS A PLAY!"—St. John Ervine, World.

Nite Hostess

By Philip Dunning,
Staged by Winchell Smith.

ROXY

Another Thrilling Sound
Picture
WILLIAM FOX Presents
"ME GANGSTER"

14th Ave. & 50th St.
With JUNE COLLIER
and DON TERRY

A Magnificent Operatic Spectacle
"AUTUMN LEAVES," a Ballet
FOX MOVIE-TONE NEWS

CAPITOL

B'WAY and 51st STREET
Midnight Picture Nightly, 11:30—SEE A HEAR
IN THE M-G-M
Sound Picture

"WHILE THE CITY SLEEPS"
CHESTER HALE GILES
MARION HARRIS CHARLIE CHASE
CAPITOL GRAND ORCHESTRA
David Mendoza Conducting

MARK STRAND BROADWAY at 47th St.
Midnight Show Nightly, 11:30

Daily Open 10:30 A. M. All 35c to 12c
Doors at 10:30

HEAR "WATER-
& SEE FRONT!"
DOROTHY MACKAIL
& JACK MULLALL

A First National Picture
Warner Bros. Telephone Fox Movie-
tome News

MIDNITE SHOW
EVERY SAT., 11:45
ALSO ON ELECTION DAY

AL TWICE DAILY
2:45 and 8:45
SATURDAY:
3-6-8-45-11:45
SUN. 3-6-8-45

JOLSON
The Singing Fool
WINTER GARDEN B'way at 50th St.

3 SHOWS SAT. and SUN.
THURS. & FRIDAY
TWICE DAILY—2:45-8:45

SEE AND HEAR
WARNER BROS. LATEST
100% ALL TALKING PICTURE

GEORGE M. COHAN'S
HOME TOWNERS
WARNER BROS. THEATRE
B'way at 52nd St.

F. PROCTOR'S
NEW YORK THEATRES

NEW EAST
86th St.
THEATRE
CORLEX AVE.

5th Ave.
SWAY & ROSSL.
SWAY & ROSSL.
OKCH 254

58th St.
NEAR SPAN.

125th St.
PARK LEX.

Thurs. to Sat. Oct. 25 to 27
Hero of World Series
WAITE HOYT
(The Yankee Pitcher)

Photo—"Man Made Women"

KENO & GREEN &
LITTLE MITZI
Photo—H. B. WARNER
in "Man Made Women"

A \$3,000,000 THEATRE
rapidly nearing completion. Des-
tined to open under way. Will open soon
FOUR MODERN LOBBY
ROOMS NOW READING

MYERS & HANAFORD
HENDRIX & BALDWIN
Photo—LEATRICE JOY
in "Man Made Women"

PARK LEXEM
SUPREME VAUDEVILLE-PICTURES
ALL THEATRES, NOON TO 11—LOW PRICES

Football

Gridiron favorites comprised the main upset last week by accomplishing what they were expected to do. It's unusual and probably won't last long. Nebraska just nipped Syracuse by a lone point but the Salt Lake City admirers still claim a moral victory on a safety they say wasn't allowed and the Cornhuskers won't give in because they finished the game holding the ball on the Orange six-yard line. Wisconsin and Purdue worked themselves into a lather rolling up 19 points apiece and then trying to break the tie. The Badgers had their hands full but whatever moral satisfaction can be probed there belongs to Purdue as Phelan's squad was the doubtful party before the whistle blew.

This Saturday will see the annual fall hysteria at flood. There'll be plenty going on practically every field, sand-lot and in many a parlor. A guy sitting at a radio trying to keep track of three games at once is worthy of a Goldberg cartoon or a thorough examination. It's gotten so that the football public is only sure of one thing—the weekly odds always favor a headache.

For the current week the Army is doubly important. It has a formal date to keep in New Haven and what the Cadets brought out at Cambridge has a bearing on Dartmouth. The Soldiers are going up against what is probably the toughest team they'll have to face in '28.

of football behind them. If a youngster has played four years of prep school football, has broken into the college game via the freshman team and then has spent three years on the varsity squad he's got a lot of ingrained ideas about the sport which it's almost impossible for him to forget.

Yale men who have played against the Cadets state that the Pointers play individual football and believe that that's an important reason why the Blue has been so successful in this annual fray. It's logical reasoning and certainly has its points. There's been many a player at the point who has thought he knew more than the coach. Those ideas have made it hard on the rest of the team and the Cadet corps but great for the opposing side. It's the same line of deduction which makes it more than probable that a good college team can take any pro eleven in the country.

Yale is superior in second string material and the Soldiers can ill afford to take out a varsity man this Saturday. Harvard's line gave the military all it wanted for one afternoon and that's still where most of these games end and go. Yale isn't going to find it easy to get loose or to be able to retreat 20 yards, have his picture taken and then throw a pass. If he does he's liable to do a Smythe and not be able to get back. This should be a terrific game and close.

Princeton and Syracuse

Down at Princeton the Roper mob go up against a Cornell team that's been getting ready for two weeks. The advantages and disadvantages of an open date in mid-October can develop into one of those all night arguments, but the odds are in favor of the Tiger. Still, the chances are the Tiger is in better shape for this contest than the upstate players. There's a lot of class inside Palmer Stadium this year and Cornell hasn't had an important engagement as yet. This is the first serious trial away from home, too. New Jersey has edge.

Syracuse has one of those traveling schedules going away again this week to meet Penn State. If Nebraska didn't take too much out of the Orange the Salt City team ought to be able to average. There's a lot of class inside Palmer Stadium this year and Cornell hasn't had an important engagement as yet. This is the first serious trial away from home, too. New Jersey has edge.

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O.O.-ING BOWL FOR STEWS

Many Auto Accidents After Big Games—State Cops Campaign

New Haven, Oct. 23. Acting under orders of Robbins B. Stoeckel, state motor vehicle commissioner, state police are patrolling the outside of the Yale Bowl during the games and picking up all drunks. The state troopers have also been ordered to visit inns and roadhouses after the games and detain all persons who show signs of being under the influence. Measures are being taken to prevent repetition of the many auto accidents which occurred last year on Saturdays.

Meanwhile local police got under way their annual crusade against bootlegging on the Yale campus with the arrest of six bootleggers. Two cops phoned the b-1tters from a dormitory, nabbing the booties when they appeared with the goods. One was a woman, Mrs. Angelo De Caprio.

CLEVELAND TRACK SOLD

Cleveland, Oct. 23. Edward S. Strong, theatre owner, has purchased the Thistledown racing plant, located close to Cleveland.

According to Strong, his syndicate bought the track from interests represented by H. P. Neighbors and R. B. Alshouse for \$900,000. A mortgage of \$200,000 is outstanding, leaving \$700,000 in cash involved. Strong declared he intends to conduct a state-wide campaign to legalize race betting in Ohio.

Strong, with aid of Edward Desberg, promoted the Ohio, Colonial and Alhambra theatres, which he recently sold to Loew's Ohio Theatres, Inc.

BALTIMORE'S ARENA

Baltimore, Oct. 23. A sports arena is planned for the building now going up on the site of the old Lyceum theatre. It will mean the first real boxing arena the town has had in a generation. Proposed ring will be under the proprietorship of Aaron George and Harry Van Hoven.

Fightless Rochester

Rochester, N. Y., Oct. 23. There will be no boxing in the Flower City this winter, it seems. Nobody has been able to talk cash to promote a club here since the Genesee Valley Athletic Club folded up last spring.

While Buffalo supports three clubs, Rochester, once a good fight town, appears doomed.

NEW ACTS

Wellington Cross, returning, single.

Ina Alcega and Co. (5), with Martin Young, Juanita Monoff and Delmar Sisters.

Hazel Harmon and Miriam Smith, sister act.

Nelson and Shaw have dissolved. Bert Nelson has formed a new alliance with Hazel Carr (Mrs. Nelson) while Ethel Shaw will do a new act with her sister Effie as the Shaw Sisters.

indication of being the outstanding gain in the middle-west as both teams have demonstrated abundant power and when the immovable body meets the irresistible force there's usually high blood pressure. The affair shapes up much as the Smiths, sister act.

Pitt-W. & J. game of a year ago which resulted in a 6-0 draw. A good chance of a repeat here with Minnesota favored, because Iowa's main reliance is McLean and if anything happens to him, what follows?

Nebraska and Missouri are not far behind the football promise which is in the previously mentioned game. The Cornhuskers were not as impressive as anticipated in stretching a one point margin into a victory over Syracuse from the middle of the country put on a dashing display in overcoming Iowa State's 14 point lead to roll up 23 points. Nebraska will out-weigh Missouri in the latter function made the big team roll over a year ago and may be smart and fast enough to repeat.

Ohio State and Indiana pay their respects at Bloomington where the Buckeyes are anxious to keep the slate clean so as to face Princeton with an unblemished sheet. Indiana bowed to Illinois last week and will have to be improved to stop Ohio's knifing backs who have a line that's co-operating.

Two Tough Games

Minnesota and Iowa are something else again. This gives every

LITERATI

(Continued from page 20)
March there will be a scramble for story material.

Selling Mag By Celebs
A recently started magazine, reported unusually well backed and looked upon as a permanency under its present direction, tried to sell itself last week by a new method.

Newspapermen in New York, more or less known to the reading public through by-lines, were asked by a representative of the mag if they would drop in at its office one afternoon between four and five. "When you come in the outer office, just give your name and the boy will come into the inside office calling it out."

The explanation as given was that there would be no selective purchasers of the periodical there at the hour named. It was thought that the fact of w. k. writers calling in a stream might impress them, as well as to expend the bankroll.

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Lloyd Lewis, the big word man in Hainan & Katz Chicago publicity department has written a biography titled "The Life of Lincoln."

Street & Smith evidently let Bernard Macfadden put nothing over on them in regards to new publications. For every one the physical culture exponent issues, Street & Smith go him one better. Two new ones are on the Street & Smith schedule. Over the Top, monthly war-story magazine, and Fame and Fortune, general fiction monthly.

Margaret Leech, who recently married Ralph Pulitzer, publisher of the New York World, has had a new novel published by Horace Liveright. The book is called "The Feathered Nest."

Nell Martin's third novel, "Lord Byron of Broadway," just issued by Rae D. Henkle Co., deals with a phandering song-writer-hero. It has a theme song, "Little Lost Lady," written by Miss Martin and composed by Miss Martin, included in the book publication.

Graham McNamee has broken into the syndicate field. The ace radio announcer is contributing a weekly signed article of "Behind the Mike" chatter to one of the feature services.

"Technique of the Love Affair," by "A Gentlewoman," is a forthcoming Simon & Schuster publication.

The biography of Lotta Crabtree, the actress, is out, published by Harcourt, Brace & Company. Title is "Troupers of the Gold Coast." Constance Bourke wrote it.

COAST TRACK CLEANUP

San Francisco, Oct. 23. Drastic orders have been issued by Franklin Swart, district attorney of San Mateo county, to Sheriff James McFarland, an immediate clean-up of gambling at the Tan Forum race track, now in its second week of a 22-day meet.

Oral betting under cover has been widespread at the track, the d.a.'s office contends. Sheriffs arrested Charles Jordan, of Fresno, on a bookmaking charge last week. He was held in \$100 bail.

Paramount's Golf Entries

Entries for Paramount's golf tournament include Lane Chandler, Harry Ensign, W. P. White, Harry Low, George Hommel, T. H. Davis, William Madigan, John Monk Saunders, Eddie Sutherland, Roy Downs, Al Hapgood, Art Smith, Charles Sewell, Gordon Jennings, Ken Ahlberg, Art Burt, Harvey M. Pugh, W. T. Woolsey, W. P. McPherson, J. G. Gain, Dr. H. J. Strathairn, Hector Turnbull and Al A. Kaufman. Harvey M. Pugh is the handicapper.

NOTES

Miss Solomon, who was appointed for years, attached to the Algonzo staff, is now general secretary for Jack Leah in the local Fox vaude office.

Dorothy Quinette and Harry Stahl's have dissolved. A vaudeville partner, lady, of about five years' stand-off.

E. W. Derr, former manager, Keith's Riverside, has embarked in real estate.

Probable Football Winners and Proper Odds

October 27

By Sid Silverman

GALES	WINNERS	ODDS
Yale-Army	Yale	Even
Harvard-Dartmouth	Harvard	4/5
Princeton-Cornell	Princeton	6/5
Pennsylvania-Penn State	Pennsylvania	8/5
Pittsburgh-Carnegie Tech	Syracuse	Even
West Virginia-Lafayette	Pittsburgh	5/6
Colgate-N. Y. U.	Lafayette	Even
Minnesota-Iowa	Colgate	6/7
Missouri-Nebraska	Minnesota	Even
Ohio State-Indiana	Missouri	9/10
Wisconsin-Michigan	Ohio State	5/4
Illinois-Northwestern	Wisconsin	7/5
Purdue-Chicago	Illinois	6/5
	Purdue	9/5

(Predictions based on fair weather)

That means Yale and a probable trimming, maybe a tie score. Army has got a smart and smashing line to face this week besides a set of backs who outrank them on merit because there are more of them.

Cagle, Garvey and Caldwell

Allowing that Cagle will be the fastest and most slippery back on the field, which many won't admit, then Garvey must win within the same powerful runner within the same powerful runner. The latter has proven that he is shifty enough to take care of himself once he's slightly beyond the line of scrimmage and possesses the knack to get there. If you want to go into it, take cognizance of the fact that those close to last year's New Haven squad weren't so crazy about Caldwell. The sport pages worked up the technically hamstrung Bruce into a demon but he always left a doubt in the minds of the Yale men who knew. The blue version is that Caldwell was too slow at starting and very hard to shake loose. Once in the open he was apt to run right out of the county but against a pair of smart tackles and cagey ends the chances of Caldwell suddenly developing wings were nil. Hence the Garvey complex. This chap has the power to force his way through a tackle if he can't get around or inside. There aren't many backs who possess the ability to side-step, reverse or carry on by sheer strength. It's generally one or the other.

Army's Individual Football

Yale-Army is strictly an even proposition with the Bluebird picked because it's seldom you gaze at a field and see thereon a dumb Yale team. Likewise, the Blue plays as a team and the Army is always a team. That, incidentally, probably explains the "Big Jones" coaching assignment as the toughest in the country. The Cadets come up to him with anywhere from three to eight years

If the score becomes at all one-sided it's most likely to be Yale who will do the galloping.

Harvard's Line

Harvard must have learned plenty from West Point. Discount everything the Heutenants looked about one touchdown better than the Crimson. Ben Tichnor and French had the misfortune to twice be concerned in a combination bad pass and fumble, both of which errors the Army immediately cashed in upon. The second guess is always easy after the game, but what might have happened if Harvard's initial drive hadn't been suddenly and surprisingly stopped by one of its own misplays? That both teams were kicking poorly may mean that each line was hurrying the punter, not bad for an untired Cambridge line against a well-seasoned combination. Horveur's boys did themselves proud in waging a stubborn fight that lacked brilliancy. It's a cinch. The Dartmouth line isn't going to be any harder.

Those who saw the Green against Columbia report that the Harvard forwards are not all they should be. That doesn't bode well for Marsters, Black and company who must be given a break to get started and time to shoot their passes. If Harvard starts worrying these backfield flashes by arriving uninvited and unexpectedly anything is apt to happen. With all due respect to Marsters it's a fact that Yale kept him from scoring a score ago even after he had returned an intercepted pass some 50 yards to within four of the goal line. So it can be done and if that Dartmouth line isn't there to help the afternoon by and for the Charles. Harvard's Dartmouth has yet to prove itself. Harvard has given a pretty good indication of what may be expected. And those lines are so important, besides which this is one of the days on which Har-

Pittsburgh will have a civil war all to itself when Pitt and Carnegie Tech line up. Tech, riding on the crest of a W. & J. whitewash, is going to be far from a pushover. But Pitt has got a lot of power and hasn't as yet taken the blanket off flood, a Bellefonte Academy back from whom much is expected. It is understood that the Panthers have had their best line men on the bench the past two or three weeks. If these two are ready Saturday it will make a difference, and that extra ability favors Pitt.

Colgate's Gang Tackling

Colgate and N. Y. U. are due to resume their series in New York. This also promises to be a hot and heavy fracas. Last year a weakly rated Marston, who was a good deal and held a highly touted Meehan team to a no score tie. This year Colgate is somewhat stronger and N. Y. U. would like to have Briante again, and Connor if you insist. The Bronx boys have run down points in the last two Saturdays that has the local dailies going crazy because Ken Strong is leading the individual scorers of the east. They'll find out just how good Strong and N. Y. U. is this week. It was that way last season and it will be the same this year.

Meehan can chirp to his pupils that they haven't been tackled this season the way they'll be hit Saturday and he knows. Colgate chuckles every time it sees or hears a crunching tackle. New York will see some gang tackling this week in the full sense of the word with Meehan dangling before those upstate eyes. If N. Y. U. can keep from being scorched by the Maroon flame it's got something. But Colgate has put two tough gamblers into a defeat, and a bet on it will be a sure proposition.

If N. Y. U. has the offense for which it has been heralded it looks as if both teams will score. Colgate certainly should. More often than the New Yorkers, because of its fight and spirit, it is the underdog.

Lafayette and West Virginia have a 27 tie to shake off with Lafayette favored mainly because it appears to be on the way.

In the West Purdue ought to be able to out-weigh Chicago and Indiana in a four way and Wisconsin should enjoy the unique experience of taking over Michigan. Illinois will have its hands full with Northwestern but as Zuppke is supposed to be harboring one of the strongest squads in the country the Illini stand the best chance of finishing on top.

Uncommon Chatter

By Ruth Morris

Broadway moved eastward Friday night to attend the Ritz-y Paramount dinner to Maurice Chevalier—a glamorous exhibition of theatrical who's-who and couturier what's-what at one of the nicest of such parties held in New York.

Mme. Chevalier in simple black satin... Marjorie Oelrich the same, relieving severity with a coatee dotted with silver paillettes... Fannie Price also in black velvet covered with square sequins. Very smart and becoming... Hope Hampton looking suspiciously like the first set of "My Princess," in pale salmon tulle constructed with tight bodice and tiered bouffant skirt. Her wrap of matching transparent velvet in a brief crape from which cascaded perfect billows of tulle. Lovely for her style and coloring... Francine Larrimore, startlingly pale in white chiffon and brilliant... Madame Glyn in lace over satin and it... Irene Bordon in white moiré suggesting a few weeks on pineapple, etc... Irene and Edith Mayer, daughters of Louis B., stunning in white and orchid satin... Mrs. Walter Wanger (Justine Johnston) striking in wine colored lace over satin... Mrs. Lasky's orchid velvet very smart... Mrs. Claire in beige lace over cash satin, with satin ribbons inserted cleverly at hip-line and bodice... Lady Mountbatten in chiffon completely covered with crystal beads... Maurice made a speech that was a knockout of personality and delightfully accented English... later singing three songs that brought the guests to their feet in cheers.

Yvonne's Turtle

When Yvonne Velle, otherwise Mme. Maurice, arrived from Paris the other day she brought with her a new fashion in pets... "Francina," a tiny turtle whose shell is studded with precious stones. Maybe precious or maybe only mock-turtle, but "Francina" pretends to go about strictly decorately.

Color Scheme in "Cheers"

Unusual color scheme in the costumes for the finale of "Three Cheers," and a very effective one. A parade of white satin gowns of various periods, some dotted here and there with touches of henna and burnished gold stain... pity that the magnificent effect of the whole was lost in bad final grouping.

Dorothy Stone's stunning dress of rhinestones and white tulle might have been considered enough of a gift from fortune—but on top of that she had Lindy back in her dressing room after the show to offer congratulations.

Worth Crown Jewels

European royalty's looking for a job again. The latest from Berlin confides that the Princess Victoria, sister of the ex-Kaiser, would care for a job in the pictures or on the stage. One New York agency has promised her bookings if she'll give it the Crown Jewels for commission.

Smart Things

Smart imports at Lord & Taylor's. One Vionnet is done in what sounded like "pandemonium" velvet, in a shade known as "white green." The décolletage is low and rounded, with chiffon inserts running midway down the bodice in back. Another Vionnet is described in fresh pan velvet, with surplined bodice back and front, graceful hip drapes and long, imposing train. Moulds the figure beautifully.

Boulanger is represented by a flowered metal fallie with a snug bodice and skirt flaring from the hips with trails of self-material. It has the new square, strapped neckline. The belt is of connected metal ovals over beads, joined with a conventionalized metal sun-flower. In addition, there are any number of "cocktail jackets"—in chiffon or velvet studded with paillettes, or executed completely of metallized sequins.

Dobb's New Home

It was feared that Dobb's would get high-hat and higher priced with its descent upon Fifth street but a tour through the new quarters proved that they have kept both feet and price around. The building itself is beautiful in Italian Renaissance style, with authentic fixtures and enormous 17th century tapestry decorating the entresol.

Second floor has undies, sports clothes, afternoon frocks and evening gowns. In the lingerie display is an exquisitely tailored night

gown of French crepe with insets of Alençon lace. Neatly contrived and plaited, it's a bargain for \$22.50. More elaborate ones sell as high as \$95. There are also lovely party and slip sets—the latter being made with newly favored "in lingerie" wrap-around skirts.

Domestic underwear is not yet on view, but is to be soon shown. Cute hand-painted pajama sets in delicate shaded crepes.

Evening things didn't look too interesting with the exception of a gown called the "Milky Way" (not particularly new, by the way, but lovingly) done in white or robin's-egg blue crepe-chiffon over satin with a diagonal cascade of star-shaped sequins. Its loose scarf outlines the décolletage in front and, tying in back, trails to ankle length.

Another evening model, made simply in crepe, fades from rust at the hem into pale green—gorgeous coloring.

Stern's Theatre Display

Ignominiously displayed in a small, back, and badly ventilated room at Stern Brothers' is a fascinating Theatre Exhibit, showing manuscripts, miniature stage settings and personal effects and photographs of famous actors, past and present. Some of the old pictures, especially the 1912 and thereabouts vintage, are classic. It's almost unbelievable that the styles of just a few years back can seem so ludicrously out-dated.

There's a picture of Edna Wallace Hopper that must have been the inspiration for "The Bird on Nellie's Hat." As delicately low-comedy, it's unsurpassable—as are many of the other exhibits.

But aside from scattered comic values, it is a rare privilege to scan the walls lined with the faces that made glittering history in our theatre—Joe Jefferson, the Barrymores and Drews, Weber and Fields, Augustin Daly and others.

The sixth floor at Stern's may well command your attention for an hour or two.

Palace Informality

Informality of Old Home Week over at the Palace where Ken Murray romps in and out of acts with joyous fooleries. In addition, the ladies of the Minora Chapter of the Eastern Star were present at Monday's matinee to receive stage presentations in reward for something or other.

Josephine Harmon, looking like a back drop of fringed beads, was well liked for her good humor and infectious broad comedy. Florence Newton, assisting at the piano and in dialog, looked extremely well. Her hair and style, trimmed fresh crepe, the beads (shown in circling design on the bodice) growing into more conspicuous grouping on the flared, irregular-length skirt.

Lots of costumes in the Tiller act, well-drilled precision unit. First costumes looked a little drab against the steel gray of the velvet drop. Robin Hood doublets and trunks in a weak brown, piped with pale green, which might have been much more effective against a more sympathetic background. A rope skipping dance had darling costumes—abbreviated overalls of turquoise blue over satin blouses piped in orange.

Helen Charleston, with Murray, and later in the Harry Webb act, displayed several cute costumes. The smartest was of black satin in one-piece bathing suit style, trimmed with sunbursts of silver beads and an enormous bow of perky white ribbon on the left hip. For her duet with Murray, in front of the Webb orchestra, Miss Charleston appeared in a bouffant dress of pale orange tulle and trim with silver lace. Fullness and length in the back gave it a gracefully sweeping line.

SOCIETY IN PLAY

May Leslie has been selected to stage the annual production of the exclusive Spence School Alumni at the Plaza Hotel late in January. Last year the society dames put on "Irene," and it is expected that a similar musical will be attempted this winter.

Just about the time the show goes into rehearsal the boy friends of those participating will start learning a polite version of the bird, without which no society show is ever complete.

Womenfolks

By Molly Gray

Hymns or "Hey Heys"

Primrose Semon, at the Broadway, has red hair and the pep and personality that go with it. Prejudging her by the card the audience expected hymns but got "Hey Heys." Frock was white crepe with large figures in green beads, green slippers, kerchief and necktie. Adeline Bendon dances gracefully in pleasing and becoming costumes but she is a picture better without sound accompaniment in song. Her first appearance in delicate yellow chiffon, long bodice, lightly beaded skirt straight to the hem where several ruffles fluffed it. The detachable had a bead yoke and a dainty bag completed the ensemble. An abbreviated costume in shades of violet with close fitting hat of the flowers was everything a ballet costume should be. A blue one whose three tiers seemed to have fringed ends was pretty and her white one of soft skirt and head bodice was graciously covered by a white fur scarf.

The girl with Walter Walters was very sweet in white, a two piece frock touched with blue matching the scarf around her hair and a coat with flower embroidered pockets and sleeves.

Show for the Ear

Fifth Avenue show is all for the ear, the not too discriminating, fastidious ear, the one that hasn't heard wide comedy in a long time. Jean Spence and the Lloyd Sisters open with speed, Miss Spence doing an especially fast and difficult toe dance, but nothing very interesting in the costumes. A pink satin foundation was used for the green ruffles and the steel beaded ball satins of the sisters. It also showed under the blouses of their sailor suits. Opening was in white silk with colored velvet bolero, yellow for the sisters, blue for Miss Spence whose closing costume was of steel beads, a few.

Dolly Ward wore black crepe over pink, the pink showing for a narrow row hem. Miss Graves (Anderson and Graves) who got a few real laughs, had on a blue sweater and white silk skirt.

A Dimpled Juvenile

Sue Carol fits in perfectly with the youth and spirit and costumes of "The Air Circus" at the Roxy. She looked so cute in her flying outfit but even more cute in her frocks. Louise, who is her all-around capable "mother," especially good where she consoles Buddy for falling. How could he with two big dimples showing in his cheeks? The girls were too "busy envying him." Miss Dresser wore a smart black gown with small sable scarf and good looking hat, and her white coat had colored striped border down the front and around the bottom.

Some Lookout

Jacqueline Logan was so well trained as "The Lookout Girl" she picked the right spot to fall out of the canoe and into a rich and generous husband. That's expert looking out and falling out. The mannequins in this fashion display as they descended in an elevator passed a large clock indicating the time the costume was suitable for. Jacqueline chose an ermine wrap with dark collar, a bead on that shoulder, and a cocktail frock of black crepe with crystal fringe edging the jacket and in rows on the skirt. The only jewelry worn with it was a huge pearl suspended on a silver chain.

Her white ensemble, coat, hat, foxes, frock, slippers and envelope purses were suitably becoming. A "lookout" should know better than to wear striking black and white collar and cuffs that stood out like the gate at a railroad crossing.

The Cameo has finally added something to the joy of this nation with "3 Comrades and 1 Invention." It's simply enjoyable and enjoyably simple. Have to recognize the Soviet doctrine too, the heroine, Olga Trellakova, was as husky as the hero and did as much of the heavy work.

"Singapore Mutiny" is an animal picture without the saving grace of a horse or dog. Estelle Taylor tried to perform but her wardrobe wouldn't let her.

Anita Stewart and Rudolph Cameron have been separated for several years, and for some time past have been on the verge of divorce. It is now believed that Anita, as soon as free, will marry George Peabody Converse, just divorced, and that Cameron will marry Marjorie King. Anita, from Brooklyn, is not related to Anita Stewart, New York heiress, now the widowed Princess Miguel de Braganza, sister of William Rhineland Stewart, Jr., millionaire, who once courted Constance Talmadge. Miss Stewart has been in pictures many years, and was a featured player when Gloria Swanson was a Mack Sennett bathing beauty. Her sister, Lucille Stewart, movie actress, divorced Ralph Ince, director, and a few years ago Ince was accused of brutally beating the young Stewart brother.

Converse is a grandson of the late Edmund C. Converse, organizer of the Bankers Trust Co. of New York, and former president of U. S. Steel. He inherited outright half a million, in addition to a large trust fund established by his grandfather, in

Along the Line

The flicks who admire Von Stroheim are getting the shock of their lives from "The Wedding March," and they say no like. Eric himself is not only pure, but corrupt, two things the flicks don't care for. And that sad ending keeps the matinee mob in their seats waiting for a sequel.

Women all think they married the wrong man, and there's no kick in watching a film heroine do it. Even the struggle scenes won't satisfy the girls with that ending and that lay-window on the idealized Von. They may go out of loyalty to Eric, but they won't plug "The Wedding March" in their boudoir chatter.

Women Like Boloney

"The Battle of the Sexes" neatly presents the girl's favorite theory: that cheating the little woman does not pay and the vamp is only making a fool out of pop anyway.

Belle Bennett as abandoned mamma gives a woman-hitting performance as the crushed, humiliated deserted wife.

It's a woman's picture: philosophy, story, character and production. The men may label the erring husband-blonde vamp stuff as boloney, but it's cut the way the women like it.

Why Ruth Elder?

The women all seem to be sore at Ruth Elder and the talk around the Paramount is all "why Ruth Elder when there are so many movie girls out of work." Maybe jealousy. Maybe discrimination.

But the flying beauty isn't going to win any flick following with her first picture, "Moran of the Marines." She looks older than her hero, Richard Dix, a misfortune the cats will relish. Her clothes aren't interesting. And her hair is waved terribly.

The women don't fall for these pumped-up freak movie queens.

Aside from Ruth's femme popularity, the picture is mediocre and more entertaining to the men, having weak romance, unpretty scenes and no struggles.

Dance Hall Aristocracy

With all those advisors out in Hollywood—advisors on China, on the underworld, on the navy, colleges, bootleggers, etc.—it's time somebody produced an authority on aristocracy. Audrey Ferris in "Women They Talk About" is supposed to be an aristocrat.

She wears clothes tight enough to put her over in a sailor's dance hall. If aristocrats got themselves up like Audrey, society picture magazines would be barred from the mails.

Irene Rich, as her mother, shows her up as a first family of Virginia. Refined and looser clothes would have helped Audrey and made the picture more convincing to the women, who are quick to recognize aristocracy whether they belong to it or not.

The whole yarn hinges on your belief that Audrey is class, too. The men won't notice the out-of-character clothes and they will like Audrey's Clara Bow's curls. But curls aren't enough for the flap trade.

RITZY

the hands of trustees. Cameron's real name is Brennan.

Two Princesses

The Princess Branganza above referred to is not to be confused with the lady known both as Princess de Braganza and as Duchess of Oporto, who recently returned to New York from her home in Paris. Originally Nevada Stoddy, of a western town, she divorced the late Albert Lee Agnew, and inherited a fortune from her second husband, William Hayes Chapman. She then divorced Philip Van Valkenburg, who, like his predecessor, was in the 70s, and became the widow of the Duke of Oporto, uncle of the former King Manoel of Portugal.

As Mrs. Agnew she was employed in the New York office of a society weekly.

Effusive Sob Sister

A movie editress in Hollywood has during recent weeks printed in her syndicated columns the most extravagant praise of Ruth Chatterton, so extravagant, indeed, as to defeat its own ends. Miss Chatterton, whose performance in "Rose-Marie" was fairly successful, is credited by this sob sister with having therein done "one of the finest things ever produced in this country."

Miss Chatterton is now in talking pictures in Hollywood, and her husband, from whom she is separated, Ralph Forbes, is also in pictures there. She was formerly leading woman with Henry Miller, succeeding Blanche Bates. It was while with Miller she met Forbes, who was juvenile in the company.

The Late Mrs. Stetson

Mrs. August E. Stetson of New York, died in Rochester, Oct. 19, at the home of her nephew, Harold Stimpson, whose wife is in Paris suing for a divorce. Mrs. Stetson, 87, was ousted from the Christian Science Church in 1909, and since maintained a radio station to promulgate her theories, also to attack Jews and Catholics, such proceedings being diametrically opposed to authentic Christian Science.

Station WHAP, of which Franklin Ford was announcer, and page advertisements in the newspapers were estimated to cost Mrs. Stetson \$250,000 a year.

Prior to being repudiated by the directors of the Mother Church in Boston Mrs. Stetson attracted fashionable millionaires and noted show people. Her students included Mr. and Mrs. Edwin Jordan, of Jordan Marsh, Boston; Miss Caroline Clough, of Strawbridge & Clothier, of Philadelphia, and Mrs. John Henry Hammond, granddaughter of the late William H. Vanderbilt, niece of the late W. K. Vanderbilt.

The late Charles Klein, successful playwright, at one time gave Mrs. Stetson a job as secretary. His son, Philip Klein, now connected with the films in Hollywood, also attending the services. Charles's brother, the late Hermann Klein, music teacher, was also a student, and Hermann's daughter, Sybil Klein, at the time of William Harris, Jr., the manager. Also another brother of Charles, the late Manuel Klein, composer and conductor at the Hippodrome.

Mrs. Stetson's early meetings were attended by Jane Cowl, Isabel Irving and Milton Royce, playwright. Also Lucy Cotton, actress, later widow of E. R. Thomas and wife of Lytton Ament. A frequent visitor of Mrs. Stetson's magnificent home next door to First Church, at 9th street and Central Park west, was Arthur Brisbane.

One of Mrs. Stetson's practitioners, who later repudiated her, was Mrs. Margaret Beecher White, granddaughter of Henry Ward Beecher, famous preacher, and grandniece of Harriet Beecher Stowe, author of "Uncle Tom's Cabin." A student of Charles Lincoln, granddaughter of Abraham Lincoln. A reader who denounced Mrs. Stetson was Miss Ella Garretson Young, descended from the Widow Custis, who married George Washington.

In addition to the nephew above referred to, Mrs. Stetson was served by a sister, Mrs. Stella Stimpson, about 80, who Mrs. Stetson hailed from Walboro, Maine, and studied in Boston to be an elocution teacher. She married Frederick Stetson, shipbuilder. Her students furnished her home, giving her valuable jewels, automobiles and every luxury. The great majority of these adherents dropped away during the past decade.

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50 YEARS AGO

(From Variety and "Clipper")

William F. Cody, Buffalo Bill, was traveling with a group of Indians as part of his stage show. Somebody complained the Redskins were ill-gotten from their reservation. So the Government swore in Buffalo Bill as Indian agent and he continued on his way.

The Novelty theatre in Brooklyn opened under management of Theall & Carton. Percy Williams ran it years later.

The All-Philadelphia American cricket team defeated a championship aggregation from Australia in a three-game series, but disputes over umpire's decision echoed for weeks. This was the first international cricket match in which the U. S. were victors.

Freak athletic contest in London called upon John Keen to ride 36 consecutive miles and defeat three men, each riding 10 miles against him. He accomplished the task, winning 30 pounds.

Another international contest was the rowing duel between Edward Hanlan of Toronto and Charles Courtney of Union Springs, N. Y., won by the American.

Adam Forepaugh's circus was playing southern territory when the yellow fever epidemic broke out. Instead of calling the tour off, as most of the other big tops did, he continued right on through Texas, moving toward the plague storm center in lower Louisiana.

There were no less than 15 negro minstrel shows on tour.

College football schedules were not important, but one of the leading autumn athletic events was the meeting of Navy and Yale rowers on Lake Saltstatal, near New Haven.

15 YEARS AGO

(From Variety and "Clipper")

The Savoy theatre, New York, closed a contract with General Film Co., calling for six first run films a day, daily change, at a cost of \$375 a week, said to be the heaviest booking of one-reelers made up to that time.

"Evangeline" closed at the Park after one week, with Arthur Hopkins taking a reputed loss of \$42,000. The spectacle had Edna Goodrich, former wife of Nat Goodwin, as star.

The Photoplay Theatres Co., which was S. L. Rothafel, took a five-year lease on the Regent theatre, 116th street and 7th avenue, this being "Boxy's" entrance into the New York picture house field.

Wilkie Bard, English comic, made his first American appearance at Hammerstein's Victoria, scoring a good impression. His salary of \$3,250 a week made a new high mark in American vaudeville.

Harry Reichenbach was ahead of one of Comstock & Gest's attractions.

Joe Howard agreed to star Emma Carus in a musical piece, "A Broadway Honeycomb."

Progressive elaboration of restaurant shows was a current development of show business. Percy Elkes staged a miniature revue at Michael's and had in preparation another similar show with Paula Edwards and Mildred Cordeiro. Michael's show cost \$1,500 a week to operate.

Inside Stuff—Pictures

(Continued from page 20)

played with any phonograph record. It may fit in as a vocal refrain from back stage with the orchestra overture, or as gag with a comedy. He couldn't use the non-synchronous as a substitute for his organ, or he'd lose his orchestra. So that was out. Yet, if he used it all he must put on a special man, or else pay overtime. And if he put on a special man from what union should he be drawn? Musicians, stagehands or projectionists?

One up around Times Square picture circles seldom hears of the City Hall there, about a stone's throw from the New York City Hall, which has that section to itself as a picture house proposition. It's a little place, seats about 500 with 25c the admish. From 9 a. m. until midnight it does a bangup biz. Joe Weinstein owns it.

One example of the way injection of sound has upset sales departments is to be found in the cases of First National's "The Barker" and Pathé's "The Spieler." The first, completed many weeks before the latter was started, may reach the market with its paralleling title after its competitor is well on its way. Just now "The Barker" is being held for synchronization and dialog. As to the latter it waits upon completion of sound stages and on Milton Sills and Dorothy Mackall finishing in "Changeling," and they have some time yet to go. "The Spieler" has been through preview mill and now is being synchronized and dialogued, Toy Garnett writing the script. It will be completed before November 1 and ready for its release at the end of the month.

Co-incident with Universal's preparation of "The Five Frankforters," a story centered around the Rothschild family, a distant relative of this family was discovered to be working on the Universal lot in the capacity of assistant director. His name is Wilfred Rothschild. He fulfilled the tradition of the family by working in Wall Street before coming to the coast for pictures.

There is just as much effort being spent on the coast to develop and improve camera technique as there is in developing the recording of sound pictures. No doubt the advent of sound pictures has brought about many camera improvements which have already revolutionized camera angles. It's making it more easy to obtain the unusual effects that were impossible a year ago.

One of the most efficient practices of the new automatic camera is being used in the filming of moving shots and is found most practical in registering running automobile scenes. Instead of the photographed car being preceded or followed by a specially constructed camera car, the automatic camera is strapped to the hood of the automobile and by a press of the button the rider's actions are registered until the film is all exposed.

A Hollywood director is viewing with a bit of glum satisfaction the disappointments that recently have come to a former distributor-associate in picture making. The latter recently has been going on his own in the way of serial making and right away ran into trouble with the invisible censors who always are on the watch for serial developments. As these may affect minds of children—the women's clubs. As a result of incorporation of matter distasteful to the women, \$5 accounts were lost in one chain.

It seems that a year or more ago the Independent director and a state right salesman found themselves without funds. The director suggested he could dig up backing for a serial. A capitalist friend put up \$10,000 and a laboratory agreed to put up the balance. The director was to have 25 per cent as well as a salary. Through domestic expenses and illness, the interest was sacrificed for \$1,000. The serial was successful. So also were the two succeeding ones, in which the director was given a salary only.

When it came to the fourth the state righter decided he did not need the director who knew serials and how to meet the approbation of the invisible censors. The state righter had profited about \$60,000 on the three serials without the investment of a dime of his own money. The director had taken from the association a total of \$6,600.

Director now is watching the outcome of fourth venture, with a hunch that a part of the \$60,000 is on its way out.

One of the big studios on the coast has trained directors to such an extent they can't take the liberty of making a change in script or dialog without first submitting it to the supervisor. One of the directors found it necessary to work at night to put a few songs in his picture. The super had left for the day when the director discovered another song would go better, but he had to get consent of the super before attempting to film it. That was easy, but when the super asked to have the actor sing it over the phone it made the director feel like two cents in a Hollywood poker game.

Willingness of a few producers on the Coast to insert aviation privileges in contracts with the more important screen players is not unanimous. A number of studios are shy in responding to any definite stand on the issue and are ignoring the clause wherever possible. Belief is that since the development of aviation has decreased the hazard it is not necessary to encourage or discourage the use of airplanes, and for this reason a majority of producers are ignoring the issue as they would in permitting or prohibiting a contract player to ride in automobiles.

Fox's 10th avenue studios in New York took many talker tests some months ago. They weren't altogether satisfactory as tests, but several are said to have been approved in Hollywood. Now the report is that as the first batch of Fox's options on legitis commence to run off, those who were held over on approval from the early tests may be called upon to make their talking try.

A picture test is only for the company making it. Other producers make their own tests as required. That one test does not show well is not conclusive in talking pictures.

Production of talking shorts seems slowly advancing, with Warner's the most prolific. Fox is second, of course, with Universal and M. M. about the only others of the first line producers becoming active on the shorts.

A report that all members of the "Coquette" company other than its star, Helen Hayes, had been talked tested for the Mary Pickford picture of the same play, seems in error. Up to date none of the "Coquette" people has taken a test. Miss Hayes and the play are in Providence this week.

Sound means the end of the old style laboratory with its familiar hand crank for developing and rare and drum for drying. Automatic machines will take the places of these standbys, it is conceded by laboratory men.

It is not always the gag men who suggest new twists after they have observed the first shooting of a scene. Al St. John, comic in "She Goes to War," contributed an effective bit to his picture. In doughboy uniform, St. John was standing in a muddy French street blowing a trombone. A disconcerted listener threw an old shoe. The soldier slumped into a puddle 15 inches deep, disappearing from view.

At the conclusion of the scene the player suggested it be retaken, and he made a second dive to recover the instrument. The director okayed it. Clothes were changed and the camera against started. The first in-

Inside Stuff—Vaudeville

The Quillan family, recently of vaudeville, are now in Hollywood acting in a Pathé picture known as "Noisy Neighbors." They are admitted by workers of the studio for the loyalty and family spirit that exists in the group while working. There is no attempt to steal a scene or hog the camera on the part of any of the Quillans.

Biddle, the oldest boy, playing the featured role, will invariably suggest bits of business that will distract from his part and add to the work of his younger brothers and sisters, while Dad Quillan is always alert to push one of his boys or girls to the foreground.

Marie, 18-year-old sister, is the little mother of the group. She watches her small sister as well as the brothers to see that their make-up is fresh, their hair smooth and clothes just right.

Offered a night club job by his agent, an actor playing Chicago picture houses thought it over for a while.

"Well," he decided, "I won't take less than \$750, but if you can't get \$650 my rock bottom price is \$550."

Dogmatic belief in his own theory of showmanship was expressed by a mid-western theatre manager at the wrong time. Having just played an act in which the average age of the company was about 55, the manager sent in a report carrying the following points:

"This act went over great. It increased our business considerably. But what we need in vaudeville today is youth."

Recently the members of a new flash act, aware something was wrong with the turn, invited a supposedly knowing agent to offer suggestions. Though the members themselves admit the act was in bad shape, they only change the agent could suggest was for the juvenile to wear a square vest instead of a pointed one.

With the closing of "The K-Guy" at the Billmore Saturday, Irving Yates, vaude producer, is understood to have lost \$15,000 in its quick flop. On the one sheet Irving's brother, Charles, appeared as a co-producer.

Again does it seem necessary to suggest to acts receiving offers for the talking shorts not to use any of their present stage material or material that may be in stage use by them in the future. Stage vaude houses, against which the talking short with current material may have played, are apt not to want the act in person with the same stuff.

In the wiring contract made by Keith's with RCA Phonophone, to wire 14 Keith theatres, the E. F. Albee, Providence, went under the small contract by E. F. Albee. That means the Albee there is his own property and was not included among the theatres covered by the merger of the Keith-Orpheum circuits.

The first theatre Albee ever owned was in Providence, Keith's. Given to him by the late B. F. Keith.

Loew's new theatre lately opened in that city. It is playing pictures. For years Keith's, Providence, was without vaude. It takes. Through the members themselves admit the act was in bad shape, they only change the agent could suggest was for the juvenile to wear a square vest instead of a pointed one.

Phil Jones and Harry Green got a bad break at the premiere of their first legitimate production venture, "Just a Minute," at the Ambassador. Delay in hanging the settings resulted in several drops being fouled, the counter-weight system becoming jammed. The result was a 30-minute wait.

Mae Murray, making a prolonged vaude tour, got one of the biggest breaks on front page ever attained in Los Angeles during her week at the Pantages (Oct. 8).

Rumors that she would be arrested on the stage while working, the actual issuance of a warrant for her arrest on a charge of breaking charge, announced by the Los Angeles police department, and a verdict against her in connection with a recent lawsuit in which she won a \$32,000 verdict from Jack Donovan, screen cowboy; all this and more were broadcast by local papers with screaming headlines. The Pan was jammed all week.

The maze of legal entanglements emanated from the Donovan suit. In this case, Miss Murray charged that Donovan had sold her \$25,000 house for \$20,000. When she was awarded \$32,000, Donovan appealed for a new trial which was denied. Donovan came back with perjury accusations against Miss Murray's testimony. This gave her the first publicity break of the week. Next, word suddenly came from Santa Monica, Cal., that a warrant was to be issued for the actress' arrest on a charge of illegally entering the house involved in the original suit itself with the accompanying threats that she would be taken into custody at the theatre.

In Culver City a couple of femme comies are proving that many a good showman has come from back stage and that it takes a showman to make a showman. A few years ago Pearl Merrill and Blanche Paralta, quit their fake sister act in vaude and parked themselves in California. Culver City looked like a good bet and they took a chance on acquiring a piece of property and putting up the Paralta theatre. They got for them \$50,000. When their property became an important factor in a big realty deal. The realtor promoting the proposition made them a deal that resulted in their acquiring a new theatre and office building which they opened as the Culver.

A chance came to lease the house to West Coast Jouner circuit and the femmes took a trip around the world. Recently they returned to find that West Coast Jouner had found the house not such a good bet for them. The girls took it back on an arrangement with W. C. and are running it themselves. With a policy of pictures and prologs, using four acts and one of the femmes acting as m. c. they are putting the house back on the map and taking it out of the red with good showmanship.

Dan Conway, cousin of Jack Conway of Variety, tells of Con's early trend as a humorist. Dan and Jack both to make an examination for state most inspector Jack had not technical knowledge of the points in the questions, so he kidded them.

To the query as to how an inspector would detect a tubercular cow, he answered: "Listen to its cough." To the question how he could tell oleomargarine, he wrote: "My mother uses only the best creamery butter."

The examiner was not dumb. When Jack asked him what about it, he replied:

"Young man, you should go into the show business."

That was a prediction.

St. John made his promised dive, as if in 20 feet of water. His head stuck in the mud, as was apparent to the many spectators and the timely watching company by the squinting of the legs. Laughing stopped. The fact at that point of time was to be started the comedian came to the surface with the trombone. The laugh was all the louder for the scare he had unwittingly put into his act.

Jon Metzger is said to have earned his promotion as general manager of Universal through extraordinary sales reports. He has been in the line of the recent months under Metzger's management his have been reported at very high figures, and this in the face of talker depression upon silent picture sales.

Legit Showing Benefit of Talkers Is Coast Claim by Play Brokers

Los Angeles, Oct. 23.

Renewed interest in spoken drama on the part of the theatre-going public seems to be one of the effects to follow the introduction of sound pictures.

Play brokers in Los Angeles and Hollywood report successful stock companies in virtually every southern California community big enough to support a community theatre, whether operated as such or not.

With experienced talent available through the screen colony in Hollywood and with sound reviving interest of stage and screen players in anything that will give them an opportunity to strut their stuff, the community theatres are thriving.

Play brokers attribute it directly to the advent of sound pictures, claiming that hearing the voices of players coming out of the horn has stimulated a desire to both see and hear them in person.

Write Your Own Is Bill Rogers' Salary

According to inside reports, the matter of Will Rogers in "Three Cheers" at the Globe, has been left up to the humorist himself, by Charles Dillingham. The manager is said to have ordered that Rogers be given a check signed in blank—how do you do—and Will can put in the figures.

It is presumed that Rogers will approximate his weekly salary on a percentage of the gross, as did Fred Stone who received 10 percent in previous shows. On that basis Rogers will get upward of \$4,000 weekly, the show being paced over \$40,000. Rogers joined the cast after Stone was badly injured in an airplane crash while doing a solo flight. Salary was never mentioned. Bill wanted no billing but Stone insisted that Rogers be given top billing. Rogers' action was that of one old friend to another.

One thing about his success in "Three Cheers" is that Rogers has at last realized an ambition—that of becoming a regular actor. He has appeared in "Follies" skits in addition to his specialties but never handled a role throughout a show. The friendship of Rogers, and Stone dates back many years. Fred caught Bill in a honky tonk doing a turn for which he received \$85 weekly. They sort of pulled around Rogers teaching Stone how to manipulate a larrikin and Stone going on with Bill at times.

Dorothy Hall Jumps Into "Girl Trouble"

"Girl Trouble" originally scheduled to open Monday at the Belmont, New York, was set back until tomorrow (Thursday) because of a switch in female leads.

Dorothy Hall went in Saturday supplanting Mae Murray (not screen actress) to get up in the part in six days for the Belmont premiere.

Miss Hall's induction makes the third female lead opposite Allan Dinehart, since the show opened on tour two weeks ago. Georgette Cohan, daughter of George M. Cohan was the first, withdrawing in favor of Miss Murray after the Philadelphia break-in.

"K Guy" Later On

"The K Guy" which closed Saturday after but one week at the Belmont, New York, will be put on around the Christmas holidays in a smaller house, and under a lower stop clause.

Irving Yates, vaudeville agent, who debuted as a legit producer with "The K Guy" believes a new hook-up will get the shows across or at least establish the picture and stock right.

"The K Guy" had a stop clause of \$9,000 with the house guaranteed \$4,000 and the first and only week grossing less than \$3,000.

Yates has a road company of "Draquila" now out playing Worcester and Springfield this week.

In Rep Company

Kenneth Thompson, added to Rep cast and will play opposite Nance O'Neill in "The Silver Cord," opening play, Nov. 19.

RIVIERA FILM NEWS

(Continued from page 5)

new and is within 100 yards of the Rialto and Casino de Paris. It is an arty little box called Cine France and will plug French pictures.

All these theatres, incidentally, move the amusement center from the shopping district to the sea front, a mile or so further west, as radical as moving Broadway to Park avenue.

Alice Terry Cancels

Alice Terry's reservation on the Homeric, which sailed yesterday was canceled. She was going to pick up a picture to do till Rex Ingram found capital and story to follow "Three Passions." Now she may get to work here in three months.

Ingram had a contract to do another picture for Ludwig Blattner, but the gossip here is that Blattner's money didn't even finish "Three Passions." Hence the formation recently in London of the Ingram-Hamilton Syndicate. Alas! Mackintosh, who just recently married millions, and Edouard Cornillon Molinier, the young counsel of Franco Films who has always been generous with his money, were pulled into this group. N. Bosanquet, an industrialist, formed the fifth member of the directorate.

Public is expected to be so impressed with the names that the side bets by the kibitzers should swell the money in the house to \$50,000 at least.

"Venus" Water Sports

Dancing scenes aboard a yacht, aquaplaning and water sports are featuring the location work of "Venus." Troupe is at Villefranche, picturesque old harbor east of Nice. Venus, who is Queen Elizabeth, anchored in the harbor is being used as atmosphere, though it doesn't know it.

As soon as Leonore Perret is finished with interiors for "Possession," "Venus" will move into the Franco film studios.

Snieker at Fairbanks' Idea

"Fairbanks' new original, telling of the further adventures of the Three Musketeers" is giving the French a laugh. He must have picked up the title while visiting Cannes last summer. Three miles off the coast is the Isle of St. Marguerite where "The Man in the Iron Mask" was imprisoned. There are a lot of rumors about him—in fiction, legend and tradition—but the best hunch is he was the twin brother of Louis XIV.

Being born so close to his brother, even if a little late, made him politically dangerous. So they put him in irons. A few minutes earlier in the world and "The Man in the Iron Mask" would have been king. The moral is: be on time.

Whoever he was, he was a somebody. On one occasion a fisherman picked up a note "The Man in the Iron Mask" had thrown out of his island prison window and brought it to the authorities. They quizzed him until they discovered the salty couldn't read. Had he been a Trader Horn or a Gene Tunney, they'd have put him in the torture chamber and then thrown him to the sharks. There are times when even the absence of a tab education has its advantages.

Weds Bathing Queen

M. Isnardon, manager of Franco Film has married Mlle. Berthe Delcort, last year's bathing beauty queen of Nice. Isnardon was captain of Senegalese troops in the French Army before taking over the job vacated by Harry Lieberman when he joined British International.

Animal Trial Scene

M. Machin at the Turia Studios, making "Beasts Like Men," an all-animal picture, has changed title to "From the Jungle to the Screen."

Production has a trial scene in which chimpanzees, monkeys, dogs and even chickens act roles.

Stock's Takachance Fair

Minneapolis, Oct. 23.

The "take-a-chance" week at the Shubert with the Bainbridge dramatic stock doing an unnamed mystery thriller by an unknown author, did not turn overly profitable in the face of a large amount of stiff opposition all around the town.

About \$4,200. A gain over preceding week when "Seventeen" held forth, but nothing to brag about.



PEGGY O'NEILL

Now in Aaron's & Freedley's "Treasure Girl" in Philadelphia. Robert Coleman in the New York "Mirror" recently said: "Peggy O'Neill, the blonde youngster at the Palace, will develop into one of our most popular light comedienne. She can dash a flash and has an excellent sense of humor."

DIRECTION
RALPH G. FARNUM
1560 Broadway

"Big Fight" \$50,000 in Red Closes This Week

"The Big Fight" will close in New Haven Saturday. It has played nine weeks in all. A route for the entire season had been arranged.

Although the show fell down on Broadway and Boston, it was expected to be a cleanup in the middle west. Last week in the Hub about \$40,000 could have been grossed but the takings were more like \$15,000.

Jack Dempsey starred alone after the New York date, is said to have requested a release from his contract which called for \$5,000 weekly and guaranteed him 20 weeks minimum. Illness of his wife Estelle Taylor, said to be in a sanitarium suffering with arthritis, is the reason stated for his desire to quit. Miss Taylor was co-starred until "The Big Fight" went on tour, but it was repeatedly reported she was on the verge of stepping out of the cast.

Four managers are concerned in "The Big Fight," figured to be more than \$50,000 in the red. Sam H. Harris presented it, with Albert Lewis, Crosby Galge and David Belasco participating. The latter directed.

Musical Writing Trio Splits—Fields Alone

A split in the Fields-Rodgers-Hart writing combination, for several seasons the makers to Evans to Charles of the musical comedy stage, occurs with Lew Fields' active comeback to the stage as the star and producer of "The High Cost of Loving" from the German farce in which he appeared in at the Republic in 1914.

Herbert Fields, the actor-manager's son, did the libretto to a score by Dorothy Fields, his sister, and lyrics by Jimmy McHugh. Miss Fields and McHugh came to striking attention with their clever songs in Lew Leslie's "Black Birds" revue, and priorly with the several Cotton Club revues.

It was deemed inevitable that Herbert and Dorothy Fields would align with their father, and thus break up the former's triumvirate writing combo with Lorenz Hart and Richard Rodgers. The latter team continue as a songwriting team and will do shows with Herbert off and on, having a couple in work already.

Lew Fields' own starring musical goes into rehearsal Nov. 5, and will have Dotty Starbuck and Constance Carpenter, contract players, in support. But, closed Saturday with "Chee-Chee," the flop Fields' show and one of the Fields-Rodgers-Hart's very few unsuccessful musicals.

BAILEY TRYING AGAIN

Oliver Bailey will shortly take another fling at legit producing. "Crashing Through," by Saxon Kling, and with Eleanor Woodruff featured is the piece.

Support cast now being engaged, with show due for rehearsal next week.

"Ladder" Sure Closing

Another two weeks will see "The Ladder" being taken down at the Cort. There is a report the show may be sent out of town for a time, but as far as Broadway is concerned the world's greatest flop is flopping out.

"These Days" is the next attraction at the Cort, due Nov. 12.

Future Plays

"Virgin Mothers," which tried out as "The Molting Pot," is being revised and recast for a New York entrance in three weeks. Jean Young is producer.

"The Call Girls" by Roland Oliver, went into rehearsal this week with J. J. Leventhal as producer under direction of Frank McCoy. Cast includes Dorothy Chard, Don Burroughs, Ray Walburn, Anna Chase and Richard Bender.

"Evangeline," new operaetta based on Henry Longfellow's epic poem, composed by Donald Heywood (colored), composer of "Africana," produced by George A. Stevenson and Charles P. Davis.

"The Last Lover," by Charles Beahan, Garrett Fort and John Hunter Booth, next on Edgar Selwyn's production list. Now casting and due for rehearsal in two weeks.

"Strike Up the Band," musical, scrapped after an out-of-town showing last year, again contemplated by Edgar Selwyn.

"The Sacred Flame," W. Somerset Maugham's play, now unnamed, is Gil Miller's second production of the season. Now in rehearsal with Miller staging.

"Brothers," drama by Herbert Ashton, to be produced by John Henry Mears with Bert Lytell featured, goes into rehearsal this week.

Companionate Marriage, which played Chicago is being recast for New York by J. J. Leventhal. It goes into rehearsal this week.

"The Lady Lies," produced by Santley, Barter & McGowan, opens in Allentown, Pa., Nov. 1. Cast includes William Boyd, Shirley Wade, Gladys Starobin, Elliott James Seely, Betty Lawford, Cordelia McDonald, Harry Lillford, Anna Thomas, Henry Wadsworth, Irene Blair, Charles Croner and Olive Burgoyne. David Burton directing.

Katherine Kohler, one of a group of principals in the Connecticut production, is leaving the show to produce under her own name during the season.

"Her Unborn Child," with a new cast, produced by Payton-Burns, Ray Payton managing, starts road tour in the cast Nov. 5.

"Major Barbara," which has supplanted "Wings Over Europe" in priority on the Theatre Guild's production list went into rehearsal this week. Cast includes Winifred Lennihan, Dudley Digges, Percy Waram, Elliot Cabot, Helen Westley, Charles Cortneidge, Gale Sondergaard and Douglas Montgomery.

"The Yellow Jacket," now rehearsing in New York, opens a four weeks' engagement in the Coburn theatre, New York.

Mrs. Fiske, rehearsing her all-star cast of "Much Ado About Nothing," opens her road tour Nov. 6 under the direction of Harrison Grey Fiske.

"Gander Sauce," a new comedy, produced by F. & M. Productions, with Mary Young and Taylor Holmes as principals, opens next Monday in New Rochelle, N. Y.

Censor in Queens

As a result of the recoil from "Pleasure Man," which played a week at the Boulevard, Jackson Heights, prior to its opening and closing in New York, Queens County is now faced for the first time with the menace of censorship.

Assistant District Attorney Bill Robinson of Queens now attends all plays at the Boulevard Monday night. He sits with pad and pencil to note objectionable matter.

The family element of Jackson Heights, as a censor, squawked plenty at "Pleasure Man" with many couples walking out of the theatre.

DAVID TOBIAS DIVORCED

Ansonia, Conn., Oct. 23.

Mrs. Blanche Tobias has been granted a divorce from David Tobias, an actor. Cruelty and desertion were charged. The couple were married in 1924.

BRITISH FILM FIELD

(Continued from page 6)

he will be unmercifully exploited."

About People and Things

Sinclair Hill has been appointed a member of the Hollywood Academy of Motion Picture Arts and Sciences.

Walter Marlies, over here to try and effect a Quota arrangement for Australia, goes on to Berlin in two weeks.

Despite the violent publicity push given to Alexandre D'Arcy, he has been replaced in "The Silver Rose," just going into production by Denison Clift for British International, by John Stuart, who was at one time to have been Mary Pickford's next leading juvenile.

Stagnation

A draught is being felt badly and will be till the end of the year by distributors, especially by the salesmen. Everything in the nature of booking is at a standstill. This week only three films were previewed in London, and in a couple of weeks there will be a complete cessation.

This means the salesmen have nothing to offer, and they are in for a three months' patch on these lones. Some distributors pay half commission at maturity of contracts, so some of the field fellows will still be drawing a little dough. Others will be pretty flat till at any rate after Christmas. What with this and the producing slump, things are not a bit rosy except in the exhibiting end, where on the whole, they are doing fine.

Levey's Deal

Arthur Levey, film broker who was at one time sweet on an idea for an Anglo-American Amity League, is to go on the board of a new company now being formed as Lancashire Screen Productions. This concern is to have a capital of \$1,000,000, and will issue stock to the public. It has bought some old hydroplane sheds at Lytham, near Blackpool, at one time used by the Parkstone Film Company for the making of advertising shorts. Associated with the enterprise are George Pearson of British Screen Productions, and a director, George Dewhurst.

Levey comes into it through a tie up with Rayart, whom he represents over here. The layout is to arrange for joint production with Rayart and British Screen Productions, for 12 films a year. It is claimed Dave Mountain and others have already signed, and George Pearson is leaving on the "Leviathan" Oct. 11 to close the contract.

Lytham is not an ideal center for a studio, but do ideals matter in a promotion way?

P. A. Changes

Meantime, though not necessarily arising from this situation, several of the Press reps. are out. W. H. Batten, who left the Sunday Dispatch to join Herbert Wilcox's British & Dominions Company, has gone back to the newspaper and on the staff is the Star and Gleaner paper; J. Peet Leslie has left Fox; H. Lewis goes from the Stoll Studios because the plant is now devoted to letting floor space and the hirers have their own publicity hounds; and Universal is without a press manager after many experiments and changes.

Harmon and Lady, small act playing picture dates, took one at a little East End dump. Lord manager wanted them to put on a curtain show which they hadn't got. Then the stage was set so they could play. Then they wouldn't go on. Then the manager bawled them out, so they said, in filthy language. Then there was a bit of a scrap. And in the Court hizzoner said he didn't believe the manager and awarded the vaude duo \$25 damages.

This Jackie Hoo Ray, some time ago admitted not to be a member of the Our Gang group, is still pulling his juvenile star-finding gag here. Last week he was operating in Scotland, where exhibitors in Aberdeen fell for it.

MILTON'S FIRST

Los Angeles, Oct. 23.

Robert Milton, former New York stage director, will make his first picture for Paramount starting Oct. 29.

It is "The Dummy," with Evelyn Brent, Mickey Bennett and Von-Don-Don.

A talker.

TALKING COMPETITION

AMATEURS' "TOMMY" OPPOSISH TO DUFFY'S

Coast Producer in Court to Protect Road Show Rights—Unique Matter

San Francisco, Oct. 23. Henry Duffy, Pacific Coast producer, through his counsel, Elmer E. Robinson, is taking legal action against a number of amateur producing organizations in the Northern California territory, alleging an infringement by their local productions of "Tommy," during the period he controls the Pacific Coast rights for the comedy.

A situation unique in the annals of road shows has developed. In half a dozen of the smaller cities where "Tommy" has been booked during the past two weeks, amateur organizations have like-wise presented "Tommy" either on the same night as the regular road show booking or at a near date. In Reno, Nev., a school organization gave the comedy the same night it was at the legit house, with the result Duffy's business was hurt considerably. The same thing occurred at Vallejo, where the comedy was played the same night at Mare Island, suburb.

In San Francisco, where "Tommy" only recently completed a long run at Duffy's Alcazar, the Order De Molay Drama Club advertised the comedy for presentation at Albert Pike Memorial Temple, night of Oct. 13. Robinson secured a restraining order, basing his action on the fact that Duffy leased "Tommy" from the Century Play Co. of New York for sole production in the territory west of Denver, and which embraces the entire Pacific coast.

Investigation revealed that Samuel French of Los Angeles, who supplies plays to amateur organizations over the state, has been leasing "Tommy" for the opposition dates. It has resulted in cutting the receipts of Duffy's organization from 25 to 50 per cent. while on tour.

"Tommy" was sent on the road to fill in the interim between its Alcazar closings and opening at Duffy's new Alhambra, Oakland, which will be two weeks hence. The "Tommy" company on tour is headed by Sidney Toler, brought on from the east. Others in the cast are Gay Seabrook, Emerson Treacy and other coast favorites.

Road Shows and Stock For Broadway, Denver

Denver, Oct. 23. J. M. Mulvihill, owner and operator of Elitch Gardens where noted metropolitan stars appear as guests each summer, has taken over the lease of the Broadway together with the Erlanger and Shubert road show franchise.

He will install a resident company headed by guest stars which will play in addition to traveling attractions.

The enterprise sets up opposition to Oberfelder & Ketcham who run the Denham theatre on the visiting star system. Mulvihill, who is now in New York, is said to be preparing to plunge in "names" making it tough for the Oberfelder-Ketcham enterprise.

The Broadway has been under the management of Peter McCourt for years playing only road attractions during the winter.

SINGER'S GROCERIES

Des Moines, Oct. 23. Verna Rider Renner, professional singer, knows her groceries. She is going into the grocery business here, the only female member of the Independent Grocers Alliance. Her store is located at 16th street and Mondamin avenue.

MAY SOUND "THE CLIMAX"

Los Angeles, Oct. 23. Universal is negotiating with Renaud Hoffman to do "The Climax" which Hoffman owns. Plans call for an all-talker version starring Jean Hersholt. Hoffman would supervise.

Mae West Billing

Heralds for "The Squealer" appearing in the suburban opera houses carry this thought:

"Produced by the man who produced 'Diamond Lil' and written by the man who gave Mae West her ideas."

The producer is Jack Linder, the author, his brother, Mark Linder.

Talking Rights Contest For "Desert Song"

Somewhat of a test case is that which Max D. Steuer, on behalf of Lillian Albertson (Mrs. Louis O. Macdon), has brought against Warner Brothers, the Vitaphone Corp. and Vitagraph, Inc., interlocking interests. It concerns the screen rights to "The Desert Song," the operetta authored by Laurence Schwab, Frank Mandel, Oscar Hammerstein II, Otto Harbach and Sigmund Romberg, and originally produced by the first two.

Schwab & Mandel, through a subsidiary corporation, Malem Corp., ceded all production rights to the operetta to Mrs. Macdon for the U. S. and Canadian territory west of Denver and Winnipeg, respectively. Mrs. Macdon (Miss Albertson), as owner of these rights, deems Vitaphone's forthcoming talker production of "The Desert Song" as a violation of her rights.

She would restrain, by court order, Vitaphone's intended production and release of "Desert Song" in her territory and asks for an injunction to restrain Vita from so doing.

Miss Albertson admits that when she made her arrangements with Schwab & Mandel the question of talking pictures did not figure. She values her rights at \$75,000, and holds the western territorial production privileges for as long as she produces the operetta at least 10 weeks each season. Her first presentation was on Dec. 29th last. Mrs. Macdon pays 10 per cent of the gross plus \$500 a week royalty for the rights.

Miss Albertson is in New York, seriously ill at the Park West hospital, attended by Dr. M. R. Ames. The actress was operated on last August and has suffered a relapse, although the nature of the illness is not disclosed. It is believed to be acute peritonitis and the attending physician regards the actress-producer's condition very grave.

Actors' Fund's Talker Showing on Broadway

"Pusher in the Face," the four-reel dialog and sound feature made at the Paramount Astoria studio for the Actors' Fund and Authors' League, is slated to open in November at the Criterion, New York, in conjunction with Paramount's first all-dialog feature, "Interference."

Robert Florey directed "Pusher" from F. Scott Fitzgerald's story. Actors donating their services to the picture include Lester Allen, Estelle Taylor, Lillian Walker, Raymond Hitchcock, Carroll McCormack, Reginald Owen, Anna Summerville, Lavinia Shannon, Harry Stubbs, Julius McVicker, James Harper, William Riccardi, Jean Del Val, Armand Cortez, Albert Royal, Muriel Finley, Jacob Frank, Jack Hartley and Madeline Fairbanks.

ARLISS ILL; PLAY HALTS

St. Louis, Oct. 23. George Arliss was too ill to open at the Rialto in "Merchant of Venice" last night. Doctors had ordered him to bed until Thursday when he fainted Saturday evening after the performance in Cincinnati.

On the trip to St. Louis he became worse and in spite of one of the heaviest advance sales of years, the first three performances had to be called off. Trouble is diagnosed as acute laryngitis.

DIALOG PICTURES ON B'WAY AT \$2

Talker Producers Now Ready to Book Broadway Houses for Next Season—Raiding Legit Ranks for Actors and Authors—Stage Show Makers Unable to Compete

COMPARATIVE SALARIES

Actual competition of talking pictures with regular Broadway attractions is dated as early as Labor Day of next season. The outlook is that of talkers invading the legit in almost every phase.

One of the leading picture producers has offered to book a new talker, not adapted from any produced play, into a Broadway house of moderate capacity, the date to start late next August. The proposed admission scale will be \$2 top.

Indications point to the passing of the average dramatic production and small capacity theatres. New producers with short bankrolls will find it more and more difficult, nor will it be much less so for the recognized manager. The predicted evolution of the talker for Broadway will aid the actor and dramatist to a greater extent than has been anticipated since there will be higher salaries and more production of talking dialog pictures.

Picture Salaries

An idea of why the legit producer will not be able to compete with the talker producer may be had from recent contracts given Broadway actors. A \$500 per week play actor has been engaged by a major picture concern for talkers at \$1,500 weekly for the first picture. An option on his services for the following six months calls for a salary of \$2,000 a week and for the succeeding six months at \$2,500. A somewhat similar proffer has been made to an actress now receiving \$350 weekly.

The competition of the talking picture makers extends to the actors, with similar assurance of high remuneration. Competition with the legitimate producer is discernible, so much so it is anticipated the authors will naturally seek to do business with the picture makers first, rather than with Broadway stage producers as at present.

It will be no trick at all for the talker to offer authors terms similar to those of the producer, with indications the picture people will make their bids so attractive no author will likely refuse.

Road Comeback

It is the apparent aim of the talkers designed for Broadway competition to select new plays in the same manner the stage producer does. But the chances of turning a profit in talker form is expected to be greater, in fact assured, because of the exhibiting territory to be opened up.

The real comeback of the road may be found in the talkers. That would mean not only more chances of authors selling their scripts and higher compensation for actors, but it opens an avenue to agents and company managers. The collapse of the road has left many of the latter high and dry.

It is not thought talkers will eclipse or eliminate show business, as now constituted but it is expected to be a competitive factor of no small proportions. Legit musical productions may not be as much affected as dramas and comedies but the unsegmented horizon of coming seasons appears to throw a contour much different than the present.

Ervine's Opinions

The morning World's critic, St. John Irvine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"3 Cheers"—Good.
"Olympia"—Bad.
"Mr. Moneybags"—Bad.

"G.V.F." Ads Go 50-50 In St. Paul and Minn.

Minneapolis, Oct. 23. St. Paul newspapers refused the initial newspaper advertising copy submitted by the "Greenwich Village Follies" advance agent and compelled a revision. Local newspapers accepted the same copy.

The ads, hotter than any ever before used for a show here, not excluding another Shubert attraction, "A Night in Spain," proclaimed "TONIGHT! — A Shock Absorber Under Every Seat." It also declared that the "Follies" "outstrip all 1928 revues in beauty, daring and spectacle" and that "never before anything like it seen in Minneapolis—more rejuvenating than a barrel of monkey glands."

The show failed to live up to these advance promises. Business big here, but just fair in St. Paul. "Buzz" Bainbridge, new lessee of the Minneapolis and St. Paul Metropolitan, had the show in the Twin Cities on a \$35,000 flat guarantee for the fortnight and came out a little ahead financially on the venture, due to the fine turnout of Minneapolis theatregoers.

Morley's Hoboken Comedy

Next week, all of it Christopher Morley's comedy, "Pleased To Meet You," with Jerome Kern's incidental music, will play at the Rialto, Hoboken, just beyond the tunnel.

The Morley-Throckmorton-Grubbe-Milken group has been amusing itself with the old Rialto over there, and so far to the entertainment of the natives as well as the foreigners from New York.

It takes a half an hour to get there, says the announcement, with choice of two routes. Also choice of two Hoboken restaurants if one prefers to eat on the other side. The announcements mention "both by name with phone number for each, thereby playing perfectly square with Hoboken. Same places are also recommended if one can still feel like food after seeing the play.

Helen Ford in Nite Club

The former George Olsen Club on West 49th street will be re-opened by Tony Shayne Oct. 30 as the Helen Ford Club.

Miss Ford, of legit, starred in "Chee-Chee" which flopped and closed last week. She will participate in the floor show, which has Wellington Cross as m.c.

Body of Belle Applegate, Suicide, Unclaimed in Chi

Chicago, Oct. 23. Body of Isabelle Grant, professionally known as Belle Applegate, one time opera star, lies in Cook County morgue, awaiting a claimant. Miss Applegate committed suicide by taking poison Oct. 19 in a local hotel. She was despondent over ill health and following unsuccessful come-back attempts. Deceased is believed to have had a mother, brother and sister residing somewhere in Kentucky.

Title From Contest

Boston, Oct. 23. "A Tree for Two" was the winning title in a contest sponsored here by Messrs. Shubert for a new name for the "Queen's Taste," a musical comedy now playing at the Shubert.

VOICE DOUBLE COSTS LEGIT MAN SOUND JOB

Equity Investigating—Claim Stage Actor Didn't Have Chance

Los Angeles, Oct. 23. Alleged unfairness of film producers in using voice doubles when the original actor has the stage experience and ability to speak the lines is to be made an issue by Equity, according to the A. E. A. Los Angeles office.

Instance upon which the issue is to be made concerns a well-known stage actor whose name has been withheld. The player was engaged to make a silent film by FBO, no mention of sound being made. When the picture reached New York it was decided to add sound sequences and voice doubles were used. Situation came to a head when the player was considered for a sound part and the FBO picture was run off. He lost the booking because of the double's voice.

Another phase of the talkers said to be causing grief is the tendency of the studios to use players for certain sequences and then lay them off for several weeks until ready to complete the picture. Meantime all other studios and the Central Casting are tipped that the actor is to be kept on ice until needed at the first studio.

Mrs. Couthouli Uncovers Undercover Stuff

Chicago, Oct. 23. Couthouli Ticket Agency, largest in this city, controlling 22 hotel and club stands, is reported to have had a shakeup.

Mrs. Florence Couthouli, owner and actively in charge of her business, is said to have engaged detectives to investigate her own offices during the past month in an effort to unearth a leak in her business that has been growing steadily.

During the investigation it is said that employees of the Couthouli stands were found playing with and helping out the independent brokers in town, making up extra commissions and burning up the surplus of their stock. The independent brokers were found to be unloading fully 50 per cent. of their stock to the Couthouli employees, and thereby making a showing to the theatres.

As a result a cleanup in the Couthouli offices is promised. It will involve stands in the Woods building store, Hamilton Club, Chicago Athletic Club, Stevens Hotel, with several other stands threatened.

Defied Superstition

Cleveland, Oct. 23. A typical old-fashioned stage jinx hit the Little theatre on the opening night of its revival of "Ten Nights in a Barroom." It started when a violinist, in defiance of an old theatrical superstition, played "Home, Sweet Home" before the show opening.

In the first act a player was accidentally hit by a nail, but kept acting while the blood poured down his face from a cut in his head. A little while later the villain went into a dead faint, falling on his face. Then a girl usher pulled a faint in an aisle.

The three catastrophes broke the jinx, for after that the performance went on without another accident and became a local hit.

"DAGGER" OPERETTA OFF

"The Dagger and the Rose," Horace Liveright's operetta, musicalized from "The Firebrand," is off for another season.

A new book is necessary. The (sable) Leighton-Francis Edwards Paraph Libretto is lacking. Guy Bolton may do the new book.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same success accorded to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (opereetta).

Admission tax applies on tickets over \$3.

"A Connecticut Yankee," Vanderbilt (52nd week) (M-1,323-\$5.50). Final week for "Yankee"; "The Revolt" next week; business sagged badly on Broadway; general complaints; Indian summer blamed.

"Animal Crackers," 44th Street (1st week) (M-1,323-\$6.00). Presented by Sam H. Harris; Four Marx brothers starred; opened Tuesday, 1,520-\$3.85.

"Billie," Erlanger (1st week) (M-1,520-\$3.85). Repertory probably holding this one back; accepted idea of sub-normal conditions; Cohan's musical highly rated in ticket circles; over \$25,000 claimed.

"Blackbirds," Biltmore (25th week) (R-192-\$3.85). Moved from Liberty last week, continuing sell-out pace; scale increased to balance lesser first floor capacity; over \$20,000.

"By Request," Hudson (C-1,094-\$3). Suddenly went to Boston after withdrawing Saturday; played four weeks.

"Chee Chee," Mansfield (M-1,050-\$5.50). Stopped suddenly Saturday, playing four weeks; good business at start but not conceded winner; reported as being discounted; "Americans" next week.

"Courage," Ritz (3d week) (D-945-\$3). Management confident of sticking this one over; hasn't done much to date; took healthy jump last week, bettering \$8,000.

"Cross My Heart," Knickerbocker (6th week) (M-1,412-\$4.40). Agency buy expired and not renewed; fairly good business first four weeks; last week \$16,000 estimated.

"Diamond Lil," Royale (25th week) (CD-1,117-\$3.85). Around \$11,000 last week; figure considered good at this stage of run; probably pick up again.

"Elmer the Great," Lyceum (5th week) (C-957-\$3.85). Business nothing to brag about; around \$6,000, under previous pace.

"Exceedingly Small," Comedy (1st week) (C-957-\$3.85). Presented by Acton Theatre; written by Caroline Francke; opened Monday.

"Faust," Guild (3d week) (O-914-\$3). Six weeks; good business; out; around \$14,000 claimed; by virtue of subscriptions; "Major Barbara" to be revived next month; with "Wings Over Europe" later on.

"Front Page," Times Square (11th week) (C-1,057-\$3.85). Fast moving drama continues clean-up; a bit off last week but \$23,000 estimated.

"Gang War," Sam H. Harris (10th week) (C-1,057-\$3.85). Final week; moderate grosses for a tried period; about \$8,000 with less last week; "Luckee Girl" moves in from Casino Monday.

"Gentlemen of the Press," 48th Street (9th week) (R-189-\$3.85). Much better here than at Miller, but slipped with others last week; claimed over \$7,000.

"Girl Trouble," Belmont (1st week) (C-915-\$3). Presented by Richard Herndon; written by Barry Connors; opens Thursday (Oct. 25).

"Goin' Home," Masque (10th week) (CD-709-\$3.85). Final week here; must find another house or close; good show gone wrong; "Young Love" due next week.

"Good Boy," Hammerstein (8th week) (M-1,400-\$5.50). Took it on chin, but other musicals as badly affected last week; slipped more than \$6,000 for approximate \$23,000.

"Gods of the Lightning," Little (1st week) (D-530-\$3). Presented by Hamilton McFadden; a drama reported to be the best over \$10,000; by Maxwell Anderson and Harold Hickerson; opens tonight (Wednesday).

"Good News," Chann's 46th St. (60th week) (M-1,113-\$5.50). Still making coin; eased off last week but rated over \$20,000; expected to stick through November or bit longer.

"Heavy Traffic," Henry Miller's (8th week) (CD-916-\$3.85). Final week; moved from here; took good week; trade further shaling off; about \$7,000; "Possession" moves over from Booth.

"Hold Everything," Broadhurst (3d week) (M-1,118-\$5.50). Looks like this new musical is in money; in second week against weather handicaps; over \$25,000 full capacity sold to date; \$24,000.

"Jarnegan," Longacre (5th week) (CD-1,019-\$3.85). Rated having good chance to go through season; business good; good figures and profitable both ways; \$14,000 estimated.

"Jealousy," Maxine Elliott (1st week) (D-924-\$3). Presented by

A. H. Woods; adapted from French by Eugene Walter; highly touted; only two persons in cast, Fay Bainter and John Halliday; opened Monday.

"Just a Minute," Ambassador (3d week) (M-1,200-\$4.40). Booked into wrong house; production cannot be properly set on triangular stage; which handicaps performance; \$12,000 not enough for a musical.

"Little Accident," Morosco (3d week) (C-898-\$3). Figures to make distance to fairly good grosses; second week probably less last week; "Luckee Girl" Casino (6th week) (M-1,477-\$4.40). Moves to Harris next Monday; had been averaging \$4,000 but probably less last week; an in-between musical; "Hello Everybody" follows next week.

"Machinal," Plymouth (8th week) (D-1,012-\$3). Rapid weather interlarded with steady increase in business; over \$12,500 last week and will grow again; Liberty (2d week) (D-1,012-\$3.50). Favorable indications; opened Wednesday to fair business, with attendance picking up; downstairs draw according to weather; Saturday.

"Night Hostess," Martin Beck (7th week) (CD-1,189-\$3). No doubt about Phil Dunning's melodrama being liked; while not among the big-money shows, it is profitable; a bit off last week at \$10,000.

"Olympia," Empire (2d week) (D-1,099-\$4.40). Distinctly mixed opinion about latest Mohr production; of lasting more than a few weeks; \$8,000 to \$9,000, in first seven performances.

"Paris," Music Boxes (3d week) (C-944-\$3). Class draw, with business among the best of season's new shows; last week estimated over \$23,000.

"Peculiar," 44th Street (CD-708-\$3). While under stop limit, should stick to a time; must move because house looking and going to be a Miller; "Peculiar" paced at \$3,000; "These Few Ashes" next week.

"Rain or Shine," George M. Cohan (38th week) (M-1,371-\$5.50). Long next; "Rain or Shine" took the slump slap hardest last week; estimated gross here about \$25,000; had been bettering \$30,000.

"Relations," Black's (10th week) (C-770-\$3). Has stuck it out much longer than first indicated; getting some cut-rate money, and still hopeful.

"Real Me," New Amsterdam (42d week) (M-1,702-\$6.00). Final week; goes to road, with Philadelphia; has a long run; at least a goodly profit claimed; house dark until "Whoopie."

"Scandals," Apollo (17th week) (R-1,155-\$3.85). Grosses have been held to high level via long agency buy; brokers reported stuck with plenty of tickets; \$44,000 estimated.

"Straight Thru the Door," 49th Street (4th week) (C-708-\$3). Business better than estimated; paced around \$7,000, since Monday; for show of the kind; personal draw of William Hodge credited.

"Show Boat," Ziegfeld (44th week) (M-1,150-\$6.00). Drew fresh wind; by entertaining Graf Zeppelin bunch; still the outstanding musical attraction on Broadway; over \$50,000 weekly.

"Skidney," Bayes (23d week) (C-861-\$3). Does not demand much in gross to operate; management claims some profit; business on a high level; "The Great Gatsby" (3rd week) (D-900-\$4.40). Business for the six-performances weekly at the Grand; the new production; is set for season; \$16,000.

"The Command Performance," Klaw (4th week) (D-838-\$3). Doubt about making the grade; last week's takings estimated around \$6,000.

"The Common Sin," Forrest (2d week) (D-1,50-\$3). Fair notice drawn by new meller; also doubtful of being a money show; first week \$6,000 estimated.

"The Grey Fox," Plymouth (1st week) (C-879-\$3). Premiere postponed from last week through leaden illness; opened Monday.

"The High Road," Fulton (7th week) (C-912-\$3.85). Agency sales point to a run for English comedy; class draw; was setting \$18,000; and claimed more last week.

"The K X Guy," Biltmore (C-1,000-\$3). Taken off last Saturday; played one week; \$2,500; "Tin Pan Alley" next week.

"The Ladder," Cort (10th week)

Family Biz Picks Up; Treasure Girl, \$33,000

Philadelphia, Oct. 23. Theatre managers here with fingers crossed. Last week showed some indications of an end to the terrific slump.

Leader for the week was "Treasure Girl," new Gertrude Lawrence musical. With \$3.85 top, \$4.40 bottom, it reported a gross of about \$33,000.

Big disappointment was "Animal Crackers," moving from the Shubert up to the Erlanger. Smash hit in its first three weeks, this musical's grosses had dropped to around \$24,000 last week after its move, something like \$12,000 less than its high mark.

Among the dramatics, no smashes but Friday and Saturday business pulled several up from the doldrums.

Last night saw three changes. "Conart" with Helen Menken, at the Adelphi; "Mary Dugan" at Keith's and "My Maryland" into the Erlanger for a single week.

Next week will see five openings. "Macbeth" at Broad for two weeks; "Royal Family" for Lyric, four weeks; "Rosalie" at Erlanger, "Rainbow" (try-out) Chestnut, and "Music in May" (try-out) at Forrest.

Estimates for Last Week. "The 19th Hole" (Broad, 2d week) return only \$7,500 last week, nothing like what it did before. Tyler's "Macbeth" Monday.

"Treasure Girl" (Shubert, 2d week) Gertrude Lawrence musical easily led town last week with \$33,000.

Thurston (Garrick, 2d week) Magician playing three weeks. Usual \$1.50 top. After Theatre Guild.

"Golden Dawn" (Chestnut, 4th week) Operetta not flop on return visit, but not as big as hoped. Last week around \$20,000 only. "Rainbow" next.

"Trial of Mary Dugan" (Keith's, 1st week). Booking straight show into the large capacity house came as surprise. Heavily advertised. "Grand Street Millies" (Walnut, 2d week). Class revue got great notices but much of the material over heads. Under \$15,000 at \$3 top.

"Hello Yourself" (Forrest, 5th week). This collegiate musical holds long run record of season to date. Last week up to \$24,000. "Music in May" next.

"Interference" (Lyric, 4th week). Excellent British melodrama, after jumping up second week, last week to \$10,000. "Royal Family" next.

"Gongali" (Adelphi, 1st week). Sam Harris' fifth try-out of season. Leads with one of the best. In for three weeks. "Squalor" got about \$9,000 last week.

"My Maryland" (Erlanger, one week). Top-top booking following week of "Animal Crackers" which fell to \$25,000. "Rosalie" Monday.

(CD-1,094-\$3). Two weeks after this; no flowers; cost enough already; house will get "These Days" Nov. 12.

"The New Land," Imperial (6th week) (M-1,400-\$5.50). Went through warm days last week with very little drop for even the matinees; a real hit; \$25,000.

"The Three Musketeers" (Lyric, 33d week) (M-1,305-\$6.50). Another class opera with a record of holding over into new season, sustaining its summer somewhat affected last week; \$30,000.

"The War Song," National (6th week) (CD-1,164-\$3). Numerous benefits getting to keep it in going into December; business fair; the estimated pace \$9,000.

"This Thing Called Love," Bolju (6th week) (C-905-\$3.85). Moved from the Lyric; excellent money; one of the newer shows that have done well enough down stairs, but plenty of room for improvement; \$5,000 last week.

"The Great Gatsby" (2d week) (M-1,415-\$6.50). New musical smash due to Will Rogers; first week with \$1 premiere, \$44,000.

"The Great Gatsby" (3d week) (M-1,395-\$5.50). Doing fairly well, most business coming from agency support; balcony trade can improve; second week slightly off \$25,000.

"Vanities," Earl Carroll (12th week) (R-968-\$7.70). Some performances off, but on the whole has been getting excellent money; pace figured around \$34,000.

"White Lies," Johnson's (7th week) (O-1,176-\$5.50). Theatre parties probably took this opera through fall; average around \$20,000.

Special Attractions. "Sun-Up," repertory at Princess, renamed the Lucille Lawrence Civic Repertory, 14th Street; repertory.

"The Light of Asia," Walter Hampden's (1st week) (D-924-\$3). "When Crumple Played," Garriok (4th week). "Sunny Days," Century; repeat; final week.

L. A. Grosses

Los Angeles, Oct. 23. "The Marriage Bed," produced by Felix Young, still in strong at Mayan, getting \$13,500 on six performances including a \$5 opening. Title is deemed box office hereabouts.

"The Squall" at the Belasco, fourth week, clicked better than \$15,000. Majestic tilted \$9,400 on the 19th week of "The Desert Song." Henry Dufty's local attractions and grosses were: "Shannon of Broadway," El Capitan, \$5,800, fourth week; "Best People," Hollywood Playhouse, \$5,700, second week; "Wooden Kimono," President, eighth week, \$4,200. These grosses based on \$1.25 scale.

"On Approval" hovered around \$7,000 on second week at Vine Street. Music fronts in this town, last week was around \$3,000 for fourth week. "Jazz of Patriotism" at tiny Egan reported \$1,100 on week.

"Young Love" Folds Fast; Chi Critics Did It

Chicago, Oct. 23. Ziegfeld attempts in this town, last week. The momentum back of the advance sale for the Illinois occupant indicates "Rita" will hold the town's lead for many weeks. "Rita" took \$43,000 gross with reason to report that it will hold there on nine performances.

The critics worked in advance of the pace. "Young Love" Curiosity for the hot lines in the Woods new show was sidetracked by the newspapers. "Love" dies this week-end, making four weeks for new attractions at the Woods since the season started. "The Five O'Clock Girl" after "uncertainties," will open Sunday.

House managers were frank in admitting the ovations extended Gov. Smith-Thursdays and Friday nights showed their effects at the house, opening Friday, usually a strong gross pull.

Conditions throughout the week were normal, everything depending upon the advance sale of the respective shows. "Good News" is now out to establish a full year's run at the Selwyn, making it 16 weeks more to run. This engages the Selwyn to create a new record for local leg.

The most substantial plugging for shows, viewed from a box office standpoint, is going to be "Command to Love," "Queen's Husband" and "Burlesque." Of these three, "Burlesque" needed attention the most. Command and Queen's Husband, the latter business yet the lower floor is solid, and this play is drawing the strongest attention of any non-musical attraction in town for some time.

The town did a total gross of approximately \$283,000 for 14 attractions last week. About normal trade for this period.

Estimates for Last Week. "Rio Rita" (Illinois, 2d week). Leads everything, thorough smash. Nine performances, midweek matinee at \$3.85, gave \$43,000.

"Manhattan Mary" (Grand, 7th week). Three weeks in lower floor. Around \$32,000.

"My Maryland" (Great Northern, 8th week). Moderated triflu, but \$28,000.

"Mary Dugan" (Adelphi, 9th week). Gem of non-musicals; \$23,000, with long run ahead.

"Go to the Sun" (Selwyn, 36th week). \$23,000. Not to be sneezed at for stage of run.

"Command to Love" (Studebaker, 6th week). Splendid lower floor, but balcony call spotty. High \$16,000.

"Burlesque" (Harris, 6th week). Present strength figures around \$16,000 or close to it.

"The Silent House" (8th and final week). Out this week, never satisfying for longer stay. Around \$10,000, and lower recently.

"Queen's Husband" (Cort, 6th week). Getting valuable publicity in right spots; approaching \$12,000.

"Volpene" (Blackstone, last week, first week for Theatre Guild engagement). "The Red Robe" (Majestic, 4th and final week). On is way, not registering at \$14,000 (nine performances). "The Gang War" to follow.

"Young Love" (Woods, 2d and final week). Critics saw to length of this one for the town. "The Five O'Clock Girl" next.

"Broadway" (Central, 6th week). Nice profit with a little presentation and another week to go. Around \$5,000 at low scale.

American Opera (Erlanger, 4th and final week). Spotty trade, never high.

Boston's Benefit for Fund

Boston, Oct. 23. A special matinee performance of "The Silent House" was given at the Majestic Theatre Friday afternoon for the benefit of the Actors' Fund.

Dempsey's Show Did \$15,000, Capacity \$40,000

Boston, Oct. 23. Grosses of the legit not very encouraging last week. If it hadn't been for the business turned in by a couple of dramatics (thrillers), the story would have been very sad. The Jack Dempsey show, "The Big Fight," flopped badly, and even "Americana," of which considerable was expected, did not come through very strong, falling by about \$3,000 to touch \$20,000.

The flop of the Dempsey show was rather a shock. Booked into the biggest house in the town handling story, its top could have given \$40,000, but the business was estimated at not much better than \$15,000.

"Dracula," which finished up a three weeks' engagement at the Elks, was one of the nearest approaches to a real hit the town has had and one of the big money makers that this house has seen. It did \$17,000 on the final week.

"Take 'em Air" on the final week at the Wilbur slid off about \$1,000 last week, figured as a normal slip because of the extra business the holiday brought to it the preceding week. Grossed over \$17,000 last week, pretty fair business considering the length of time it has been here.

"The Queen's Taste," at the Shubert (new musical), is on the final week here. It is planned to take it from here to Newark for more finishing process before New York. Possibility of showing it in Newark after week's rest. Last week was about \$17,000; under the gross of the previous week by about \$2,000.

In the next to the final week at the Plymouth the Madge Tamm show, "Fur and Feathers," did \$10,000 last week. Its weekly gross has run along at about this figure since it opened here. Satisfactory for this town and low under the prevailing conditions.

The Tremont, which has been closed for a couple of weeks due to the lack of any attraction for the house, opened with "The Queen's Taste." Booked in for two weeks. Colonial seems fated for a couple of dark weeks after "Americana."

Three to open next Monday—"Red Robe" at Shubert, "The Queen's Taste" at the Wilbur, and "Americana" at the Tremont.

Estimates for Last Week. "Americana" (Colonial, 3d week)—\$17,000 last week. Not up to expectations. Final week.

"The Bachelor Father" (Hollis, 1st week). Opened after "Dracula" turned in three weeks of very good business, with final week \$17,000.

"Paris Bound" (Plymouth, last week)—\$10,000. Doing about same right along all week.

"The Silent House" (Majestic, 3d week)—Last week at this house. At Plymouth next week. About \$14,000.

"The Queen's Taste" (Shubert, last week)—about \$17,000 last week. Still working on.

"Take 'em Air" (Wilbur, last week)—Long and fairly good money making run. Better than \$17,000 last week.

"By Request" (Tremont, 1st week) in for two weeks.

Film Stars and Champ Fail to Excite Prov.

Providence, Oct. 23. Two picture stars and a tennis champ provided interest for legitimate theatergoers this week in the persons of William T. Tilden, 2nd, doing only fair biz as against capacity for the movies.

Miss Dana's reception at the Modetons, which was appearing as a stock guest star was warm, and the petite screen favorite clicked well. "What Every Woman Knows" used around \$9,000. Okay.

Miss Daw and Bill Tilden appeared in "Dracula" at the Opera House, bringing out a large portion of the elite who knew Tilden when he made Providence his home some years ago. Poor at \$5,000.

JINX HOUSE

Des Moines, Oct. 23. After two weeks Don Des Moines' Delinquent, which was opening at the Princess here, has suffered the same fate as Paul Foley's company, which attempted to open the house for summer stock.

Both companies felt the jinx that has been on the house for stock production, which was a few years, and both closed after the first of second week.

Coburn's Revivals

Charles Coburn has taken over Daly's 63d Street, New York, on a year's lease. He will spot a series of revivals at the house.

Coburn takes possession Nov. 1. The first will be a revival of the Coburn theatre, with a revival of "The Yellow Jacket," featuring Mr. and Mrs. Coburn, as the first attraction.

Weather, Election Knock Down Grosses; "Cheers" Big, \$44,000

Number of Attractions Nearly Normal—Off on Takings—Some Musicals Drop \$7,000

Broadway is getting close to normal as to the number of legitimate theatres in operation, for the first time this season but business is considerably under normal. Indications point to the more sluggish autumn period of a decade ago. Drops last week when complaints slip off more than \$7,000 from the week general, saw some musicals level of the previous week. Others took it on the chin for \$5,000. The dramas eased downward as a rule, with several managing to pick up through Saturday business, when it was a bit cooler. Warm weather undoubtedly militated against show business. It is doubtful if Broadway hits its stride until after the presidential election.

Last week's new shows brought in a musical smash in "Three Cheers" at the Lyric. Using a \$6,000 top and counting the \$11 premiere the gross was estimated over \$44,000; "Olympia," at the Empire, was socked by the critics and is in doubt; it got less than \$9,000 in seven performances; "Mr. Moneybags" started Wednesday at the Liberty, with unfavorable draw indicated; rather good reviews; "The Common Sense" opened mildly at the Forrest, getting around \$6,000; "The K Guy" was taken off Saturday at the Biltmore, getting less than \$3,000 on the week; "The Grey Fox" was held over at the Playhouse until this week.

"Show Boat" commands the lead in the musical group and probably will not be headed; \$50,000 and over, remarkable for a holdover; "Scandals" rated next in gross, possibly \$44,000, but with the agency demand dropping fast; with "Three Cheers" among the leaders; "The New Moon" is in the big money, getting \$39,000 last week; "Vanities" figured around \$34,000; "Three Musketeers" slightly less; "Rain or Shine" eased down to \$25,000; "Hold Everything" showed promise at more than \$25,000; "Good Boy" slipped down to \$23,000; "Billie" held up well at \$25,000; "Blackbirds" still excellent, over \$20,000 (moved to Eltinge); "Ups-A-Daisy" slipped a bit but got around \$22,000; "Good News" \$20,000; "White Lilacs" about that figure; "Cross My Heart" and "Luckee Girl" \$16,000 estimated; "Just a Minute" \$12,000.

"Paris" Goes to Front
"Front Page" was reported off a bit but claimed \$23,000, the best still among the non-musicals; "Paris" proved a contender for leadership, if it did not top the field last week at more than \$23,000; "The High Road" easily third at more than \$18,000; "Strange" probably capably at \$15,000 (probably the only drama that actually sold out last week); "Faust" \$14,000; "Jarnegan" about the same; "Machinal" \$12,500; "Diamond Lil" \$11,000; "Night Hostess" \$10,000; "Little Accident" \$9,000; "The War Song" the same; "Courage" and "Possession" a bit over \$8,000; "Gentlemen of the Press" and "Straight Thru the Door" \$7,000; "Elmer the Great" \$6,000; same for "The Command Performance."

"Chee Chee" "By Request" and "The K Guy" were the added closings last Saturday, two of the big ones going; dark but collecting houses going; "Americana" at the Mansfield and "Tin Pan Alley" into the Biltmore; "Rosalie" leaves the New Amsterdam this week; "A Connecticut Yankee" tours from the Vanderbilt which gets "The Revolt"; "Heavy Traffic" closes at the Miller the Booth; later house will offer "These Few Ashes"; "Gang War" leaves the Harris which gets "Luckee Girl" now at the Casino, the latter house offering "Hello Everybody"; "Going Home" quits the Masque which will get "Young Love." Also opening next week at the "Crashing Through" at the Republic and "The Final Balance" at the Provincetown Playhouse. "The Lido Girl" was taken off at the Totten which this Friday offers a colored show called "Colored Scandals." "Sunny Days" playing a cut rate repeat at the Century moves on.

29 Agency Buys
The present agencies are handling 29 attractions on the basis of a buy-out, with the usual per-

centage of return in most cases. But the brokers state the buys are too many in proportion to ticket sales and the general trend of business. The list: "Just a Minute" (Ambassador), "George White's Scandals" (Apollo), "Girl Trouble" (Belmont), "Hold Everything" (Broadhurst), "Vanities" (Earl Carroll), "Luckee Girl" (Casino), "Blackbirds of 1928" (Eltinge), "Olympia" (Empire), "Billie" (Lyric), "The Common Sense" (Forrest), "Animal Crackers" (Fourth St.), "Straight Thru the Door" (Fourth-Ninth St.), "The High Road" (Fulton), "Three Cheers" (Globe), "Good Boy" (Hammerstein's), "The New Moon" (Liberty), "White Lilacs" (Jolson), "The Command Performance" (Klaw), "Jarnegan" (Longacre), "Elmer the Great" (Lyceum), "The Three Musketeers" (Lyric), "Heavy Traffic" (Miller's), "Little Accident" (Morosco), "Paris" (Music Box), "The War Song" (National), "Rosalie" (New Amsterdam), "Ups-A-Daisy" (Shubert), "The Front Page" (Times Square), "Show Boat" (Ziegfeld).

23 Shows Cut Rated
In the bargain list there are 23 attractions listed this week. The list: "Sunny Days" (Century), "Cross My Heart" (Knickerbocker), "Good News" (Chanin's 46th St.), "Rain or Shine" (Cohan), "Connecticut Yankee" (Vanderbilt), "Just a Minute" (Ambassador), "Gang War" (Hammerstein), "Sliding" (Bays), "Relations" (Wallack's), "Gentlemen of the Press" (48th St.), "This Thing Called Love" (Bijou), "When Crumple's Played" (Garlick), "Courage" (Ritz), "Heavy Traffic" (Henry Miller), "The Common Sense" (Forrest), "Gang War" (Harris), "Going Home" (Masque), "Possession" (Booth), "Exceeding Small" (Comedy), "Nite Hostess" (Martin Beck), "The War Song" (National), "Diamond Lil" (Royale), "The Command Performance" (Klaw).

Union Agents as Labor Delegates

Last week, at a meeting of the Central Trades and Labor Council, the agents, Mitchell and Milton T. Middleton, on the board of governors of the unionized Association of Theatrical Agents and Managers, were elected as member delegates. This is the first step of the union agents in a possible sympathetic strike. For the present, however, indications are such support will be largely moral.

Previously the A. T. A. M. had received a letter from Sam H. Harris, as president of the O. L. T. M. A. in which was stated that the producers could not reconcile the fact that men employed as personal representatives of the managers should be affiliated with labor. M. J. Flynn, who read the letter to the Council, regarded it as a slight upon the A. T. A. M.

The stand of the legitimate managers, however, it regarded as a strong argument against the agents' union. It is possible the A. T. A. M. may eventually secure the support of the stage hands and musicians in a possible sympathetic strike. For the present, however, indications are such support will be largely moral.

In managerial circles the opinion against recognition appears too general and it forced to an issue may dispense with advance agents, according to reports.

Alien Actor Rule Changes Guild's Plays

The Theatre Guild has shuffled plans in which it will temporarily sidetrack "Wings Over Europe" for a revival of George Bernard Shaw's "Major Barbara." It went into rehearsal this week.

The change of the Guild's production schedule is said to have been occasioned by Equity's recent ruling on alien actors. The Guild had several English actors penciled in for the cast which had to be eventually scrapped, though their not having made the grade of 100 performances in America within the time limit set by Equity in its ban regulations.

10 Shows Out

This week's outgoing list added to three additional closings last Saturday makes a total of 10 with withdrawals from Broadway's list.

"Rosalie" presented by Flo Ziegfeld at the New Amsterdam with Marilyn Miller and Jack Donaghy starred, leaves for the road after a run of 42 weeks. The attraction

ROSALIE
Opened Jan. 10. Little (Post): "Class musical comedy." Notices all favorable. Variety (Abel) said: "Not satisfactory \$5.00 entertainment and will not approach by several months the run of 'Sunny'."

was among the leading gross getters last season, holding over through the summer to a pace of over \$30,000. In the early months the gross was around \$44,000 and more. Always received strong agency support.

"A Connecticut Yankee," presented by Lyle D. Andrews and Lew Fields, will tour from the Vanderbilt after a run of 52 weeks.

CONNECTICUT YANKEE
Opened Nov. 3, 1927. "Tune-ful and amusing," said Atkinson (Times); this the gist of reviews. Variety (Sid) figured: "Ought to ease along to moderate money."

The year's engagement was continuously profitable. Last season the pace was \$29,000 and better for months and during the summer and early this season the gross was \$15,000.

"Heavy Traffic," presented by the Charles Frohman office, will close at Henry Miller's after playing eight

HEAVY TRAFFIC
Opened Sept. 15. Mantle (News): "Honest proletarian will have little or nothing to do with it." Winchell (Graphic) predicted: "Probably will not endure." Variety (Ibe) said: "Not last three months."

weeks. It opened at the Empire, getting around \$12,000, then easing off to \$8,000, with less at the Miller. "Gang War," presented by William Mack, with the Shuberts interested, went to the road from the Harris Friday night, opening in Chicago

GANG WAR
Opened Aug. 20. "Misses fire," verdict expressed by Gabriel (Sun) with other reviewers mostly concurring. Variety said: "Should have no trouble enjoying healthy stay."

Sunday. It played 10 weeks to moderate business, starting around \$10,000 and ending at \$8,000.

"Going Home," creditable effort by Brock Pemberton, closes at the Masque. It opened at the Hudson

GOING HOME
Opened Aug. 23. Anderson (Journal) said: "Long-winded, slow and only occasionally effective." Critics divided between lukewarm and cold. "Leaves one cold."

and in all played 10 weeks to light business. Faced under \$4,000 but deserved better support. "Chee Chee," presented by Lew Fields at his Mansfield, was taken off last Saturday, playing four weeks. It was claimed that the police were rubbering because of book

CHEE-CHEE
Opened Sept. 25. Bad notices predominated with "tedious" the word of condemnation in most. Variety (Abel) said: "Lethargic and boring."

but the attraction appeared to have little chance after the agency buy expired.

"By Request," presented by George M. Cohan at the Hudson, was sent to Boston, taken off last Saturday, after four weeks of moderate business. Business moderate but show

Shows in Rehearsal

"Major Barbara" (Theatre Guild).
"On Call" (J. J. Leventhal).
"Tin Pan Alley" (Henry Forbes).
"Age of Innocence" (Gilbert Miller).
"Companionate Marriage" (J. J. Leventhal).
"Thou Shalt Not" (Brady & Woods).
"An Immoral Lady" (Brady & Wilman).
"Crooks Convention" (Lyle Andrews).
"Hotbed" (Brock Pemberton).

Frisco Grosses

San Francisco, Oct. 23.
Away off last week, considerably below the previous week. Only house to show any appreciable upward trend was Greer Street, where "Easy for Zee Zee," naughty French farce, is playing to heavy immoderate trade. "Good News" is slipping rapidly at the Curran and looks like about three more weeks will wind it up for a total of eight. At the Gaiety "The Royal Family" is another disappointment, and fifth week eased off another grand or so. Guy Bates Post brought his Capitol engagement to a finish, holding firm on final week. Henry Duffy opened "My Son" at his Alcazar, but initial week did not break any records. At Duffy's "President," "Daddies" in sixth week, held remarkably strong, though somewhat off, in keeping with rest of town. Columbia remained dark.

Estimates for Last Week
Curran—"Good News" With Eddie Nelson out of cast again with attack of flu, and general depression, musical sagged down to around \$17,500 on fifth week. Columbia—"The Play's the Thing." Fourth and final week; little better than \$13,000. "Kongo" followed. Geary—"The Royal Family." Retirement of Charlotte Walker from cast may have cut last week's intake, though the sophisticated comedy never did click right here. Fifth week at around \$5,000, quite disappointing.

Alcazar—"My Son." Rushed in when "Antonia" was hurriedly pulled, this Duffy musical will remain two weeks longer and then make way for Henry Duffy and Dale Winter in "In Love With Love," moving over from the new Dublin, Oakland. "My Son" on first week not over \$4,000.

President—"Daddies" continues to hold firm and clicked to around \$4,500 on fifth week. Figured for about 10 weeks.

Green Street—"Easy for Zee Zee." Nothing very meritorious about this one, but it's a winner. At present speed, ought to last until Christmas. Sixth week hit \$2,600; immense there.

MARIE DANE ARBITRATION

Arbitration in the case of Marie Dane for whom there are two contracts, one with the Shuberts and the other with Flo Ziegfeld, will be held today (Wednesday). Miss Dane is appearing in "Rio Rita" having secured the engagement through her agent, Lew Irwin who signed for her.

Miss Dane signed a personal contract with the Shuberts, explaining the mix-up by saying she did not know Irwin had made the Ziegfeld agreement, said to be dated prior to the Shubert contract.

well thought of. Likewise explanation of agency buy figured.

BY REQUEST

Opened Sept. 27. Moderate notices generally with deRohn (American): "Mild but none the less certain hit." Gabriel (Sun) recommended it: "With no misgivings but with no raptures, either." Variety (Ibe) thought: "Should achieve moderate success."

"The K Guy," offered by Irving and Charles Yates lasted one week at the Biltmore, also closing Sunday last Saturday. The show lost about \$15,000. It got about \$2,500 and the managers decided to go no further.

THE K GUY

Opened Oct. 15. Second stringers liked it.

Closing this week too is "Sunny Days" in at the Century on a repeat date, last Saturday. "Lido Girl," at the Little Totten theatre, slipped off.

Lambs' Indie Ticket Overwhelms Regular

Fritz Williams, independent nominee, defeated Leon Erroll, regular, for shepherd at the annual election at the Lambs Club, New York City, last week.

The election was a clean sweep for the independent ticket with all of Williams' running mates steam-rollered in, defeating the entire regular ticket selected by the nomination committee.

Berton Churchill was elected Roy, Charles Whinniker, corresponding sec.; Joseph Santley, recording sec.; Walter Vincent, treasurer, and Walter Catlett, librarian.

Directors elected for three years are R. H. Burnside, Joseph Bickerton, Jr., Harry Sommers, John Golden and Priestley Morrison. Lynn Overman was elected for one year to fill the unexpired term of Fritz Williams.

The balloting caused considerable excitement among the members with result figured a victory for the conservatives over the progressive group.

It's the first time in history of the club that an independent ticket has entirely overriden the regular ticket.

Goodman's Overdue Show Paying for Rehearsals

Considerable extra expense is mounting up in the production of "Rainbow." Philip Goodman's new musical which has gone beyond the five-week rehearsal period. As a result the chorus has been under salary for the past two weeks and some of the principals are being paid. Others were engaged after the show started rehearsing but may also come within the salary requirements before the show opens.

It appears that the manager was jammed up originally when Harry Fender failed to appear. Up to the time the show started to get ready, he was expected to join. Louise Brown was a week late in arriving back from Europe, but she states Goodman knew of that beforehand.

Up to this time, Miss Brown claimed \$2,750 due after the rehearsal period expired. Half that is said to have been paid the actress. She is reported leaving the show after the first Broadway performance, the exact date of which has not been set. It is understood salaries payable because of the extended rehearsals are more than \$5,000.

Frank Lyon Suspended By Equity for 6 Mos.

Frank Lyon has been suspended from good standing in Equity for six months by the Council. Lyon, a young and well liked actor, was in the cast of "The Final Fling." It was charged by Rosalie Stewart who produced the show that on the second performance at a try-out date, Lyon had not played his role. Lyon admitted the charge, merely stating he was sorry.

Harry Mestayer who started rehearsals with "Jarnegan" and was dismissed on similar grounds, was awarded two weeks' salary by arbitration. Mestayer had a run of the play contract.

DENNIS KING ON SCREEN

Paris, Oct. 23.
Dennis King, now in "Three Musketeers," will enter talks via Universal.

That company has signed him immediately the run of the play contract expires.

DEATHS ABROAD

Paris, Oct. 11.
Leon Yoe, former stage manager of Theatre Sarah Bernhardt, Paris, died at Evreux, France. Deceased was an uncle of Yvonne de Bray.
George Bouard Streny, French impresario, died at Vincennes, Paris.

Fred D. Sutton, 65, American artist, died at American Hotel, Paris. Remains sent to New York.

Paul Moreau, French Jew, 68, died at Bordeaux. Deceased was brother of Leon Moreau, Paris composer.

M. Gilson, stage manager of Royal Theatre, Antwerp, Belgium, died in that city.

Inside Stuff—Music

Judson-Wolfsohn Merger

The merger of the Arthur Judson and Wolfsohn musical bureaus brings together not alone two of the most prominent concert bureaus, but also commercial broadcasting companies in the fields. The Judson Radio Program Corp. simultaneously absorbs the Adams Broadcasting Service, which was Wolfsohn's subsidiary company.

John T. Adams and Calvin M. Franklin, the heads of the Wolfsohn and Adams companies, will continue with Judson as sales managers, to concern themselves with selling talent to radio and concert managers.

The Wolfsohn bureau, founded in 1884 by Henry Wolfsohn, was bought by Avon F. Adams when the founder died in 1910. It has been conducted in recent years by John Trevor Adams, a son.

Auer's Grandson

Misha Auer, 26, employed by Paramount for a part in "Marquis Preferred," is a grandson of Leopold Auer, violin teacher. Auer tutored Heifetz, Zimbalist, Elman and Cecelia Hansen.

Publishers and Interchangeability

Because of the interchangeability question, the music interests do not care if independent talking shorts or features are projected on Movietone, Vitaphone or Photophone equipment. The music publishers have served notice to this effect on Electrical Research Products, Inc., licensees of Movietone-Vitaphone equipment, and the RCA Photophone, makers of its own Photophone talker.

The proviso that any talker can be played by the ERPI or Photophone providing the indie talker, in turn, has been duly licensed by the music interests.

The purpose of this is to clarify the music men's stand on interchangeability. So long as the talkers not manufactured by Movietone, Vitaphone or Photophone are licensed by the musical copyright owners, they may be exhibited, projected or reproduced on any of this trio's equipment, as far as the interesting music publishers care.

The Outstanding Song Hits from the
New 1928 Earl Carroll's
"Vanities"

"Blue Shadows"
"Once in a Lifetime"
"Raquel"

Sing Them—Play Them—
Buy Them

ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue, New York

More Days to Observe Wesley Eddy's Menace

Washington, Oct. 23.

Wesley Eddy, m. c. at Loew's Palace, was again in court last week to follow up his charges against Aubrey Miller, a government worker. Eddy testified that Miller had annoyed him for weeks ending with a threat to throw acid in his face. Miller admitted the threat but said he didn't mean it. He did, however, inform the court that Mrs. Miller admired Eddy and that "it nettled him." Miller has been under observation and an additional 10 days has been granted for the same purpose.

Boris Morros' Escape

The expression, "almost killed with kindness," came close to becoming an actuality last week with Boris Morros, associate general director of music for Public.

Morros was seriously ill following an operation on his nose.

He received nearly 1,000 wire and phone messages at his home, with countless flowers, fruit, books and personal calls.

The doctors finally isolated the patient.

"One more day and his friends would have caused his death," the physicians told his wife. After he recovered and had returned to his desk in the Paramount Building Mrs. Morros told him what the medicine men had said.

What a great way to die! was his answer. "Rather that way than on account of enemies or neglect."

GOODWIN'S CAB BILL

Reached \$33 and Chicago Station House

Chicago, Oct. 23.

Seeking fresh air as an aid to inspiration, Joe Goodwin, song writer, ran up a cab bill of \$33 and was hauled to the lockup when he couldn't pay.

Goodwin claims he was attempting to write a campaign song and decided he could do it better in fresh air. After wearing out one cab driver, he was transferred to another cab. Late he borrowed \$14 from the driver and put him in a hotel room while he sat up and tried to finish the hymn.

When the driver awoke in the morning and found Goodwin still trying to write, he took him to the station.

Goodwin's last staff job was with Milton Weil Music Co. Lately he has been free lancing.

HERE AND THERE

Bob Donaldson and Lincoln Quarberg, both press agents, wrote the words and music for a theme song to accompany "The Divine Lady" recently produced by First National with Corinne Griffith starred.

Zee Confrey will be featured at the Chicago Opera Club for the winter. He starts Oct. 31.

Johnny Johnson's orchestra, Victor recording unit, started its first cross country tour Oct. 31 opening at the Schroeder hotel, Milwaukee.

Southmoor hotel, Chicago, now operated in receivership, is making a strong play for south side cafe trade. Fred Hamm's orchestra has been brought into the hotel's Venetian Room on an indefinite engagement.

50 Sloughed in Chi

Chicago, Oct. 23.

Federal Judge James Wikerson in one day issued permanent injunctions against 50 cafes and restaurants in Chicago. Included were Dinty Moore's and Two Pies' cafe.

Radio Star Chats

Cleveland, Oct. 23.

Interviewing stage stars before the microphone is a new feature of local broadcasting. It is introduced by Manager Earle Ferris of WTAM and consists of having a stage star in town tell the story of her career over the radio, while a member of the station's staff asks her prepared questions like a newspaper reporter.

Ethelind Terry of "Rio Rita" was the first to be radio interviewed, and May Ward, feature of "Wooden Kibbin'" second. WTAM plans to feature a stage star each week in this fashion.

Lenzburg at 81st Street

Julius Lenzberg, the Hippodrome director, was shifted to the 81st street temporarily. Lenzberg's assistant is handling the Hip musicians during Julius' absence.

Radio "Trust" Alleged; Indie Makers After It

Chicago, Oct. 23.

Members of the Radio Protective Ass'n, independent radio manufacturers, at their annual meeting in Chicago last week voted to institute dissolution proceedings against an alleged radio trust comprising the RCA, American Telephone & Telegraph Co., General Electric and Westinghouse Electric.

Attorneys for the Ass'n were told to seek immediate action from the Department of Justice against the alleged trust.

McDERMOTT CLUB PADLOCK

George Walsh and Loretta McDermott are named co-defendants with Billy Walls in a padlock suit against McDermott nite club at 135 West 52d street.

Miss McDermott since has become inactive, figuring in a divorce suit recently. Walsh is back with the Yacht Club Boys at the Hotel Ambassador, New York.

Lower Priced Organs

As Sound Comes In

Sale of theatre organs, notably of the cheaper variety, has fallen off perceptibly since neighborhood exhibitors have become interested in the various devices for synchronizing films with amplified phonograph music.

One of the organ companies, Kramer, is in competition with itself, having established a service which rents phonograph records to exhibitors.

Jesse Stafford AND HIS ORCHESTRA

Formerly Herb Wiedoeft's
Now at Cinderella Roof
Los Angeles, Calif.

EXCLUSIVE
Brunswick and Vitaphone
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MORTON DOWNEY WAS LUCKY TO ME SINGING MY "AMONG MY SOUVENIRS" IN AMERICA
HE DOUBLED MY LUCK WHEN HE SANG "MY INSPIRATION IS YOU" IN LONDON

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Radio Rambles

By ABEL

Mags

Taking its cue from the good work done by radio in the interests of several periodicals, notably Collier's, which credits its jump in circulation to radio, the Theatre Magazine is now a regular broadcaster. Belle Baker and George Houston were this week's particular features. Another delightful radio hour regularly each week on the Columbia network is that of Life, the humor weekly.

Kerry Conway's Voice

Kerry Conway referred to Hanneb Swaffer as the big "I" man of Variety during his Friday night Broadway chat on WABC. Conway is giving Variety generous mention and also plugs Winchell's Graphic column sags verbatim. Between the two sources, Conway has enough introductory bullhoo to focus the interest prior to the commercial plugging of the several plays which payroll the radio station for the evening.

Conway reads the items from Variety and the Graphic, building up interest with psychological anticipatory titers and comment. Sides which, as always, Conway has one of the best mike voices on the ether. It's a shame the announcer can't be annexed by a major league station for this sort of theatrical comment. He'd prove a very popular feature in short order, having a compelling something in his voice which would defy nervous dial twisters who become usually bored at the ordinary address. Radio and music being what they are, the fans go strongest for the bands and vocalists, with the conversationalists a poor third, getting only special mention.

Ellington Subdued

Duke Ellington and his heated jazzpators from the Cotton Club in Harlem are not as "dirty" as they are of midnights, such as Monday, when broadcasting during the dinner sessions. They lean more to the "sweet" type of syncopation but can't refrain from slipping in a real wicked ditty off and on.

Among the other WHN (or its sister station WPAP) net club entertainers, the Silver Slipper and Frivolity clubs are pleasant regular entries.

Old Songs Sound Good

The dance bands are stepping heavy on the yesteryear song hits, notably "Dardanella," "Allah's Holiday," "Poor Butterfly," "Tea for Two," et al. Truth to tell they sound refreshing alongside some of the more recent pop song output.

A smart little combination, Larry Funk's, of afternoons on the NBC stations, has done much towards reviving interest in this type of syncopation. As the band of 1,000 melodies, their billing, they produce pleasantly melodious dance music and should be moved down later to a dinner session at least for fuller audience reaction.

The Fur Trappers

The Wilson Fur Trappers have a nice variety hour on behalf of the Wilson fur store. Appropriately enough they feature "Dinner the Zoo" as their opening and closing theme.

The Wilson hour is happily paced, the xylophone solo vocal interludes, instrumental ensembles and dialect comedian all clicking. The latter is a particularly funny mime, whoever he may be, and the headliner, Milt Gross versions of Kipling, the Robinson Crusoe fable, etc.

Husing as Announcer

Ted Husing scintillated again with his clearest announcements of the Columbia-Dartmouth game Saturday aft on the Columbia network.

key stations WOR and WABC. Husing has Carlin and McNamee skinned a mile for sports' ballyhoo and would be quite an asset to WABC if they again corralled him. Husing was with them in Washington at WRC and later in New York for a little while, where his voice and radio personality quickly established themselves.

Velazco's Organ

Emil Velazco in a variety organ recital on WOR Saturday night must have given the Lucky Strike dance orchestra (Rofe's) some serious competition. The organist, particularly in popularly appealing programs of this type, is arresting, although the crack folk dance orchestra is not to be denied.

Since one has an hour of Lucky Strike and half that time of Velazco, one doesn't mind tuning out for a number although Rofe had the best program of the cigarette exploitation band on the air this week. It was well-balanced, rhythmic, melodious, ultra-danceable and consistently engaging.

Plenty

A brief recital by the Twin Pairs of Harmony, two pianists and two vocalists, proceeded another crack band, Ben Pollack's from the Park Central, while at the same time Bobby Bershad was making steppes from the Mirador with a Meyer Davis orchestra.

Bershad mixes his stuff up with tangos and since after all is said and done they don't exactly dance to the music, with the great majority just listening in, a touch of the Argentine is a happy idea.

Paul Specht from the Jardin Royal was also on the air, around that 10:30 till midnight dance marathon, giving the fans plenty of great variety to choose from.

WHN Staff Change

George Nobbs, who has been assistant announcer to N. T. Grandlund in the WHN station, bowed out last week.

Nobbs, working afternoons, found little to do with the Littman hour providing its own announcer and Perry Charles back on WHN assignments.

NBC Falls for Stunt

An extraordinary departure by the NBC was evidenced Monday night on the usual 11:30-12:30 a.m. General Motors Family broadcast. The Oldsmobile division of G. M. played host that night, and free copies of an exploitation song "My Merry Oldsmobile" were offered for the asking. This is the usual free-mailing list pull-em-in and the NBC, in the past, has frowned on the stunt, whether it was giving away catalogs, souvenirs or free song copies.

This was the direct byproduct of some of the lesser stations flourishing, being compelled by very contrast to the circulation of the NBC stations to make many concessions to induce prospective advertisers to make use of their facilities. This is a favorite stunt on the local broadcasting outlets, where not alone anything and everything can be gotten away with, but actual sales' prices, merchandising, etc., may be engaged in directly to consumer-audience.

Nanette Guilford, the youngest Met prima, and Eftrem Zimbalist were the musical features on the Atlantic City broadcast Sunday. Endowed by the Philadelphia philanthropist and radio manufacturer, A. A. Water Kent, these Sunday night musical treats not alone have built up a vast amount of good will for his business, but have proved a genuine public service to the masses.

When a twirl of the dial can bring into your home one of the foremost violin virtuosos and a Metropolitan opera star, who can deny the public benefit of making possible such facilities?

Rudy Valce is active again from the High-Ho with the re-opening of the Dan Dickerman nite club. Valce also officiates Sunday afternoon as a commercial on behalf of Herbert's jewelry store from WMCB. His regular radio programs are from Wolf when plugging the High-Ho.

The Louisville peasants were making whoopee as the audience of Governor Al Smith's presidential campaign speech in that city. The NBC broadcast it on a network and the local attendance's spontaneous enthusiasm came through like claps of thunder via the ether.

Plenty of chop suey musical propaganda on the air these days and all of it not only good dance music but consistently worthy entertainment. A. A. Rofe, Ben Pollack, Al Lynn, Oliver Nash, and others vie with the hotel bandmen such as Ben Bernie, Tom Gott from the Astor, Ben Pollack at the Park

4 Picture Theme Songs Lead All Metropolitan Song Sales

Although the Al Jolson feature is but three weeks on Broadway, the "Sonny Boy" theme song has swamped everything. It is No. 1 in metropolitan sales, displacing "Jeannie, I Dream of Lilac Time," now second. "There's a Rainbow Round My Shoulder," also from Jolson's "Singing Fool," rates No. 3, and "Angela Mia," from "Street Angel," is the fourth biggest seller. This makes four film theme songs, two from the same picture, as the best sheet music sellers around Greater New York. It portends a similar national rating.

The success of the Jolson Vitaphone (Warners) film has been sensational and is working wonders for everything connected with Jolson. For this reason, Brunswick's recordings of Jolson are sensational disk sellers. Getting \$5,000 a "side," Jolson, for the first time, is out of the red on Brunswick. The company carried Jolson, figuring his prestige worth it, although the phenomenal \$10,000 a record (two sides) was prohibitive until now.

Mills' Sellers

In sheet music sellers, Jack Mills has the fifth and sixth best sellers in "Girl of My Dreams" and "I Can't Give You Anything But Love," the latter from "Blackbirds," recorded so many different ways by all companies that it threatens to become a "St. Louis Blues" for the variety of its recordings.

Waterson's "Memories of France," Renick's "King For a Day" and "Old Man Sunshine," Sam Fox's "Neopolitan Nights" (from "Fazil") and Peist's "Chiquita" follow in order named.

Berlin's "10 Little Miles" and "Roses" are next; Shapiro-Bernstein's "That's My Weakness Now" after, followed by "Sidewalks of New York," tremendous around New York because of its political significance; Peist's "Ramona" and "It Goes Like This"; Witmark's Victor Herbert hit revival, "Ah! Sweet Mystery of Life," and the sensational "New Moon" operetta music (Harms).

Robbins Leads in Vita's \$100,000 Split

The Vitaphone royalty income of \$100,000 annually, distributed this week, finds the Robbins Music Corp. on top of the dividend earners with \$9,526, or practically one-tenth of the entire amount, although some 30-odd music firms share in this revenue.

On a point system of computation, Jack Robbins' firm tops the list. By computation, each point is valued at \$30.73, a point representing a selection as used by Vitaphone.

There is \$3,718 in escrow representing the 121 points on which Sam Fox is complaining. If Fox receives an adverse decision, this amount will be divided pro rata among the rest of the copyright owners, otherwise Fox gets it all. Fox's point is that he is entitled to this income for manuscript themes used in picture scoring but which were not published.

44th St. Roof Opening

The Shuberts are readying the old Little Club atop the 44th St. theatre and will reopen it shortly as the McCarthy Sisters' Little Country Club.

In addition to the girls the Shuberts are seeking a male pop singer and a name orchestra as features.

Central, Phil Spitalny from the Pennsy, and Arnold Johnson at the Paramount, for other popularity.

A late hour Saturday midnight dance purveyor, Charles Dornberger from the Rosemont, Brooklyn, ballroom, "Dornberger personally handles the vocal interludes and comes through very nicely.

Norman Hamilton's poetry recital for 15 minutes Saturday evening was quickly followed by Phil Spitalny's crack dance band from the Hotel Pennsylvania. Spitalny sure knows how to give out dance music, mixing it up with symphonic syncopation.

BERG IN CHARGE

Sam Fox Sound Synchronization Department

S. M. Berg, the founder with Max Winkler of Belwin, Inc., one of the largest picture music publishing houses, is now general manager of Sam Fox's sound synchronization department. Berg has been in London for the past six and a half years as business manager for Keith-Flewce, the 140-year-old London publishing house.

As head of Fox's sound picture department, Berg has J. S. Zamecnik and Will Frederick Peters as his chief composers. The former's "Wedding March" score is current at the Rivoli, New York, and "Wings" and "A Girl's Irish Rose" were other Zamecnik synchronizations.

Edward Kilenyi and L. E. De Francesco are associate composers in the Sam Fox musical organization.

Loitering Musicians Locked Up for 2 Hours

Eighteen musicians, belonging to the Musical Mutual Protective Union, Local 310, arrested on a charge of loitering in front of their headquarters on East 86th street, were dismissed when arraigned in Harlem Court last week for lack of evidence, when a representative of the Yorkville Chamber of Commerce, said to have been the complainant, failed to appear.

The boys were taken into custody when a squad of bluecoats and plainclothesmen swooped down on them while they were standing on the sidewalk in front of the building. Taken to the East 64th street station they were put in the cooler along with several passersby and held there for two hours. Charles Keer, active in the affairs of the organization, and among those pinched, finally got in touch with Henri Conrad, president of the organization, who posted a deed to the union's building, guaranteeing the appearance of the boys in court, with each held under \$500 bail.

MUSIC SOURCE SET UP AS ROYALTY DEFENSE

St. Louis, Oct. 23.

A court battle involving the question of whether Irving Berlin's "Russian Lullaby" number is a plagiarism of a Jewish chant is about to be fought out in the Federal court in East St. Louis. It is the present plan of the attorneys for the defendant theatre manager to call competent musicians into court.

The complainant in the suit is the American Society of Composers, Authors and Publishers, in behalf of Irving Berlin, Inc. The defendants are Elmer and Harry Kilo, Jr., owners of the Columbia Theatre. The charge of plagiarism was made by the attorney for the two defendants, Louis Beasley, in an answer filed to the suit. The charge against the theatre owners is infringement of the copyright of "Russian Lullaby." Attorney Beasley says he will call competent witnesses to demonstrate the similarity between the Berlin number and the Jewish ritual music.

The plaintiffs' original petition charges that the "Russian Lullaby" number was played in the Columbia Theatre for profit without remuneration to the publishers.

Young Shapiro Married

Elliott Shapiro's secret marriage to Dorothy Maurice of "Lovely Lady" Oct. 15 in Farroytown, N. Y., leaked out when Louis Bernstein, president of Shapiro, Bernstein & Co., noticed his usual stout junior partner beaming all over the place. Bernstein, knowing what me his is today, couldn't figure it out but forced a yes from Elliott. Judge William C. Duell performed the ceremony.

Young Shapiro, son of the late Maurice Shapiro, pioneer music publisher, with whom Bernstein was associated, is credited with discovering and fostering two of his firm's biggest hits, "Yes, We Have No Bananas" and "The Prisoner's Song."

M. C.'S MOVE

Los Angeles, Oct. 23. Opening of new Oakland theatre Oct. 27 has caused a general shift of West Coast m. c.'s. Max Bradford at Long Beach goes to the Broadway, Portland, Ore.; George Stollberg goes from the Broadway, Portland, to the 5th Ave, Seattle; Helme King from 5th Ave, Seattle, to the new house in Oakland.

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News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Richard Bird withdrew from "A Most Immoral Lady" in rehearsal, due to Equity's rules for alien players, effective Nov. 1. "Lady" opens Nov. 5 out of town. Bird has played in stock since the regulations were made and must remain idle six months. This will not be up until December. He has played 67 weeks in this country. Upon completing 100 weeks he will be exempt from rules governing foreign actors.

Vivian Ellison, "Vanities" dancer, is suing the parents of her young husband for \$50,000, claiming they wrecked her runaway marriage to Jack Elie in 1925.

O'Brien, Malevinsky and Driscoll are suing Philip Goodman for \$15,000 representing their legal fees arising out of Goodman's suit against W. C. Fields when he went with Ziegfeld in 1928. He had signed with Goodman at \$2,500 and a percentage.

The Jersey Journal announced that 15 local theatres had withdrawn their advertising and alleged action had been taken under orders

from Mayor Hague's administration "in reprisal for publishing news of the legislative investigation of the Hague regime."

R. H. Sothern, returning from Europe, told the ship news reporters he intended to retire after his next lecture tour. "The kind of thing I did has passed away," he said.

James Light, former director of the Provincetown Players, has been appointed coach of the Yale Dramatic Association succeeding Douglas Ross.

Furnishings and effects in the home of Fannie Brice, 308 W. 76th street, were sold at auction, the actress having gone to live in a roof apartment at 15 E. 69th street. Furnishings worth \$15,000. "I'm through with the complications of keeping house," said she.

Television exhibit at Electrical and Industrial Exposition, in the Grand Central Palace, displayed by WERNY, radioed images of persons to their friends in another part of the building. Explained that blondes registered poorly and that brunettes be the best subjects.

Mayor Walker and other notables attended testimonial dinner in Des Wolf Hopper at the Savoy-Plaza Sunday evening, marking the comedian's 50 years of public appearances. Edna Wallace Hopper was among those who sent congratulations.

An Isadora Duncan Memorial festival at the Manhattan Opera House, set for week of Nov. 16, is designed as the first of a series for other cities. Idea is to arouse interest in a monument to the American dancer, Irma Duncan, daughter, and her pupils will appear.

Talking of his closing in Boston in "The Big Fight" to avoid further loss to the backers, Jack Dempsey said he had three film offers and probably would take a Warner contract to make a talker.

Couple of holdup men took \$2,000 from the manager and ticket seller of the Palace theatre on Clinton street, entering a side office while they were counting up Sunday night.

Fire destroyed much scenery being constructed in the plant of S. Asch, Inc., at 11th avenue and 29th street, Sunday.

LOS ANGELES

Florence Evelyn Rice, former actress, awarded a \$29,000 judgment against Arthur Guy Empey, author and scenarist, in her suit for \$35,000 money she claims to have loaned him in New York in September, 1919. Evidence brought out that Empey had already paid back \$7,000. Money is said to have been loaned to help finance the Empey venture in pictures.

Leach Cross, former prize fighter, was divorced by his wife, Alta M. Cross, in Judge John L. Fleming's court Oct. 16 on desertion charges. Five minutes later Mrs. Mae Lee was granted a divorce from Harry E. Lee, boxing referee. Mrs. Cross and Mrs. Lee were the chief witnesses in each other's cases. The Crosses were married 17 years, the Lees 21 years.

Marie Prevost says she will take her final divorce decree from Kenneth Harlan, screen actor, on Nov. 22. She obtained an interlocutory decree year ago. A reconciliation was effected two months ago. Now

A Liquor Error

When the bootlegger friend sent up a case of Scotch on the doctor his wife prevailed upon him to have the liquor analyzed. It had everything but carbolic.

The legger was advised and duly appeared with another case.

"This is the real McCoy," he said. "I'm sorry about that other case. The dumbbells in my place made a mistake; sent it to you instead of a speakasy uptown."

Miss Provost says it's all off and permanently. Couple were married in 1924 and separated in May, 1927.

Valentine Otto Rudolph Martin, film extra, hailed to court Oct. 15 by his wife, Helen, on non-support charges. He was ordered to pay \$15 weekly for her support and that of their child.

Adela Rogers St. John Hyland, scenarist and author, made defendant in \$25,000 personal injuries damage suit, filed by Mrs. Adelaide Heineman. It's the result of an alleged auto crash between Mrs. Hyland's car and that in which Mrs. Heineman was riding on May 19.

Olivia Converse was granted a divorce from George P. Converse, Santa Barbara millionaire, at Reno, Nev., last week. Action will open the path for Converse to marry Anita Stewart, divorced last July from Rudolph Cameron.

Fox film company was named defendant in a suit brought in Fresno, Cal., by Earl Blair, undertaker, for \$215 to cover the cost of the funeral of Ethel Dryer, screen actress, who lost her life during the filming of the Merced River rapids in June. Blair claimed Fox agreed to pay funeral costs.

Claude A. Conlin, vaude magician, known as Alexander the Great, was named defendant in a divorce suit filed in Superior Court by Lillian Marion Conlin. Cruelly charged. She asks \$500 monthly alimony for herself and \$300 a month for their two children, John A. and Gloria A., aged 12 and 6. Couple were married in 1915.

Grand jury investigation of perjury charges made against Mae Murray, vaude and screen actress, by Jack Donovan, screen cowboy, were postponed indefinitely as the result of the illness of Deputy District Attorney Ellis Egan.

Egan stated he had not found sufficient evidence to warrant an indictment against the actress, but that the case would not be entirely dropped until he had studied Miss Murray's testimony in her recent successful prosecution of a suit against Donovan, in which she alleged Donovan sold her a \$25,000 house for \$50,000. Perjury charges arose over document in the damage suit which Donovan alleged bore Miss Murray's signature and which she is said to have denied signing.

Mrs. Vera Sherwood, filing suit for divorce from George Sherwood, theatrical producer and actor, and naming Ruth King, actress, followed that action by filing a \$200,000 alienation of affections suit against Miss King here.

Ora Carew, screen actress, was awarded \$500 damages in her suit for \$3,000 against Benjamin Lefrier over a \$4,000 sube coat. Miss Carew testified she left the coat with Lefrier for dyeing and that when it was returned it was in pieces and minus some of the fur.

Henry Schumann-Heink, son of the opera contralto, was convicted of grand larceny growing out of stock securities operations in San Diego. Schumann-Heink's attorneys gave notice that motion for new trial would be filed.

PAR'S AIR TIEUP

Los Angeles, Oct. 23. The Paramount studio-Los Angeles Evening Express radio tieup over KNX, which recently went from 500 to 5,000 watts, will go into effect Nov. 11.

A broadcasting station has been built on the Paramount lot in Hollywood.

VANITY CLUB

(NEW YORK)

New York, Oct. 16.

Jack and Chic Goldman, with Charlie Aronson of the Frivolity and Mirador, have the basement cabaret underneath the Carroll theatre building for the season and three years beyond. Always a choice location, and even more so today when transients along Seventh avenue might be deemed of some asset, the room has never closed since Bob Murphy called it his Cellar. Originally, as the Wigwag, Harry Richman it was catapulted into night life prominence. Ever since the room has had a string of names and managements, including the Rodeo, Ringside, Manger, et al.

With the Friv-Slippers influence strong in his mind, RTG has produced one of those great epidermis revelations. The gals wear a smile and an air of naivete. They couldn't go much below the Annapolis line if they tried.

The kids are all chicks and lookers, including "Fuzzy" Kane, Kay Wolf, Betty Baker, Jean Fayal, Louise Allen and Mary Phillips, from several Broadway productions, but not including "Vanities," which would be a natural thought. It is understood that Earl Carroll changed his mind after the lease was signed about permitting any of his show to double.

For the opening week, Danny Healy, in this season of pinch-hitting stars, did a Will Rogers for Al Wohlman, the billy m. c. who didn't start on schedule because of prior bookings. Evan Burrows Fontaine, in Fatima trappings, oriented through a trio of interpretative temps. She was prominently billed as co-feature with Wohlman.

Berlin Settles Suit

A damage suit of Adele Lenke, 11-year-old performer, against Irving Berlin, Inc., has been settled out of court for \$3,000. Conditions were agreed to by Judge Nathan Bijur of the Supreme Court.

The girl sued after sustaining back injuries in the music publisher's office on April 13, 1927. It was claimed a piano stool upon which she was seated in a rehearsal room collapsed.

Suit was filed by the girl's father, Matthew Lenke, through Attorney Gustav Steiner.

Other specialists are Alice Lee, "Bunny" Hill, doing the nude flashes, Ethel Allis, Bernice Roberts and Jeanne Geddes, with good, bad and indifferent s. and d. s. o. s.

The band of seven in the background is an anonymous septet, probably costing a few herring, although playing briskly enough. It would be worth a couple extra dollars' investment to the Goldmans to stake the pianist for a marathon of Interlude airs on the ivories. Some of the lulls between sessions and numbers were bad. That should be speeded up.

With the Goldmans' knowledge of things, they should pace the room for pep and speed. Those cuticle exhibitions are the berries nowadays for the rouders. Chick and Jack Goldman have enough of a personal standing to give them a natural advantage which they can fortify by accelerating things. It can be a great drop-in room. Couvert \$2 and \$3. Abel.

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By FERDE GROFE
(ONE BUCK)

Rain Drives Circus In

Toronto, Oct. 23. Too much rain has driven Barnett Brothers motor circus into winter quarters at Grimsby, Ont. R. H. Rogers, manager, said the one ring outfit had lost \$3,000 in three weeks and could not carry on.

Of the 127 people carried 110 were paid off.

The outfit is strictly Canadian, having originated in the Maritime Provinces.

LION MAULS SHOWMAN

Sioux City, Ia., Oct. 23. Robert Atterbury, 62 years old, part owner of a small animal show, was being barnstorming this territory, was badly clawed by a lion in Dakota City, Neb., as he was feeding the animal. As he approached the cage, the lion grabbed at him, drawing him to the bars. Atterbury's brother witnessed the attack and saved the victim.

THEODORE'S DIVORCE

Chicago, Oct. 23. Ralph Salt, in "Burblesque" here and professionally Ralph Theodore, was granted a divorce from Leona Salt on desertion grounds. The couple separated in 1919 and have no children. Salt was represented by Attorney Phil R. Davis.

CARNIVALS

(For current week Oct. 22; otherwise indicated.)

Alabama Am. Co., (Fair) Monroe, La., 29, West Monroe.

Beatty Greater, Hayti, Mo.; 29, Loucheville, Ark.

Benton Am. Co., Parkin, Ark.

Bernard Expo, Amarillo, Tex.

Brown & Dyer, (Fair) Louisville, N. C.

Bruce Greater, (Fair) Washington, N. C.

Butler Bros., Parkin, Ark.

Central States, (Fair) Hawkinsville, Ga.

Cetlin & Wilson, (Fair) Statesville, N. C.

Copper State, Hillsboro, Tex.

Cotton States, Water Prof., La.

Craft's Greater, Yuma, Ariz.

Cunningham Am. Co., Red Bay, Ala.

Dixieland, (Fair) Opelousas, La.

Dodson's World's Fair, (Fair) Mobile, Ala.

Enterprise Shows, Abila, Ia.

Francis, John, Austin, Tex.

Greenburg Am. Co., (Fair) Santa Rita, N. M.

Gloth Greater, Farmville, N. C.

Gray, Roy, No. 1, (Fair) El Campo, Tex.; 29, Bay City.

Gray, Roy, No. 2, (Fair) Carthage, Tex.; 29, San Augustine.

Great Eastern, (Fair) Columbus, Miss.

Hames, Bill H., No. 1, (Fair) Teague, Tex.

Hansen, Al C., McComb, Miss.

Hill, Hugh W., No. 1, (Fair) Eber-ton, Tex.

Hill's Greater, Elizabeth City, N. C.

Hoffner Am. Co., Peoria, Ill.

Slater Greater, (Fair) Cherokee, Okla.

Kellie-Grady, Cordova, Ala.

Krause Greater, Warrenton, Ga.

Leggett, C. R., (Fair) Sulphur, La.

McGregor, Donald, (Fair) Floresville, Tex.

Metropolitan, (Fair) York, S. C.

Miller Bros., Lafayette, La.

Miller, Ralph R., (Fair) Jackson, Miss.; 29, Ruston.

Mississippi Valley, Cotton Valley, La.

Morris & Castle, (Fair) Shreveport, La.

Murphy, D. D., Greenville, Miss.

Page, J. J., Expo, (Fair) Enslay, S. C.

Reiss, Nat, (Fair) Durham, N. C.

Rice-Dorman, (Fair) Flatonia, Tex.

Rice Bros., Cordele, Ga.; 29, Lyons.

Rock City, Millen, Ga.

Royal Palm Am. Co., Jacksonville, Fla.

Rubin & Cherry, (Fair) Columbia, S. C.

Snodgrass, T. L., Quinton, Okla.

Stone, W. T., Louisville, N. C.; 29, Bennettsville, S. C.

Sunset, Rutherfordton, N. C.

Tidwell, T. J., Colorado, Tex.

Tropical Expo, (Fair) Quantico, Va.

Wade, W. G., Fitzgerald, Ga.

Wade, R. L., Brownsville, Tenn.

Western Am. Co., Concord, N. C.; 29, Silver City.

Wynbro Am. Co., Pond Creek, Okla.

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BILLS NEXT WEEK

(Continued from page 43)

Butterfield

ANN A/P/R MICH.
Michigan
1st half (28-31)
B/T/T's Syn Sh W
2d half (1-3)
Whitman's Boys
B/T/E C. MICH.
1st half (28-31)
Midland
Chas. H. H. H.
(One to fill)
2d half (1-3)
B/T/T's Syn Sh W
BAY CITY, MICH.
1st half (28-31)
Lucas & Lillian
Libby Dancers
(One to fill)
2d half (1-3)
Chas. H. H. H.
Benjamin
(One to fill)
B/T/T's Syn Sh W
LIBERTY
1st half (28-31)
Rooney's
2d half (1-3)
Ryan & Noble
FLINT, MICH.
1st half (28-31)
Coltano Family
B & R Gorman
(One to fill)
KLMZOO, MICH.
State
1st half (28-31)
4 Ball Bros

Billy Hallen
(One to fill)
1st half (28-31)
Room's R. Deo B's
Paul Remos Co
(One to fill)
LANSING, MICH.
Strand
1st half (28-31)
Tiebers
Pio Myers Girls
(One to fill)
2d half (1-3)
4 Ball Bros
Bully Halpene
(One to fill)
PONTIAC, MICH.
State
1st half (28-31)
Coltano Family
& R Gorman
(One to fill)
2d half (1-3)
Tiebers
Pio Myers Girls
(One to fill)
OWASSO, MICH.
Capitol
1st half (28-31)
Lucas & Lillian
(Two to fill)
SAGINAW, MICH.
Temple
1st half (28-31)
Rooney's
(One to fill)
2d half (1-3)
Midland
Chas. Adrich
Libby Dancers

Stanley-Fabian

DAYONE, N. J.
Opera House
2d half (1-4)
Russell
(Others to fill)
ELIZABETH, N. J.
1st half (28-31)
Americana
Janet Riche to fill
Mayo & Lynn
Al Shure Orch
(The to fill)
2d half (1-3)
Red Dancers
Ded Blahes
Farnell & Florence
Lillian Lettice
(One to fill)
HACKENSACK
Lyrie
1st half (28-31)
Paula & Polly
Interviews
Brice & Rauh
New York City
HOBOKEN, N. J.
1st half (28-31)
Shurr Boys
Gibbs
(Three to fill)
2d half (1-4)
Bernard & Kellar
Marie & Ann Clark
(Two to fill)

Feast of Spain
(Two to fill)
JERSEY CITY, N. J.
1st half (28-31)
Billy Arlington Co
(One to fill)
2d half (1-4)
Brown & Lavelle
Rooney's
(One to fill)
PARSAAC, N. J.
Montauk
1st half (28-31)
Hooper & Gatchett
Sterling Dancers
(Two to fill)
2d half (1-4)
Janet Riche to fill
Burt & Lehman
Olson & Johnson
(Two to fill)
PATERSON, N. J.
Regent
1st half (28-31)
Red & Dancers
Doc Baker Co
Farnell & Florence
Feast of Spain
(One to fill)
Shurr Boys
(Two to fill)
2d half (1-4)
Gibbs
(Two to fill)

Fox Poi

BRIDGEPORT
Palace (22)
Jay C. Kelly
Toll
2d half (25-28)
Jack Kane
(Others to fill)
CAPTOL (22)
Paul Bros
McLain & Sarah
Honorable Wu
(Two to fill)
PALACE (22)
V. Ray & Norman
Dumblies
Dancing Princess
Olsen
(One to fill)
NEW HAVEN
Palace (22)
Whirl of Dance

Cole & Synder
Paskman's Mine
(Two to fill)
SPRINGFIELD
Palace
2d half (25-28)
Ray & Norman
Harlem Vanities
(Two to fill)
HARBURY
Palace (23)
Tracy
Coogan & Casey
Carl Freer Orch
(Two to fill)
WORCESTER
Palace (21)
Mario & Lazaren
Avon Comedy 4
(Two to fill)

Cabarets

NEW YORK
Chateau Madrid
Harold Leonard Or
Jack White
Frances Shelley
Alice Bonland
Walter R. H. H.
Club Barney
Walter O'Keefe
Hale & H. H.
Club Lido
Rosa & Cannon
H. Rosenbal Orch
Club Richman
Harry Richman
Francis Williams
Arnonson's Comers
N. T. G. Rev
Van Der Meer
Hotel Ambassador
Yacht Club Boys
Van Der Meer
Hotel Biltmore
N. T. G. Rev
B. Cummins Or
Mirador
Marion Kelly
Boe Jackson
Evelyn Martin

Page Sis
Arthur Gordon
Meyer Davis Orch
Oakland's Terrace
Will Oakland
London
Park Central Hotel
Club O'Rourke
The Cannon
Ruth Williams
Ben Jackson Orch
Silver Slipper
N. T. G. Rev
Leslie Sherry
Francis Milner
Jimmy Carr Or
The Cannon
Vincent Lopez Or
Powell & Lamar
Vanity Club
Al Wohlman
N. T. G. Rev
Aliree Lee
Bunny Hill
Valley Hill
Bernice Roberts
Jeanne Geddes

CHICAGO

Annam
Date-Dyer
Ollie Hughes
Lillian Harns
Zulma Jensen
Willie Frier Id
Harkley's Stable
Con-Sanders Id
College
Ray Miller Id
Roe Hovers
Golden Pumpkin
Al Reynolds
Baby Fela
Valee Nell
2 Bad Boys
Thelma Taylor Id
Granada
Guy Lombardo B4
Green Mill

Tiny & Leonard
Adeline Walker
Lillian Harns
Niel & Judith
Buddy Fisher Id
Kelly's Stable
Johnny Dodd Id
Oriental-Davis
Al Handling
L. B. Evans
Sol Wagner Id
Harry Harrison
Tex Morley
Hank
Mickey Lansing
Gladys Muz
Kay Davidson
Joy Alton

Terrace Gardens
Olive O'Neil
Gus C Edwards Id
Turkish Village
Al Gould
Jack Hamilton
Eileen Tanner
Marilyn Ryan
Freddie Jans Id

Vanity Fair
Lorry Vincent
Gene Quisenberry
Dolly Sterling
Johnson Sis
Jane McAllister
Patsy Snyder
Keith Beecher Id

WASHINGTON, D. C.
Astor
E Dougherty Orch
Chauter
Walter & H. H.
Meyer Davis Orch
Club Madrilon
J O'Donnell Orch

Lotus
Irv Dornstein Or
Al Katz Orch
Fenton
C Wright Orch
Wardman Park
Meyer Davis Orch

NIGHT LIFE WASHED UP

(Continued from page 1)

bloody murder of Alta Bonello, alias Mrs. Samuel C. Welch, alias Mrs. Leo Gordon (nite club hostess in a backroom oasis, known as the "Footie Club") in her Sunnyside, Queens, N. Y., apartment, the criminal agitation by District Attorney Jacob H. Banton and his prosecuting assistant, Ferdinand Pecora, and the politico-federal notoriety by Mrs. Mabel Walker Willebrandt, Assistant U. S. Attorney General, in charge of prohibition enforcement, not to mention the local speakeasy embalmer, Major Maurice Campbell, who publicly charges Mayor James J. Walker with countenancing prohibition violations—all these are monopolizing the dailies in their unified crusade against the speakeasies and the nite clubs.

Broadway places are thoroughly alarmed. Those of the street know full well that "the mob" will fight things out amongst themselves as they have done in Chicago, Detroit, New York and elsewhere. The "mob" is peace-loving as far as the laity is concerned.

If one beer-runner poaches on another territory, that's something else again. They'll settle that feud according to the primitive laws of gangland. If a grifter's wife, such as Alta Bonello, is alleged to have "talked" too often, the "mob" settles those scores in a manner typical of the fate meted out to squealers or stools.

Deadly Publicity

It is the type of unfortunate publicity such as attended Miss Poole in the Chez Florence which worries the Broadway cafe boys the most. It smacks too much of victimizing an innocent bystander, the actual patron and financial mainstay of the nite life.

The tabloids' propaganda against the nite clubs and attendant assault and battery to the foohdary squawkers is beginning to count. One more nite life scandal, the "mob" feeling, will just about wash them out.

Cutting a swath in the joints with a new mamma carries with it the booze thing. This type of male patron, escorting a woman companion, is not the b. v. o. l. type. They consider it by some electric of thought, declass to bring your own. He buys where he is. He is a spender. He is treated with relative consideration by the catering staff as such. As a spender, almost anything and everything goes. They try to protect him, assuming that that sort of "protection" means anything, against the "b" grade of poison in the place, etc. If they know him, and even if he steps out of character, he's protected against the Mickey Finns, knowing that with a clearer consciousness, on some future night, he'll make good and he'll apologize. If not, time enough then for that certain business.

The last thing the "mob" wants to do is scare off the trade. Unwittingly, they are doing the very thing they fear the most. A competitive vendetta has its usual criminal investigation aftermath: past performances and past records drag in the colorful nite club aspects for publicity purposes.

Cafe-his has been none too good up until a fortnight ago. A comparatively soundings in the press are having an even worse effect. The same familiar handful which makes the usual rounds is insufficient for the joints to thrive on. They need the laymen to turn the profit, and the publicity is scaring them away.

The really nice rooms, and they are few enough, have a chance, but they, too, are suffering coincidentally with the rest.

"AIR CLOWN'S" BOUNCER

Des Moines, Oct. 23. Taken to jail in clown's make-up from a theatre in Clarinda, Iowa, Harry Harrison, of Omaha, the "air clown," is now in the county jail awaiting trial on charges of forging a check for \$6 on a doctor at Villisca, Iowa.

Obituary

WILL CUNNINGHAM

Will Cunningham, 60, Chicago vaudeville agent, died Oct. 16, of apoplexy. He had been ill several years and last May was in an auto accident which laid him up for some time.

Years ago Mr. Cunningham was a stock actor and manager in Detroit and Grand Rapids, later becoming manager of the Al Martin shows. At one time he was interested in outdoor business organized as promotion of the city of Pittsburgh. He established a vaudeville agency in Chicago about 15 years ago and he was still operating his office at the time of his death. He booked the Palace and Grand Riviera in Detroit, being a stock holder in both theatres. Among his recent holdings is 80 acres of land between Detroit and Pontiac, which he owns with

IN FOND MEMORY

OF JANE CONNELLY

Who Passed On Oct. 25, 1925

Honorable Wu

Charles Munz, president, Palace and Grand Riviera theatres corporation. Two brothers, Henry and John, survive. His wife died about three years ago.

Interment in Rosehill cemetery, Chicago.

CHARLES D. LANCASTER

Charles D. Lancaster, 51, playwright, died in the Pottenger Sanitarium, Monroeville, Cal., Oct. 17, of chronic bronchitis.

Lancaster was born in Shelbyville, Ind. "First a jockey, then a traveling salesman, he became famous as a polo player in 1920, making a world tour. He built and owned the Lancaster hotel in Chicago, but in 1924 went to California, where he wrote the play, "The Great I Am." He also authored some film scenarios.

ELMER BUFFMAN

Elmer Buffman, of the Alhambra Theatre stock, Cleveland, died suddenly of heart disease Oct. 20. He had played with several stock organizations in Toronto before going to Cleveland.

Before these engagements Mr. Buffman had gained some reputation in Shakespearean roles, and was well versed in standard roles. He leaves a wife and a daughter, living at 359 Lauder avenue, Toronto.

HELEN MCCAULEY

Helen McCauley, Detroit cabaret singer, died in Toledo from injuries received in an auto accident. A news account of her death appears elsewhere in this issue.

WILFRED G. REYNIER

Wilfred Granville Reynier, 76, actor, died Oct. 16 in the Actors Fund Home, where he had been living for 13 years.

Reynier, unmarried, was born in London. He came to this country where in 1876 he appeared in "The Two Orphans." His final stage role was in "Little Women" of 1914.

HARRY TSUDA

Who passed away Oct. 20, 1928. His memory is a blessing to those who cherish it.

ADELE PURVIS ONRI

During his stage career he had appeared in support of several stars including Kite Claxton and Mlle. Ithra.

Interment in Actors' Fund plot in Kensico cemetery.

CHARLES A. SIRINGO

Charles A. Siringo, 73, author, cowboy singer and former Panhandle scout, died Oct. 18 at his home in Alameda, Cal. Born in Texas, Mr. Siringo spent 22 years of his life as a cowboy, later becoming a peace officer operating throughout the west for a detective agency.

His later years were devoted to writing. Among his works were "Billy the Kid," "The Texas Cowboy" and "Hill and Spurs."

C. D. LANCASTER

C. D. Lancaster, 51, playwright, died Oct. 17 in a Montrovia, Cal., sanitarium. He had been ill several months.

Lancaster's best known play was

"The Great I Am," produced on the Coast.

I. A. DEATHS

Deaths reported from International Alliance include the following: James A. Briggs, July 25, Rochester, N. Y.; S. S. Holt, No. 457, Superior, Wis.; R. J. Reppert, (president), 218, Pottsville, Pa.; Joseph

IN MEMORY

WILL CUNNINGHAM

Charlie Mack
DETROIT

Wargo, 653, Lornin, O. F. Woodbury, 111, Lawrence, Mass.

Thomas Coffey, 44, picture operator, employed for some time in Troy, N. Y. theatres, died Oct. 17 in Hartford, Conn.

Louis Foster, 56, city salesman for Ducommun in Cincinnati since 1922, died recently.

The father of Marie Baker died last week.

The Rt. Rev. Bishop McLaglen, 77, and father of Victor McLaglen, the screen actor died in London, Oct. 16. He is survived by nine sons and one daughter. All saw service in the English army during the late war.

Willie Graham, picture operator, employed by the Paramount theatre, Provo, Utah, died recently from the effects of burns received while at work in the booth. He was a member of Provo local picture operators.

In Loving Memory of

JOHN TILLER

Who Departed This Life
October 21, 1925

MARY

Mother of Arthur Ray (colored) died last week in New York. Ray is with the Levee Players in Hollywood, Cal. Another brother, Tiny Ray, also survives.

\$2 MONTHLY RADIO

(Continued from page 1)

monthly fee will be tacked onto the electric light bill for the wireless service. There will be more ornate models, with period furniture, loud speakers, etc., which will fetch a little higher price. With the millions of subscribers that the North American Corp., which has on its electric utilities and books, it practically underwrites the venture.

For this reason, it will compel and make possible ultra entertainment from New York. It has been the original intention from the start to engage the world's highest-priced talent, being limited to no budget for amusement in view of the vast source of income. Four years ago when Variety was advocating paid radio talent as against the free and relatively mediocre stuff then on the air, the North American Corp. was thinking of the Briggs, McCormicks and Galli-Curci for their type of entertainment.

Successful Experiments

Experiments in Stateside have been carried on for several years over the local power lines and found very successful. After Cleveland, H. C. Connick, former film executive and now similarly associated in the North American Corporation's home office, states Rochester and up-New York state communities will be wired, then west, and so on around the country.

It will entail an intensive and protected schedule of equipment manufacture and installation. Connick says that a deal is pending with the American Society of Composers, Authors and Publishers for the privileges to use pop music for public performance for profit, along with Wired Radio's self-controlled Associated Music Publishers. The latter foreign catalog was a peculiar one, guaranteeing some type of music to Wired Radio in the event of any hitch with the American Society.

Wire plans are worked out and installations made, there is another thought in the proposals of the North American Corp. which will also have the greatest advertising medium and circulation in the world. It will provide that wired wireless subscribers receive their program information on a printed bulletin issued by their utility under the direction of the parent organization.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace.
With Ted Lewis breaking the Palace attendance record last week and drawing practically capacity at his opening performance this week, it is fortunate that a bang-up vaude show is greeting the numerous new customers in the house. The current bill is bound to bring repeats.

One poor spotting idea was the only defect visible Sunday, with the school and Durant fourth and Billy Italian next to closing. This made the first half overly strong, but reversal of positions for the two acts probably was offered to give the bill perfect balance.

Mitchell and Durant were second only to Ted Lewis in strength, working an act in strength, turning that's strenuous in routine and a vow for laughs. It's the best of its type ever seen here.

For his second week Lewis changed several numbers, but remained the outright sensation he was last week. He and his band have proven their record in picture houses before, but previously haven't carried this power so decidedly in vaude.

Four Ball Brothers, opening, are casters of advanced merit, climaxing the act with a hand-to-hand catch by two of the boys describing a complete circle around the supporting bar. Ewing Eaton, dancing, dresses in male clothes and demonstrates versatility by fiddling, singing and hoofing. The act is mainly dancing, and impresses mostly on the severe succession of aerobic and eccentric routines the girl has selected.

Third was Renie Riano, eccentric comedienne, in a comedy skit based on pecking activities in a love school conducted by a Frenchman. Miss Riano has the slightly goofy lovelorn character well in hand, her supporting man and girl are attractive, and the act received good reception.

Nellie and Sara Kouns, opening the last half, appear at the Palace annually with their class song recital and have been standard in results. There is a dignified and graceful routine, and they make class vaudeville.

Hallan, next to closing, didn't

have quite the punch to balance that strong first half, although his Irish songs delivered with speech impediment are reliable and veteran in the vaude halls. Muriel Kaye, in a well-dressed dance act, closed and induced the usual walk-outs to remain. On a less imposing bill, Miss Kaye's varied solo talent merits earlier spotting.

This is a big week in entertainment value at the Palace. **Ring.**

State-Lake

Uncertain weather Sunday morning retarded the usual flow of regulars in this house. At 2:30 main floor was about three quarters filled with the balcony echoed.

Nothing in the vaude that could draw any kind of money. Lou Telegan with a sketch billed to headline, but did not put in an appearance. The show. Same thing happened with Charles Wilson, not comic. These two acts out left the first performance with not much of anything in the whole, though one or two turns did stand out.

Openers were the Five Mounters, three boys and two girls, aerobatics. Fast and neat with good and novel routines.

Jacque Hayes and Irene Cody, femme team, fell down on comedy attempts but did better with songs. Miss Hayes has nice pipes which she should utilize more, while cutting some of the talk.

Dainty Marie, two weeks off from the Palace, showed her stuff in usual interest and in a formed style, on playing to the ladies on the physical culture side. Marie's figure and gymnastic ability still topics for talk.

Jack Major, Brunswick recording artist, followed with good song, talk, whistling, etc.; good delivery and personable. Just a young and good looking chap with a nice way about him.

First flash turn in the layout was DeMar and Lester, boy-girl, in "Slip Ahoy," nautical song and dance affair carrying two special battleship sets. Three girls in the act are capable dancers while Lester and another youth lead with comedy spurs and eccentric hoofing. Nothing out of the ordinary. Slow tempo, with little or no strong comedy spots, leaving the whole way to Dave Seel and Ralph Austin, next to close. Seel's hole abetted by his partner's feeding sent the turn over to an outburst of laughs. Strictly hokey-pokey but the kind of pop priced vaude goes like and want.

Tillis and LaRue, dance team with female string quartet, closed the bill with a dash of class atmosphere. Dancers are well up on their routines with a good selection of numbers. Can execute them in style. The girl musical combo attracts male lovers.

Picture, "Take Me Home."

Loop.

Piccadilly, south side 3,000-seat Schenck house, started with all sound synchronized programs this week. While waiting for completion of wiring the house had been using non-synchronized mechanical music.

C. S. "Tink" Humphrey and William Jackson came here from New York to attend a funeral of Bill Cunningham. Both Humphrey and Jackson were life long friends of the deceased vaude act.

Abe Lyman, playing in "Good News" here, denies that he has any arrangement with Charlie Morrison to handle vaudeville engagements for him after leaving the show. Lyman states that it will be picture houses for him.

Show people in town were all invited to attend a midnight preview of "The Woman Disputed" at the United Artists theatre. The house was jammed.

Dominic Preislin, owner of a string of movie houses in central Illinois, has taken over the Princess (1,200 seats) and the Vaudeette (400) from W. W. Watts, pioneer movie operator of Springfield. The houses will be operated by Preislin. W. Watts' houses have been operated as non-union for several years, following a fight with the operators' union. It is expected that the unions will return under Preislin's management. Watts retains the Gaity which has been used for two seasons as the "house" of B. C. Gilford's stock players.

Jack Pavlington, Public production manager, spent a couple of days here looking over units on the B. & K. circuit and arranging for Paul Ash's opening shows at the Paramount, Brooklyn.

Acts lately signed by Public for eastern units are Bayos and Speck, "The" Cutaneous, Hannah Chang, Caffrey and Miller, Dennis Sisters, Lucky Boys, Bob La Salle, Louella Lee, Maureen and Sonny,

Market and Faun, Johnny Perkins and Boyd Senter.

For local B&K units: Mayokas, Wilton, Crawley, Al, Cleve, Athlone, Aubrey, Sisters, Frank Masters, Fauley Bros, Doris Roche.

All booked by local Morris office.

Cliff Nazarro, with B&K "Bag of Tricks" unit, has been taken out of the "Bogey Blues" unit, replacing Lytell and Fant.

The Wigwag, on Broadway, near Grace, is the most recent cafe opened on the north side. The spot was formerly the old Los Angeles Gardens. Eddie Perlman, proprietor.

Following revivals to be produced by the Dudley Players at the Kennedy "Whispering Friends" this week; "Old Song," Oct. 28; "Gentlemen Prefer Blondes," Nov. 4; "Buddies," Nov. 11; "Music Master," Nov. 18.

"Gang War" is slated to follow "The Red Robe" at the Majestic Oct. 28, instead of "Five O'Clock Girl." The musical will go in the Woods after "Young Love" leaves next week for New York.

Ted Lewis broke records on his opening day at the Palace. He is being held over.

Midway, 634 and Cottage Grove, purchased by John Mednikow. Now

can Amusement Co., affiliated with P. & R., and will become a special representative in the territory for Warner Brothers.

The "Star" commenting editorially on the demise here of "Peggy Ann," declared it was "a punk show" and "just the sort of thing that has nearly killed the interest of the smaller cities in traveling theatricals."

Metropolitan lights up next week with "The Vagabond King" 1st half and George Arliss 2d half.

MONTREAL

Palace—"Air Circus," 2d week.

Capitol—"The Tempest."

Loew's—"The Rocket."

Princess—"Mary Dugan."

His Majesty's—French plays.

Orpheum—Stock.

Gayety—Mutual Bur.

Strand—Change.

Most managers would be satisfied to run the second dollar talker picture ever shown in Canada without strings attached and could get away to big money at that, but George Rotsky who manages the Palace, has put in the extra ballyhoo, which brings in the odd hundreds in cash. He is offering a free trip to Toronto

and made pinches on ob-scenity charge. Men got \$200 fine.

Ben Ketcham, who with Arthur Oberfelder is manager of Denham theatre, using stock-visiting-star system, has been in New York City choosing players for opening of Kansas City Orpheum Oct. 28. Harold Shubert slated to become manager of K. C. house. Pauline Lord will be first guest star for one week.

Bob West, favorite organist, returns to the Denver theatre, succeeding Johnny Winkler, transferred to one of the southern Public houses.

The dance marathon which closed here recently after 700 hours of hoofing, brought plenty of grief to contestants. Two divorces have resulted, among other things, and neither is on the way. Mrs. Elsie May Huff, who danced under the name of Flo Williams, is suing husband, Andrew J. Huff, accused of cruelty.

"Trial of Mary Dugan" will be first road show of season to play here at Broadway, in November.

Purely Personal: Jack Hellman, send your address at once.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Good News" (2d wk).

Ohio—"Wooden Kimona" (2d wk).

Little-Reg.

Gordon—"Square" (stock)—"Broadway" (2d wk).

Alhambra—Stock.

Colonial (wired)—"Simba" (2d wk).

Stillman (wired)—"Wings" (3d wk).

Allen (wired)—"Woman Disputed." Cameo (wired)—"Midnight Taxi."

Krip (wired)—"Your Sons."

Palace—"Red Dancer"—vaude.

State (wired)—"Crash" stage unit.

Keith's 105th—"Cap'n Swaggar" and "The Captain's Daughter."

Columbia—Mutual bur.

Play House—Rep.

Without a day's notice, Universal's Oriental went dark last week. Universal dropped about \$5,000 in three weeks before realizing that Danny Kaye's stock musical company and a third-run film policy were strong enough. Local trade unions helped make the house do a body. The management to carry five stage hands and six musicians, which, with show's regular payroll, brought expenses up too high for the house. The house at 10-20-30. Oriental may reopen soon with burlesque. Lund's company now broken up temporarily, playing local neighborhood bills. Frank Greenway, manager, is transferred to the Morland.

Isaac and Joseph Silverman, who recently sold their interest in the Variety Amusement Company and Midwest Properties Company to H. Stecher, Meyer Fine and Abe Korman, formerly of Akron, O., and which they are being operated. These houses include the Palace, Lorain, O.; Ohio, Mansfield; Strand, Akron, and Alhambra, Canton.

Ben Truesdale has taken over the publicity for the Alhambra and Gordon Square theatres, both being managed by Truesdale and Smith stock shows.

Dolores Sherman, Chicago singer and dancer, featured, is dancing in Rainbow Room in Hotel Winton.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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straight pictures. House dark since E. Froelich's lease expired in July. He had been playing stock burlesque.

Eighth Street theatre, dark, reopens Oct. 22 with a religious film, "Son of Man," in natural colors. "Backed by Lutheran Women's League."

"Broadway" will be held an extra week in the Central, delaying "Baby Cyclone" until Nov. 4.

Standard, 750-seat north side picture house, has been sold to Steve Logas by Methuins & Swaney. John Santos, manager.

MINNEAPOLIS

By LESTER REES

Met.—Dark.

Shubert—Stock.

Hennepin (Keith's)—"Love Over Night"—vaude.

Pantages—"Wolf Fangs"—vaude.

Palace—Tab.

Gayety—Dark.

Minnesota—"Red Dance"—stage show.

State—"Singing Fool" 3d week.

Strand—"Wings"—4th week.

Lyric—Steamboat Bill, Jr.

Grand—"Fazil." Second loop run.

Third Twin City marathon at the Armory, still going after 1,250 hours, and drawing big crowds. Four couples remain.

Lyric, Public-F. & R. first run house, featured a week to feature former policy of one show a week. Split-week policy tried for several months.

U. of Minnesota dramatic clubs are carrying the spoken drama to small nearby towns. One of these organizations presented "The Pater" last week in several communities that never are visited by touring professional dramatic companies.

"In Abraham's Bosom," presented by the Provincetown Players of New York, at the Garrick Nov. 4-7. At this same house E. H. Sothern gave three dramatic recitals to good-sized audiences last week.

New York Theatre Guild has produced the use of the Theatre-Guild name by a St. Paul little theatre group. The St. Paul group will select another name, Maxwell Sholes, director.

S. G. Lebodoff has disposed of his Homewood and Liberty theatres, large uptown houses, to the Ameri-

and back by air to anyone holding the lucky number on a program obtained at any show of "The Air Circus" in the two weeks it is pictured here. This is bringing in a number of fans several times over to see the show.

In addition to the sound feature, the Palace is putting on some snappy talking shorts, including Sir Thomas Lipton and Premier Poincare of France, good choice for the largely French day. Management has time stuff in the comedy shorts. The vaude houses are hit by them.

Announcement is expected almost any day now that the Imperial, Keith house, will resume pictures. Imperial is playing Keith vaude.

ALBANY, N. Y.

Strand, wired for some time, last week began showing Fox Movietone newsreel. Cut its orchestra from 12 to 7 men. Now plays but three overtures a day. Management has anticipated bigger cut, but union demanded seven men be held.

Glady's Heaney, in "Shanghai Gesture," recovered in Albany hospital after an operation for acute appendicitis. Miss Heaney was taken sick shortly before the opening at the Capitol. The performance had to be called off until the following night, when Ruth Fallows came on as substitute. Miss Heaney will not be able to rejoin for at least four more weeks.

Proctor's now playing seven acts instead of five, including feature picture, newsreel and short subjects.

DENVER

By HARRY FORWOOD

Aladdin—"Singing Fool" (3d wk).

America—"Land of Silver Fox," wired.

Colorado—"Singapore Mutiny."

Denham—"Shore Leave."

Denver—"Wedding March."

Empress—Vaudeville.

Orpheum—Vaudeville.

Rialto—"Wings" (2d week), wired.

Victory—"Hello, Chryseine."

State—"Chinatown Charlie."

Luddy Mason, Hollywood stunt man and double for Fred Thomson, is playing friendly engagement in Consolidated (neighborhood) houses.

Showing of sex film, "Street of Forgotten Women," at Bijou, dimly lit on Lorimer street, led to arrest of J. J. Garnett, manager, and A. Heldon Gilbert, publicity man for the place. Police sergeant acted as

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ARE LYMAN (Himself) & HIS ORCH.

A. H. WOODS

MASS. WED. AND SAT.

ADELPHI

A. H. WOODS

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By Bayard Veiller

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and Original New York Cast

STUDEBAKER Mat. Today

MARY BASIL, Violet Kemple

NASH RATHBONE COOPER

HENRY FERDINAND

STEPHENSON GOTTSCHALK

Assisted by Original Cast in the Continental Comedy Sensation

The Command to Love

CORT

MATS. WED. AND SAT.

A HIT

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At the Elks Club, 1234 N. Dearborn

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Well laid out vaude bill, even though turns were not anything startling. But at 15 and 25 cents, with a good screen feature for good measure, the pay customers didn't have any cause for kicking. And business was satisfactory, with a heavy play at the matinee.

Ergetti, juggler and foot manipulator opened. Did some novel foot juggling, but got seemed to drag. At that it drew good applause. Betty and Walter, hoofers with taps, both dance well.

Barrett and Jones, comedy singing, with some unnecessary talk. Femme at the piano. Okay. Jack Magee, monologist and comedy songs. Opening yarn long, made up entirely of picture titles, and got laughs. Plenty of comedy and relished. Closing spot, dancing turn by four Indians; three males, one female. Some stepping, together with satisfactory adagio. Billed as "Four Americans," which is not a misnomer.

Screen feature, "Brass Knuckles." Edwards.

Barren and Nathan, who recently opened the new Marina (pictures), will open another City in suburb of that name, around Nov. 1, 1,000-seater, with straight pictures.

San Francisco's juvenile theatre opened Oct. 20 in the Playhouse of the Women's City Club. Ed Seals is in charge. Opening attraction had Chief Standing Bear, Sioux Indian, and his niece, who told of Indian life in story, song and dance.

The mother of Charles Muhlmann, branch exchange manager for First National in San Francisco, died Oct. 14 in the Golden Gate city, following an eight weeks illness. Death was due to a complication of diseases.

Embassy will start engagement of "The Singing Fool" with a midnite performance Oct. 24. \$3 top (for logs) and \$2 on the floor will prevail. First advanced price opening here in several years for a pop priced house.

Charlotte Walker will co-star with Sarah Padden in "Fallen Angels" at the new Community Playhouse, opening Nov. 5.

Suzanne Cuabaye of the New York cast replaces Dorothy Burgess for the San Francisco opening of "The Squall," Oct. 28. Miss Burgess goes into pictures.

Warner Brothers moved into their new exchange headquarters at 243 Golden Gate avenue.

Rube Wolf week at Loew's Warfield, where the east m. c. and stage band leader made his debut appearance. As added feature to Fanchon & Marco's "Orientalia idea," the Rube had the band play his latest composition, "Tilt-a-bait," "What About Me, Alone."

To properly celebrate the occasion Sunny Perry (Mrs. Rube Wolf) came out of retirement and danced a waltz solo, then joining with Rube for a double.

Henry Duffy produced "My Son" at his Alcazar here last week with Leah Winslow leading the cast.

Hermie King will be m. c. and stage band leader at West Coast's new Oakland, opening Oct. 27. Henri C. Lebel will be organist at the new Oakland.

Horse racing in California after many years. James W. Coffroth, operating racing at Tia Juana, opened a 20-day meet at Tanforan. San Bruno, 11 miles south of here. Open betting tables in California, but bookmakers were at the track, and wagers ran into high figures. Racing daily except Mondays, with six events daily. Some 400 horses are stabled at Tanforan.

Hereafter all broadcasting will be in private.

Alexander Pantages opened his new Fresno house Oct. 20. Vaudeville.

PORTLAND, ORE.

Portland—"Four Walls." Broadway—"Dancing Daughters." Portland—"Street of Illusion." Portland—"Hold Em, Yids." Portland Artists—"Woman Disputed," 2d week. Music Box—"Singing Fool." Durwin—"Duffy Players."

Universal's out of date Columbia has closed with no announcement. Understood house will be scrapped. It is reported. Universal talker bookings have gone to Pantages.

Mike Newman, Universal district manager for the Northwest, will go to New York next month as assistant to Fred A. Flader, general manager for Universal chain theatres. It is reported. Newman's place in this territory will be taken by K. L. Burk, former theatre owner of Baker, Ore.

Fred Normand has retired as manager for Hamrick's Music Box and Blue Mouse in Portland. He is followed by Lynn "Red" Petersen, mayor agent at the Music Box.

Mayor Baker opened the new Duffin theatre last week with a dramatic talk in which he told how he had originally built the theatre in the '90's. House was named the Baker for many years. Baker referred to the new remodeled Duffin as "the culmination of his dream."

Three months ago they called the Duffin theatre in Portland, the Baker. Before that they called it the Hippodrome. In the days when it was the Baker it was operated as a stock house by Mayor Baker, now the chief magistrate of Portland.

Henry Duffy had a stock company playing at the Heiler during the summer. He thought Portland was a right show town for Duffy attractions. So he got hold of the site, ripped it out and straightened the front. On Oct. 14 when the house opened it was new and the attraction was "The Bad Man" with Leo Carrillo as guest-star and the cream of the Duffy players brought from north and south to support him.

The front of the house has been remodeled to conform with Spanish architectural designs. The tone is slightly white and gives Spanish effect that becomes more noticeable as one goes into the house proper. The lobby walls are done in stucco, with a huge 18-foot chandelier in the center. The foyer, which serves as a lounge between acts has carved period walnut tables, davenport, divans and chairs.

The house seats 1,350 on two floors. No boxes. It cost Duffy over \$100,000 to remodel the house, and today it is classed with the best in the city.

Mare Bowman, former dramatic editor of the Portland Oregonian, on the Duffin staff for the past six months, is resident manager of the Duffin.

SEATTLE

Met—Repertory. President Stock. Music Box—"Singing Fool" (3d week). Blue Mouse—"Home Towners" (wired). Fifth Avenue—"Wings" (wired). Seattle—"Four Walls" stage show. Coliseum—"Baby Be Good." Winter Garden—"Kelly." Pantages—"Farmer's Daughter"—vaude. Orpheum—"Show Girl"—vaude.

Reginald Denny, Olive Hasbrouck, Otis Harland, Betsy Laid and other movie stars were with the group coming up on the "Emma Alexander" steamer last week from L. A. shots for "Clear the Deck" being taken on board. A personal appearance one night at the Pan helped get capacity.

Arthur Pearson, juvenile, has rejoined Duffy stock, Seattle. H. M. Thomas, western manager for Canadian Famous Players, was recently in Seattle conferring with Ed J. Fisher on bookings in this high grade Canadian circuit.

Mike Newman has gone to San Francisco to take charge of all Universal houses north of Los Angeles to the Canadian border in the west, except the 10 houses of U and U chain in Seattle. Here K. L. Burke is in charge, coming up from Baker, Ore., where he ran U houses. Newman is slated to go to New York a little later for an executive job with U theatres.

One of the last big jobs he's putting over prior to his leaving for New York, following his resignation, Sam Maurice, publicity head for West Coast here, the (for story review, This will go into the Seattle, opening Oct. 25. Local stores are shipping in some special pieces to display. Affair is fully twice as big as any of its kind ever attempted here, although Seattle is some far center, due to Alaskan products coming here. A polar bear skin 8 feet by 7 1/2 feet is displayed as ballyhoo in lobby of Seattle theatre.

TORONTO

By GORDON SINCLAIR
Royal Alex—D'Oyly Carte Opera Co. Princess—Dark. Loew's—"City Sleeps"—vaude. Pantages—"Secret Lady"—vaude. Hip—"Green Grass Widows"—vaude. Uptown—"Sexes"—stage show. Duffin—"Street Angel" 3d wk. Regent—Dark. Empire—"Abel," Keppe Stock. Victoria—Cooke Musical Stock. Runnymede—Take a chance week. Palace—"Cardboard Lover"—vaude.

Canadian International Films has taken the Regent for first showing of the all-Canadian 10-reeler, "Carry On, Sergeant."

Theatre Guild's "Porgy" did good business at the Princess local Er-langer House.

Formal announcement of three house Canadian stage unit is made by P.P. this week. Uptown, Toronto, will be key house on production, with company playing Capitol, Ottawa, and Palace, Montreal. Jack

Arthur in charge of production from all angles. Starts in January, when new Ottawa house opens. To meet seat demand since installation of Movietone, Tivoli has advanced opening hour from noon to 11 a. m. and carried on until midnight rather than 11 p. m. closing. Gives another complete show.

Walter Wilson has been transferred from Vancouver, where he was manager of the Capitol, to Edmonton, opening the Pantages house for P.P. with a split week of vaudeville.

Timmins Theatres, Ltd., catering to miners in the northern gold belt, has increased its capital from \$100,000 to \$250,000.

Ontario board of censors will have one vacancy filled Nov. 1 by appointment—Rev. Robert Pearson, of Edinburgh, Alberta. He is a Methodist, formerly in politics.

While no release has yet been made of their original attempt, "Carry On, Sergeant," Canadian International Pictures is preparing for a second attempt. Cost of "Sergeant" estimated at \$350,000.

Eddie Laughton, formerly m. c. at the Uptown, Toronto, has taken a similar post at the Tivoli, Hamilton.

CINCINNATI

By JOE KOLLING
Shubert—"Gay Paree." Erlanger—"Wings" (3d week). Taft—Walker stock. Cox—Stock. Albee—"Take Me Home"—vaude. Palace—"Do You Remember"—vaude. Empress—Hurlerque. Capitol—"Wedding March" (2d week), wired. Lyric—"Docks of New York." Keith's—"Hings," wired. Strand—"Singapore Mutiny."

First week for sound pictures at Keith's.

Ira H. Cohen, local manager of Fox for two years, transfers to Pittsburgh office Nov. 5. Succeeded here by W. C. Ingham, district manager for Fox in this territory.

Strand is being wired. Keith and local interests.

New booking office opened here by George McSparrow, former bandmaster on Sells-Floto Circus, and his wife, Emily, daughter of the late Bob Stuckney, circus star of old days.

BRONX, N. Y. C.

C. J. McLane, manager of the New Tremont, stock, has been sent by Sidney Cohen to open his new playhouse at Pensacola, Fla. George Arvey replaces McLane at the Tremont.

Two replacements among the personnel of the America Playhouse at the America theatre. Lawrence Hearn is doing juveniles in place of W. Omer Erishen, and Jess Lettley is the new leading man, succeeding Gerald Kent.

Strong competition from other eateries has forced the Helios Palace Chinese restaurant, to book floor show as added attraction.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark; next, "Shadows of a Great City." National (Balenger-Kapley)—"Revolts," next, "Dracula." Polk's (Shubert)—Jane Cowl in "Jealous Moon" next, Ethel Barrymore in "Kingdom of God." Gayety—Stock bur. Strand—Alutal bur. Columbia—"Dancing Daughters" (3d wk.). Earle—"Night Watch." Fox—"Mother Machree." Keith's—Vaudeville. Little—"St. Petersburg" (2d wk.). Met—"Singing Fool" (4th wk.). Palace—"White City Weeks." Rialto—"Melody of Love."

Rialto (U) on second week after reopening is spreading on the 100 per cent. all-talker, "Melody of Love" (U).

Dramatic editors are having fun blowing up each other's specials. Last week the Post broke one about the child labor law interfering with 20 old kids that are in Ethel Barrymore's new "Kingdom of God." Story had it local youngsters were to be substituted. Herald and News say story was all wrong that but one "child" of 18 is used and that the others are extras picked up wherever Miss Barrymore is playing.

Variety's story on "useless film critics" reacted on Mabelle Jennings, d. c. of the News, to the extent of a double column spread in her lead Saturday. Miss Jennings interpreted the last line of possible retaliation from the critics as "a kick in the pants" meaning "that the reviewer might, after all, have just a teeny, weeny bit of influence."

Stanley-Crandall, uptown. Tivoli of large capacity, which flopped as a presentation house when first opened but which has been doing right well as a straight three-time weekly change neighborhood, is now wired. Opened Saturday with "Jazz Singer." Film ran several weeks at the downtown S-C Metropolitan. Tri-weekly change.

Harry McDonald, recently at the Mark Strand, Brooklyn, has been made manager of the local Keith house. He succeeds his brother, C. B. McDonald, have temporarily to relieve Roland S. Robbins, manager of the house for 15 years.

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LOS ANGELES

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Orpheum
In spite of a lack of balance, the new fare at the Orpheum is acceptable entertainment. Menu opens and closes with hoofing and has four singles, which are marched out in a row from four to seven. Probably would have yelled if given any other position, but Dave Bernie's orchestra, holding over, could have been dropped between a couple of them.

Revel Brothers and "Red" opened with taps, which went over okay. Trio, individually and collectively gave way to Frank Fisher and Eddie Gilmore, a pair with pleasing pipes, who pattered on old idea of before and after wedding. Dave Bernie's orchestra treyed with much of the same routine as previous week. Turn got plenty of applause.

Donald Briant, first of quartet of singles, was next, warbling ditties from his old musicals. The mob, remembering his former glories, was friendly. Miss Juliet needed several minutes to swing the crowd her way. Big, after she started her steno-at-lunch gag, followed by impersonations.

After the newsreel intermission, Nonette, singing variety, made the customers forget her unattractive gowns.

Alternated between throat and bow, finally combining for a w w finish. Lou Holtz was next to shut and panicked. Bordered the dirt a couple of times, but steered away before stepping over. Best was parody called "Laugh, Cohen Laugh."

"Artistic Moments," another hoof-

ing turn, closed. Headed by Paul Yocan, an agile and supple acrobatic stepper, assisted by Eunice Schramm, Oriental dancer, and Miriam Chester. Lynn Burno at the piano.

Pantages
Four acts and a sound short here. Bailly and Barnum doing the film and billed as an act with flash card reading 100 per cent talker. This is first talker for Pantages. Film is same routine as the turn which worked the Orpheum three weeks ago.

Except for Jean de Rimanoczy's concert violin turn, which overtook, bill was all hoofing. Kramer and Pauline opened with shuffles and taps, and rated a better spot. Alton and Wilson, next to shut, did mostly old stuff, but took an encore. Harry Cooper Co. closed, with Cooper pulling his stew gags. Three femme hoofers and two men sup port.

The Shrine Civic Auditorium, after a two weeks' interruption for the grand opera season, resumed film activities Oct. 16 with new first run policy and stage presentations. Scale was advanced from 25 cents to 25 and 50. Stage presentation, a la vaude, includes three circus acrobatic acts. House is getting its first run films from All-Star and Supreme, independents.

Pasadena Community Players will offer "Bosman Holland's," "The Wolves," first American presentation, Oct. 30-Nov. 10; "Devonshire Cream," by Eden Phillips, Nov. 13-24, and Leo Tolstoy's "The Living Corpse," Nov. 27-Dec. 3.

Norman McKenzie, film director, seriously injured when his auto crashed with another at a street intersection Oct. 14.

Joseph W. Farnham (M-G-M) damaged an eye when some soap from an African poison tree on his hand was rubbed against it. Farnham was laid up several days.

Hardee Kirkland forced out of cast of "The Squall," at the Belasco by illness. Harold Nugent replaced.

U. Kithnou, European dancer and former screen actress with Rex Ingram in Nice, is in Hollywood seeking screen work.

West Coast Theatres personnel changes: Harold Stetson, manager of Liberty, Redlands, to West Coast.

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San Bernardino; Carl Narath, from California, San Bernardino, to Dome, Ocean Park, as house manager under supervision of Fritz Woodin. George Sharp, Fresno manager, assumes management State, Fresno.

Capt. Cyril Armbrister, formerly of Victoria, B. C., little theatre actor and producer, has joined the production staff of the Pasadena Community Players as associate director.

"Lifers," collegiate comedy by Madeline Blackmore, opened at Cordova Play Shop, Los Angeles, Oct. 22 for week's run. Virginia Fale, Robert Feiter, Florence Lake, Marjorie Bonner, Warren Washburn, Florence Everett, Hallene Hill, James Aye, Wm. Kussman in Co.

Warner Brothers are erecting two large structures on the Sunset boulevard lot, a sound stage and a mill.

The sound stage, to be known as stage 7, will be 200 by 300 feet, a duplicate of the one just completed. This gives the company five sound stages. Cost is estimated at \$500,000. The structure will be situated at the southwest corner of the lot. On the Van Ness side of the property the mill will cover 100 by 160 feet. It will be of steel and concrete and part one story and part two. It will be devoted to miniature work and to a machine, blacksmith and carpenter shop.

Alec B. Francis opened at San Francisco Pantages October 20 with a vaude sketch "Scandal" by Oliver White. After five weeks Pantages time he will return to Los Angeles to appear in "Angels" at United Artists studio, starring Dolores Del Rio. Francis is supported in the sketch by Dean Jaeger, William Wagner and Pauline Crell.

Marjorie Daw has gone to New York to play feminine lead in the "Dracula" road company.

Burl Tuttle (Hollywood) writing vaude sketch for Forrest Stanley and Margaret Fielding.

Les Wentz, booker at Pathe's Los Angeles exchange, operated on for tonsillitis.

Leland Hayward has gone to work for Al Rocket as story scout for F.N.

Georgé Kotsanos, wrestler, was located by Universal in Atlanta winning bout in fast time and persuaded to return to the Coast for three weeks to appear in the sound version of "Shakedown," in the silent version of which he had appeared.

Willard Mack arrived here this week for a three months' stay at the M-G-M studio. During that time he will write two stories which are to be produced as talkers.

Edward Everett Horton's next at the Vine Street, Hollywood, will be "Her Cardboard Lover," scheduled to open either Nov. 11 or 13, dependent on staying qualities of "On Approval," current there.

Ruth Elder's contract with Paramount for one picture and an option for more was not renewed. She will be opposite Hoot Gibson in his next western for Universal.

Edward Quinn, stage carpenter for seventeen years, taken to Olive View Sanitarium, Los Angeles, with tuberculosis. Last worked at Egyptian theatre, Hollywood, but was compelled to stop about a year ago.

Tom Mix is laid up by a bad cold. Production on "The Drifter" being held up until his return.

"Mother Knows Best" closes Nov. 4 at the Cathay Circle, Paramount's first all-dialog picture. "Interference," goes in the next night.

Christina Monti, South American screen actress, is recovering from pneumonia at her home here.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—1st half, "Able's Irish Rose," Nov. 5, "Lovely Lady."
Keith's—Vaudeville.

Savoy—Stock burlesque.

Syracuse—Vaudeville.

Strand—"Scarier Lady" (wired).

Empire—"Mother Knows Best" (wired).

New State—"Sexes" (wired).

Regent—"Tillie's."

Harvard—Change.

Avon—Change.

Palace—"Rich Men's Sons."

Swan—Change.

Eddie Rosenbaum, new Shubert representative, here, continues to keep the tongues a-wagging here with his innovations at the Wieting.

A longest married couple con-

test, staged by the Ayon, Utica, in connection with "Two Lovers" brought forth Mr. and Mrs. Rich and E. Terrill of Varnesville, married 70 years and 7 months.

Brighton, 1,769-seat neighborhood, in lower South Salina street, opens Nov. 2.
The Brighton is under lease to Frederick Ullman of Buffalo. Charles Goulding, manager. Photographs contracted for.

Loew's State, fighting for business, has switched its film bookings for next month. "White Horse" week Nov. 3. Following will be "Revenge," "Show People" and "Mask of the Devil."

Kaufman-Buckland Empire has reached an amicable adjustment of its differences with the Syracuse union. Margaret Kimball has returned to the house's console.

Schine's reconstructed Gaiety, Utica, which reopened last week, will have this house staff: Sam Allen, manager; Michael Laurio, assistant manager; Helen Weiss and John Allen, treasurers; Clarence Mizer, musical director; Charles A. Thomas, stage manager; John Marks, director of service.

Marguerite Fields has opened a new dramatic stock season at the Stone, Binghamton, June McAlister, managing, is interested with the leading woman in the venture. Company includes Vincent Coleman, Edwin Evans, Rankin Mansman, Michael Laurio, Tom Lewis, Louis Wolfard, Edith Bowers, Beatrice Anglin, Annie Davis and Claire Masslin with Earl McEllan directing.

OAKLAND, CAL.

By WOOD SOANES

Orpheum box office held up for \$500 one evening; fall of a laborer through the new manure of the Fulton with cuts and bruises; and the opening of three theatres, Dufwin, New Fulton and Women's Club, with the Oakland set for next Saturday.

The Fulton made its debut with a new front and complete change of face inside costing approximately \$30,000. The first bill was, and is, "The Spider," in which Norman Field did the Halliday role and Lyle Clement opened his season in stock here as the detective. "The Spider" starts its second week Sunday and looks set for a run.

"In Love With Love" is also skip-

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NEW ORLEANS

By O. M. SAMUEL

Tulane—"Simba."
Loew's State—"Mother Knows
Best"—vaude.
Strand—"Night Watch."
Saenger—"Street Angel."
Orpheum—"10th Ave."—vaude.
Liberty—"Glorious Betty."
Palace—Rogers musical, "Road
House."
Tudor—"Tenderloin."

Palace opened Saturday with
Harry Rogers' musical in "Little
essie James." Three shows daily.
"Simba" booked in at the Tulane
or two weeks, but business the
first week hardly justified a reten-
tion.

Strand reopened Monday with
"The Night Watch." Theatre will
not be wired.

Little theatre opened season with
St. John Ervine's "Anthony and
Anna." Membership now 3,500;
theatre's capacity 500. Ervine's
play came in first in the "pan-
ning" and failed to please the sub-
scribers.

DETROIT

Detroit—"Kingdom of God," 20
week.

Cass—"5 O'Clock Girl," 4th, last
week.

Lafayette—"The Skull," 2d week.
Civic—"Escape," 2d, last week
(stock).

Fox—"Mother Knows Best"—stage
show.

Michigan—"Beggars"—stage unit.
United Artists—"Woman Dis-
puted."

State—"Patriot," 2d week.
Capitol—"Waterfront"—stage unit.
Madison—"Kings."

Adams—"Docks of N. Y.," 2d wk.
Oriental—"Sally's Shoulders"—
vaude.

Liberty—"Ivan, Terrible," 2d
week.

Cadillac—"Mutual bur."
Stock burlesque at Broadway
Strand, Loop, Colonial, Avenue,
Palace, and National.

Bert C. Whitney will open his new
Wilson theatre Dec. 2 with "Rosa-
lie." House financed by Mrs. Alfred
Wilson, widow of the late John
Dodge of the auto millions. Wilson,
on Madison avenue at Brush street,
is on the fringe of the colored sec-
tion and a block away from the
snooty Detroit Athletic Club. Site
is some distance from the general
theatrical district. Old New Detroit
opera house being converted into a
garage. Was the former local home
of Erlanger attractions. Allie War-
ner, as expected, will be manager
of the new Wilson. The auditorium
will hold 2,100 patrons with 900 on
the orchestra floor, 800 in the bal-
cony and 443 in the gallery, all of
which will be reserved.

Marge Hall has been reappointed
publicity agent for the new Fox
theater here. She handled publicity
for 18 months previous to the pre-
miere and resigned on the opening
night, as did the house manager.

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REDUCED RENTALS

William Scott, Frank N. Seltzer,
called in from New York to
straighten out the publicity tangle,
appointed A. J. Chamberlain, who
lasted one week, although specimen
of his work proved his ability. Mis-
Hall is again head of the depart-
ment. William Zellor has been
brought from Washington to assist.
S. J. Stebbins is still general man-
ager and producer of the elaborate
stage shows.

Charles Baron has severed his
connections with the United Artists
Theater here. He has returned to
New York to rejoin the United
Artists Corp. Baron followed Neil
Friedman, who followed Nellie
Revell.

"Pinocchio" will be the first play
of the season by the Junior League
and in the Detroit Civic theater on
the afternoons of Nov. 7-9. Adams
T. Rice, of the Bonstelle forces, di-
rector.

Hotel Addison reopened the Flor-
entine Room under the new direc-
tion and proprietorship of William
Richter, formerly connected with
cabarets here. By Steed's boys
provide music.

LOUISVILLE

By DAN THOMPSON

Brown—"Desert Song" (road
show).

Gayety—"Sugar Babies" (Mutual).

Rialto—"Butter and Egg Man,"
wired.

Loew's State—"The Tempest,"
wired.

Strand—"Singing Fool," wired.

Alamo—"Land of Silver Fox,"
wired.

Mary Anderson—"The Patriot,"
wired.

Majestic—"Steambath Bill, Jr.,"
wired.

Walnut—"Toor House Brat," tab.

The first week of the Lehr and
Mason Players' tabloid stock at the
Walnut was so successful Mrs. In-
Lehr and Mrs. Fannie Mason, man-
agers, have decided to have three
shows a day instead of the two
originally planned.

Little Theatre season opened this
week with "The Queen's Husband,"
by the Players' Club, and of "Ex-
pressing Willie," by U. of Louisville
Alumni Players.

"Slim" Lumar and orchestra
opened at Kosair Hotel.

Happy Ray's Musical Comedy
Company at the Senger theatre for
six weeks celebrated its last week.

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MILWAUKEE

Pabst—"Molly and Me."

Arick-Cogan stock.

Empress—Stock bur.

Gayety—Mutual bur.

Alhambra—"Uncle Tom's Cabin."

Garden—"Singing Fool" (3d
week).

Majestic—"While City Sleeps."

Merrill—"Sawdust Paradise."

Palace—Vaude.

Riverside—Vaude.

Strand—"Wings."

Wisconsin—"Beggars" and stage
show.

Stanley Brown, district manager
for Saxe and now with Fox, sud-
denly resigned. No successor
named.

The Arcadia ballroom will house
boxing shows. New fight club pro-
moted by Billy Mitchell, brother of
Ritchie Mitchell.

A stunt to be tried with "Battle
of the Sexes" at Majestic is to have
a hidden Vitrolia in a screened box
with the machine playing "Roses in
the Bud," theme song of the picture.

The Pabst is running the Pink
O'Hara show at cut rates. Top \$2

Police reveal \$1,600 was stolen
from the box office of the New
Fulton theatre two weeks ago. Re-
ported part of the week-end re-
ceipts of the "Greenwich Village
Follies." Money had been left in
the drawer instead of being put in
the safe overnight. It is said.

The padlocks are snapping in this
old town once more. Monte Carlo,
night club, opening a few months
ago after its first lock had been
lifted, is again shut.

Seventeen other joints have been
shot. A dozen places will have their lock
lifted within a few days.

ROCHESTER, N. Y.

By E. H. GOODING

Temple—Stock.

Reverester (wired)—"Lonesome"
vaude.

Eastman—"Wings."

Fay's (wired)—"Singing Fool"
stock.

Regent—"Docks of N. Y."

Piccadilly—"Scarlet Lady."

Victoria—Stock bur.

Gayety—Stock bur.

Regent, of the Regogoline chain.

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NEW YORK, WEDNESDAY, OCTOBER 31, 1928

64 PAGES

KEITH'S LEADERSHIP?

B'way's Tango Tea Inspection Brings Blasted Hopes to Variety's Sobber

Broadway is going for the tango tea.

While most of the hotels on the east side find their tea-time business simmering down since all the college kids have taken to hiding themselves away in speakeasies, even in the afternoon, Broadway is coming up in the world and disporting itself in a presumably refined manner at the tango tea.

Half-a-dozen dance halls, have inaugurated afternoon tea dances for the winter season. Variety's sobber was intrigued by it.

Sobber first went to the management of a dance hall and made a few inquiries. Just who, particularly what type of gentleman, found time to trip the light fantastic in the afternoon?

A large business was done every afternoon, sister was informed. It included a number of out-of-town-ers, mainly buyers and sellers, reached by circular letters sent out by the dance hall management and also the business men who were regular patrons and made a point of coming one afternoon a week.

"We have a very tony crowd in the afternoon," said the management, "and they demand that we play tangos all the time. In the night-time the crowd doesn't want tangos."

Sister decided that she would go into the hall and do a bit of stepping herself. The strains of a tango floated out and there was nothing to mar the tea-time atmosphere of the hall except a large orange stand in one corner, some self-conscious young women grouped by themselves and a miscellaneous assortment of males prowling about, giving every gal the once-over.

"You're going to dance with me, aren't you?" said a gentleman to sister.

Sister's escort couldn't tango, but most of the dancers could. Stout Broadway dowagers were pushed around the floor by sleek-haired gigolos. Gave quite a deluxe touch to the place. Sister had hoped her escort was a buyer or a seller, as they seemed to be the butter-and-egg men of the tea-time joints, but she was afraid he was too lean.

"Are you a buyer?" sister ventured.

"What?"

"Well, perhaps you're a seller?"

"Now."

In the Ladies' Room

Escort seemed inclined to be so mysterious as to what he was that sister began to get a big kick, thinking that perhaps she had grabbed on to a gunman for herself. But he was only a shoe clerk without a job, but with a smooth line. So sobber left him to go to the ladies' room and maybe find herself a buyer or a seller when she came back.

In the ladies' room, which looked like the stage setting of a harem, the hostesses were gathered. They weren't friendly. After looking over sister, one said, "Believe me, I think any girl who comes to this place

(Continued on page 61)

Speak's Guarantee

A speak near Times Square, one of the few incorporated, is sending out elaborate announcement cards of a change of address. The boys will take nearly a whole floor across the street.

Instead of the high bar stools they guarantee their patients' comfort with homey easy chairs. All this occurs on Nov. 12.

\$25,000 Total Cost for Big Political Plug

Movietone political orators are now doing their film talking stuff for Gov. Smith in Yonkers and New Rochelle, the free outdoor show, similar to that on view in Times Square for the past few weeks. Josef Israels, 2nd, director of the division in Times Square and cost of the Democratic National Committee, stated the two suburban movietone installations would stand the Westchester Democratic organization about \$20,000. The erection and operation of the talker booth and screen in Times Square cost the National Committee approximately \$25,000 for three and a half weeks. The Democrats obtained the Times Square location rent free through a permit from the city, according to Mr. Israels.

About 20 clips of political speakers and entertainment features are shown nightly.

Borough Hall, Brooklyn, is also considered as an outdoor location for the speakers, RCA Photophone having been approached to make the installation.

Below are those seen and heard on the Times Square talker:

Governor Smith
Franklin D. Roosevelt
Mayor Walker
Senator Copeland
Ben Bernie's Orchestra
Senator Higgins
Senator Tydings
Dean Gildersleeve
Judge Mancuso
Willard Mack
Edwin Milton Royle
Albert Conway
Bruce Krenner
Honor Roadheaver
Rabbi Wise
Gov. Nellie Ross
Morris S. Tremaine
Mrs. Roosevelt
Joab H. Banton.

NO CHEATERS RUIN STOCKS

Stock burlesque has flopped again, for the third time, at the Myrtle, Brooklyn.

A neighborhood section in which the house is spotted never gave the burlesque gag a tumble. All home family men; no cheaters.

SELECTION SOON BY SARNOFF

Kennedy - Murdock Disinclined to Continue—Goodman and Albee Think They Have Chance of Selection—No Intimation as to President of R-K-O

MUCH UNCERTAINTY

No president of the newly formed Radio-Keith-Orpheum company controlling Keith-Albee-Orpheum has been selected to date. This choice may be made by David Sarnoff by the end of this week, it is said.

Mr. Sarnoff, president of R. C. A. Photophone, will be chairman of the R-K-O board of directors.

R-K-O is expected to be listed on the Stock Exchange today, indicating that the required 51 per cent of R-K-O stock has been delivered for exchange.

Informed of the present morale of the Keith staff as to the security of their positions, Mr. Sarnoff said: "It is not our policy to remove anyone from an organization if they want to operate Keith's with the good men from within."

FBO, the picture producer, taken over by R-K-O was also included in the Sarnoff comment.

No certainty is ventured by anyone as to the identity of the operating leader of R-K-O.

Among the candidates seem to be Maurice Goodman, general counsel for Keith's, and E. F. Albee, the non-practicing president of Keith-Albee-Orpheum. Joseph P. Kennedy, at present associated with Sarnoff in charge of the circuit, is indifferent as to his future association with it, from the account, while John J. Murdock prefers to take a long rest rather than another stretch of hard work.

Sarnoff, newly in charge of the (Continued on page 2)

COLLEGE BOYS A CHILL ON SATURDAY NIGHTS

College-cut clothes, raccoon coats and other campus insignia will act as an automatic bar to college boys seeking to gain admittance to New York night life in groups on Saturday nights following the big football games. It's a sort of unwritten law with headwaiters held responsible for any of the college kids and their frills who pass the barrier.

Reasons for the new ruling against the college cut-ups are many and varied; not the least is that many of the dry snooters, who helped mop up the nite club sector last summer, later admitted college connections.

On top of that the story of the 10 (Continued on page 2)

Original Musical Comedy as Talker, Written by New Yorkers on Fox Lot

Hot Pulpit Subject

An advertisement in the Brooklyn, N. Y., "Times" last week of the Central Presbyterian Church, at Marcy and Jefferson avenues, announced that the 7:45 p. m. sermon, Sunday, Oct. 28, would be on "Way Girls Go Wrong."

A "Question Box" and "2,000 free seats" also were mentioned, while a corner notation said:

"The young people's church."

Doctoring Voices May Help Film Actors

Los Angeles, Oct. 30.

Picture producers are looking forward to science to bring about a mechanical device that will regulate the recording of voices for sound picture. This will save inestimable money and time if such a thing can be perfected before it becomes necessary to do away with all the present screen personalities who have some handicap in recording their voices.

Engineers now working on the problem believe any defective voice can be cured through a filtering process.

If perfected, the present worries of securing talent will be over and permit the producers to retain the screen personalities already established.

HOSTESS IN STOCK HOUSE

Something of an innovation in dramatic stock showmanship is the acquisition of a hostess at the New Tremont, in the Bronx, occupied by the Hassel Shelton-Ruth Amos Players.

Mrs. A. D. Carter, wife of Ad Carter, Hearst newspaper cartoonist and creator of "Just Kids," has the hostess job. It's up to her to see that the patrons at the New Tremont are made comfortable at every performance.

The hostess stunt was engineered by Dave Cantor, in charge of publicity for the house.

SEARS-ROEBUCK'S PREMIERS

Chicago, Oct. 30.
Sears-Roebuck, world's largest mail order house, is opening a string of retail stores in principal cities on a theatrical basis. Practical theatre press agency will be employed for the openings.

Dave Richards, former local film critic and recently in the Balaban & Katz press department, will take charge of these premiers. He has been instructed to use the same methods with the stores as with picture theatres.

DeSylva, Brown and Henderson, personally, are going to Hollywood to do a musical comedy for the screen for Fox. The crack song-writing and production trio will receive unusual guarantee and royalty terms; having been further loath to accept owing to prior musical comedy authoring contracts. They don't leave for Hollywood until Jan. 10 when their new Schwab & Mandel musical is out of the way.

The firm, DeSylva, Brown & Henderson, Inc., of which Robert Crawford is president, already has sent another crack songwriting trio, Con Conrad, Sidney D. Mitchell and Archie Guttler, to the coast, to do picture theme songs for Fox.

The same firm came into affiliation with Fox through publishing several of Erno Rapee and Lew Pollack's theme song hits, notably "My Angel" ("Angela Mia") from "Street Angel" as well as for "Red Dancer," "Four Devils," "Mother Knows Best," et al, all by the same writing team.

Crawford then closed exclusively with Fox to writing original musical comedy books and scores for talker production and also sent out the songwriting trio to work on the lot and create themes for the screen as the films are in production.

Free Show for Lots

Los Angeles, Oct. 30.

Romola, Inc., real estate firm, which is running free vaude, and film shows at the Orange Grove theatre nightly as a ballyhoo for its subdivision, posted a couple of signs reading "All seats, 65 cents," on the front of the house, but it didn't mean anything.

Members of the firm said the price sign was up simply to keep out youngsters and when any adult comes to the window to buy tickets, he is immediately given a free ride. The show consists of a feature picture, usually a year or two old, couple of acts and a half hour of film showing development of the company's tract, accompanied by a lecture.

The overhead is heavy but the company claims the results more than pay.

The realtors ran a similar ballyhoo in a small neighborhood house for about a year before coming down here.

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London and What?

By Frank Tilley

This is a phoney life.

Daily Express apologizing to Horatio Bottomley. And H. B.'s once great paper John Bull, which ought to be called the Dirt Track Weekly, following in the steps of James Douglas' attack on Miss Tadeliffe Hall by taking a slam at D. H. Lawrence's "Lady Chatterley's Lover."

H. G. Wells trying to put his theories for world reform and peace on the screen, and his son Frank working at Welwyn (pronounced Well-in for no reason than that it is) in a studio.

Baroness Furnival having an audition at the Coliseum for a vaude musical playlet and getting no big time. The Rance of Sarawak writing film scenarios. British producers all going title-chasing and ritzy. Think if they can't get by on direction, star or story they may be able to do it on titles. Society ones. Wanted, another Charles Dickens to describe the new family of Leo Hunters.

And when I planned a film which had little or no entertainment value but got the critics because it was backed by princess of color, I got a letter by hand saying they had "come to the definite conclusion that you have an ulterior motive."

I have. But mine comes from sense, not dollars.

No Sunday theatres. Nor vaude. Only pictures permitted in holy London. So all the ladies of the night come from east of the Aldgate Pump Sunday evenings to make whoopee around Leicester Square.

Aimee MacPherson was a flop. Albert Hall fills up for prize fights and cabaret balls and pictures and Russian singers and Polish pianists. Once in a while the Salvation Army and Welsh Revivalists play to capacity. But Aimee, Hubert Griffith, dramatic critic, was impressed by her style and her Grecian purity of profile! So he said.

There are all sorts of ways of getting publicity. Hermione Baddeley, whose non-stage name is the Honorable Mrs. David Tennant, related to the Asquiths and all, got hers by landing on Hackney Marshes in a fog while flying back from France.

We're a queer lot, we English. I could write an eye-full more about us than ever Marcellus or Sinclair Lewis has done about you. Sunday night a Scots vaude singer, also a precursor of the Scottish Church, went straight from the church to do his act at the Stoll picture house on Kingsway. Two days before, a University M. A. who publicises the house sold the artist and his fem partner down Fleet street in kilts to tell the newspapers about switching straight from church to stage. And got a big break.

Kathleen Mason, University graduate P.A.

Did you know Lorna Duvenyi was a screen star from Hollywood? And that most all the British stars in Hollywood are "home-sick and want to return?" That's the dope the public here is being fed just now. Also some of these returned "stars" aver the "monopoly which America has enjoyed over the British screen for so long is approaching its end."—Vide Press, the small time actor's billboards—

What a lot of blge! Are we so dumb we believe it? If a British picture can't get on without Tomfool publicity of this kind they ought to quit.

Chatter in London

London, Oct. 30.

Vladimir Zaslloff, ex-officer in the Russian Imperial Guard and until the Red Revolution secretary of the Legation in London, has for some time been running a cabaret under the title of Balanchine, named by the Russian Strolling Players both in London and on the Continent. Some few weeks ago one of his leading players, a Polish girl, He wanted to leave to better himself. Zaslloff gave his blessing and self. Zaslloff gave his blessing.

Returning from a holiday Zaslloff began negotiations with Prince's for the production of his show. The annoyance he felt when he was told the restaurant had got a cheaper troupe was nothing to his anger when he discovered his late artist had indeed bettered himself and had collected Zaslloff extras who knew all the numbers in Balanchine's show.

Police war against certain West End night clubs has been particularly severe on places controlled by Mrs. Merrick. London's night club queen, now under her second sentence of six months, the last arising out of her management of the notorious "43."

This club was disqualifed some time ago, but for some reason or other managed to keep open until a few days ago, when it closed suddenly. The club, which was run at the Newman Galleries, also won her six months in prison and was closed a little while ago, being disqualifed for the unusually long period of six years. "The Silver Slipper," which was under her management, has also finished its career. Another night club, the "Garden," closed voluntarily sooner than face a prosecution. Reason for this probably was a Home Office order that any ally convicted in regard to night club offences be deposed on top of any other punishment.

The Stage Door is also in trouble and police court proceedings promise to be sensational. Number of summonses is said to be exceptionally large and a good deal of apprehension is felt regarding the position of Jesse Jacobsen, instigator, once of Hedger Brothers and Jacobsen. Although here for many years, Jacobsen is an American citizen.

Although he has an income of no mean proportion in the form of salary as musical comedy star, supplemented by a considerable slice of the profits of his show, Jack Bu-

chanan is the possessor of a huge block of stock in Television that bids fair to make him very wealthy in the near future. The inventor of Television was a schoolmate of Buchanan's and Jack helped to finance the experimental stages of the invention.

Billie Houston, the "boy" of the Houston Sisters, is to follow her sister's example and wed. The groom is Robert Wilton, non-professional, and the nuptials will be celebrated Christmas Day.

The King's voice was recorded for the first time for pictures by Fox Movietone on the occasion of the opening of the new million pound bridge over the River Tyne in Northumberland.

Fred Astaire was host man at a racing wedding when Betty Darling, daughter of Sam Darling, Newmarket trainer, married Jack Leach, jockey.

Phyllis Monkman is returning to the West End in "So Long, Letty," a version of the American comedy, "Thy Neighbor's Wife," done into English by Austin Melford. Show tries out in Birmingham Oct. 29.

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GEORGIE WOOD

Of whom S. Morgan-Powell wrote in the Montreal "Daily Star": "You laugh with him all the time, you laugh at the effects his art produces and you enjoy every moment he is on the stage or before the curtains because he makes every moment, even moments of absolute silence and immobility, tell." Now preparing for the Christmas production at the Theatre Royal, Glasgow, Scotland.

KEITH'S LEADERSHIP

(Continued from page 1)

recently formed combine with his radio and talker companies, has issued no R-K-O statement. Reporters on the dailies had been unable to secure an announcement of plans from that chief source.

Casey Going Too

It's fairly certain that if Murdoch and Kennedy leave Keith's, Pat Casey will not remain with the organization.

A report is that the Murdoch trio have in contemplation other show and picture projects that will immediately occupy them, if leaving Keith's. Kennedy and Murdoch remain interested actively with Pathe, while Murdoch is a minority stockholder in several theatres booked by Keith's but not included in the Keith corporation.

Goodman is said to look forward to the directorial post of Keith's, under Samuel Piller. Goodman's business and social relations with the Lehman Brothers, banking house. The Lehmans with Blair and Company were the promoting bankers of the latest Keith deal, with Lehmans the bankers also for the Keith-Orpheum merger. The Lehmans, who will realize a heavy profit from their Keith transactions, were led into the vaude circuits by Goodman.

Goodman for years has been the leading counsel for Keith's, but is without showmanship knowledge other than that gained by him in the New York department. He is one of the large Keith stockholders, with about 40,000 shares, an evolution of the Keith stock bequest left him by the late A. Paul Keith. Murdoch is the largest individual Keith stockholder, having between 80,000 and 100,000 shares, it is said.

Albee's Story

Albee, Keith's inactive president, holding the position through contract at \$100,000 yearly salary, was the cause of an article in the New York World last week, regarding Kennedy's continued tenancy with Keith's. A story appeared in the Boston Post from Albee. It said Kennedy would vacate and Albee would return to power in the chain. This was on top of Albee's completion of the building of the new R. F. Kennedy Memorial Theatre in Boston, started by Albee some months ago, and opening Monday night.

Albee, under his Keith-Albee-Orpheum contract as president, may retain that position with K-A-O, but the latter corporation will become inactive with Radio-Keith-Orpheum assuming charge. The World's story carried a quote by Kennedy he would sell his stock and "leave any time." It was a satisfactory figure were offered, with Murdoch saying Kennedy would remain in the show business as long as he does. Goodman in the same story stated Kennedy would shortly leave Keith's, but did not mention the source of his statement.

Staffs in Panic

Meanwhile, with the uncertainty and the second change of ownership of Keith's within six months, the Keith morale is low, with the staffs

in a panic. Kennedy addressed the Keith agents and house managers last week. It led to a reasoning that Kennedy and Murdoch would remain. Concurrently up came the former stories of a Goodman or Albee elevation, with the same feverish discontent asserting itself upon the Keith men.

The two factions in Keith's, Murdoch's and Albee's, working against each other for some time, with the Murdoch's side working for the restoration of the old prestige of Keith's on a centre basis have brought about an increased booking and working condition in the circuit. With no one positive where and how they may stand in the near future, the "booking office stomach" is again on the gain. Bookings of bills seem to reflect this feeling. While the eastern theatre houses have shown some increased grosses of late months, the western houses (former Orpheums) have gone below the lows of a year ago, when the situation became alarming to the Keith and Orpheum operators of that time.

College Boys

(Continued from page 1)

college couples who crashed the Helen Morgan Club last season has been widely circulated among night club operators. On that occasion, Saturday night, the raccoon brigade, carrying its own gin, got by the doorman in a flying wedge. After spending considerable time in the club, the boys started to out-fumble each other when the check was presented.

When one of the fraternity boys finally caught it on the bounce he started to squawk about the cover charge. This was finally scratched off and the tab then amounted to about \$20, for ice and bottled waters for a party of 20. By this time half the male merry-makers and their femmes had made their way to the street. The check-grabber followed to canvass his companions to pay the bill. The young boys, he was able to collect \$15 and was compelled to touch one of the dames for a five to make up the amount. As a result there was no tip for any of the club attaches with plenty of disturbance inside and outside.

Night club operators estimate that the average college boy has about \$15 to spend. If any of that is left when Saturday rolls around, crap games under the grandstand between the halves get a big slice. When the boys get set to step out to celebrate a football victory or down the record of a defeat in bath-tub brew, few have any of the old ready available.

Chatter in Paris

Paris, Oct. 18.

Michael Arlen is again in Paris after honeymooning at Antibes. Says he has been too busy with his nuptials to write anything.

Jane Marnae will head cast of the next Casino Paris revue.

Sisters Omori, of Nagasaki, Japan, go to Geneva for vaudeville.

Death of Samuel Piller, father of Harry, caused by heart trouble, was sudden.

Peppy Dalbrow and Fay Harcourt opened again at the Porquett. Peppy is about the hottest male favorite this popular night rendezvous has ever known.

He is the husband of Wilda Bennett.

On account of so much Red propaganda circulated through the private showing of pictures, police have issued an order every film in the city must be shown to the local censors before flashed on a screen. The police official asserted that the Communists throughout the world are using pictures as their strongest method of making conversions to their cause.

Losing Publicity

American players coming abroad try to effect too much high hat, according to the opinion of the local critics. The theatre people are dying for publicity but their method of getting a flash is all wrong. Many send someone to the phone when a reporter calls for an interview to announce that the player in question is tired or some such silly thing and then ask the news sleuth to call later. Others wear too much too busy for the cameras while some will chatter with friends instead of reporters.

The answer to all of the excuses is for the actors forget and go on to someone more affable.

Stage Door Is Closed; London Ends Nite Clubs

London, Oct. 21.

Things do not improve in this city for the keepers of night clubs. The last resort of this sort to go under is The Stage Door, founded by Harry Adams, a figure in London night life, catering to professionals. The club has not been in existence a year but is now struck off the rolls and disqualifed. Johnny Adams, the founder's brother, and Jesse Jacobsen, once of Hedger Brothers and Jacobsen, were heavily fined, the girl secretary and other servants were also fined, as were a number of frequenters, including the girl professional dance partners.

Owing to the giving of notorious names and addresses, the police found it impossible to serve a large number of summonses.

During the evidence it was stated that on a previous occasion, when a raid was intended, a waiter told the raiders the management knew of their plans. On several occasions recently a raid has almost proved abortive on account of the club having received news of police intentions.

This was the case with the Lido, although the management was not quick enough to avail itself of the warning.

A strange thing about the closing of these night haunts is that although officially closed they appear to remain open for quite an appreciable period after they have officially ceased to exist.

Mrs. Merrick, the notorious club (she is now serving a sentence of six months despite her two daughters are married to peers of the realm and her boys are at Harrow School), the "43" was struck off some time ago, but only recently closed.

For some time now a "strange" story has been current among the lower dives and so-called clubs of Soho. These places are merely speakeasies and the resort of the underworld. The story is that as long as a certain woman frequents the place, the premises are safe from police interference, but once she begins to stay away trouble is coming. This woman take a lap-dog about with her, and it frequently helps her make friends with men. Not a word against her morality, and her informal introductions are used purely in the hope of generous hospitality. Whether or not she knows anything of police plans is unknown; she never says anything, but the keepers of these dives watch her coming and going with a sort of superstitious awe.

Betting in London

London, Oct. 30.

One London bookmaker has placed an order for \$500,000 worth of phones throughout England for the reception of bets into his offices. Phones are all in important towns.

Kelso Bros.' Route

London, Oct. 30.

Kelso Brothers, having been booked for a fortnight at the Palladium (vaudeville), were immediately engaged for the entire tour of General Theatre Corporation houses after opening.

They will top the bill for the reopening of the New theatre at Cardiff as a vaude house.

SAILINGS

Nov. 3 (London to New York) Fred Dupere (Roughwater).
Nov. 9 (London to New York) Clay Smith (American Banker).
Nov. 8 (San Francisco to Melbourne) Leon Rosebrook (Sierra).
Nov. 3 (New York to Paris) A. Shayne (Paris).
Nov. 10 (London to New York) Lawrence Wright (Leviathan).
Nov. 2 (London to New York) Ethel Hellwell (Leviathan).
Nov. 2 (London to South Africa) Leon Kimberly, Helen Pace (Balmoral Castle).
Oct. 27, (New York to London) S. J. Dupere (Leviathan).
Oct. 27, (Paris to New York) Michael J. Gourland (Mauritania).
Oct. 24 (Paris to New York) Jean Lesceyux (Paris).

The Tiller Dancing School of America, Inc.

54 WEST 74th ST., NEW YORK

MARY READ, President

Phone Endicott 8215-6

New Classes Now Forming

PARIS REVUE SCENIC SMASH

Paris, Oct. 30. Leon Volterra presents a new revue at the Casino de Paris under the title of "Paris au Joueur" ("Paris in Playtime"), which is something of a scenic smash. It was well received. The scenes most commented on show the collapse of a dam in Colorado with real water in the stage effects; a magnificent interior showing the palace of the Borgias, and a scene built around a festival in a Spanish village.

Principals of the new attraction include Nina Myral, St. Granier, Henri Laverne, Bach, Mitty and Tilio, Gomez Trio. A Tiller troupe is also present.

Other Openings
"La Flamme Vendue" ("The Bartered Bride"), by the Czechoslovakian composer Smetana, is the new offering at the Opera Comique, meeting a moderate reception. It is something of a novelty, and a novelty at the Opera Comique is an event. Allard and Mme. Feraldy have the leads.

"Le Cadavre Vivant" ("The Living Corpse") is a revival of the Tolstol drama, offered by Georges Pitoeff, Russian actor who has taken over the Theatre des Arts for a time. A detail of the venture which attracts attention is the presence of Tatiano Tolstol, son of Count Tolstol, who gives a lecture on his father's life.

Plotless but Brilliant
"Quatuor," latest work of Antoine Billeco, presented at the fashionable little Potiniere, was revealed as a plotless but brilliant philosophical discussion of marriage and manners.

It has to do with a selfish physician, taking a vacation near Monte Carlo and falling in love with his gister-in-law. The girl, however, is really in love with a youth in the diplomatic service who has a mild flirtation on with the doctor's wife. In the end the youth finds the younger woman preferable and they make a match of it, leaving the doctor and his wife miserable.

Alice Cocea plays the girl charmingly, walking away with the piece. Others are Jeanne Brifay as the wife, Debucourt as the doctor, and Andre Fouché as the youth.

Some Name
"Celu qui voulait jouer avec la vie" ("He Who Would Play With Life"), comedy by Lucien Francoise, came to the Maison de l'Ouvre. It is a fantastic idea, not very well developed, and looks like a pretty conclusive failure. Theme has to do with an author falling in love with the heroine of his own book and going through an imaginary elopement. Cast is headed by Jeanne Corvide, supported by Allain Dhurtail.

Royalty Goes Circus

Paris, Oct. 30. Zoukhoff, the 20-year-old husband of the German princess Victoria Schauburg Lippe, has signed a contract calling for appearance with the circus operated by Jean Houck, according to a report current here.

The Houck outfit is due in Paris shortly. Story is related in great detail, but there is some doubt of its truth.

American Acts Score

London, Oct. 30. Edythe Baker, American pianist, scored tremendously on her opening at the Palladium yesterday (Monday). She was the outstanding hit of bill.

And Jerome and Gloria Gray, another American act, opened at the Vie Palace and were cordially received. When acclimated to music halls this act will likely develop an English favorite.

JACK SMITH'S VAUDE DATES

London, Oct. 30. Prior to starting in a new revue at the Palace, Paris, in January, Jack Smith will play a few weeks for General Theatres, opening Dec. 10 at the Holburn Empire (vaud.). From here Smith moves over to the Palladium.

Roseary-Capella Doubling

London, Oct. 30. Roseary and Capella open Nov. 19 at the Piccadilly Hotel. They will double in vaud-ville.

London's Digit Maulers

London, Oct. 30. There is being secretly formed in London a society for the protection of legitimate manhandling. Genuine digit maulers, who take their business seriously, are opposed to the grafters who use it as a come on medium.

At a meeting of the bona fides it was decided to form a properly constituted corporation with initiation fees, dues and regular office in which there will be files of the genuine operators and those classed as "otherwise."

It is proposed to go even so far as employing private detectives to gather data on the outlaws.

Film "Terror" Frost At London Showing

London, Oct. 30.

Warners made an error bringing "The Terror" into the Piccadilly, following the tremendous success of "The Jazz Singer." The mystery thriller proved to be the biggest flop of local picture premieres. The audience, invariably friendly at film openings, filed out at the finish without donning a handkerchief. Edgar Wallace, author of "The Terror" in its novel and play forms, never attends the picturization of his works. He sent his son to this first night. The youngster was almost in tears when leaving the theatre, declaring he dreaded to think what "The Terror" as a talker, would do to his father's reputation. The errors in English atmosphere and the excessive hoke of the film drew laughs.

"Jazz Singer" averaged around \$15,000 weekly in this house, which seats under 1,200 and could have stayed indefinitely. But the Warners, to keep faith with exhibitors, are holding each picture for only four weeks, regardless of big grosses.

Banker Asks \$125,000 For Agfa-Ansco Deal

Welch Walker, formerly assistant treasurer of the Guaranty Trust, has brought suit for \$125,000 against the Agfa-Ansco Corporation, claiming this fee for services in merging the American branches of Agfa, German producers of raw stock and paper, and the Ansco Company. Papers were filed in the Supreme Court last week.

Walker, it is reported, contends he conceived and laid out the entire plan for a combination of Agfa and Ansco. The German manufacturers, with a 40 per cent. duty on raw film to contend with, were either about to be forced out a year ago or faced with the necessity of building a manufacturing and distributing force in America.

Though no contract was made it is said Walker claims he went over to Germany expressly in the interests of Ansco to bring the deal to a close and arranged matters so that Agfa put all of its mechanical and chemical processes and \$2,500,000 into the deal with Ansco, the Germans getting approximately 65 percent of the new Agfa-Ansco combine. Ansco stock, formerly around \$5, is in the neighborhood of \$43 due to the stockholders getting share for share in the new formation.

Walker withheld action, it is reported, waiting until the sum of \$5,000,000 has actually been paid.

The defendants allege that Walker did not act as a principal in the transaction and was not employed by them, but took part as an assistant treasurer of the Guaranty Trust Company, a post he held last year when the transactions were consummated. They have filed application to compel Walker to give a bill of particulars.

WANT SCALE BOOST

Paris, Oct. 30. French Exhibitors' Syndicate has recommended a higher scale of admission for all picture houses in the country. The hit is under consideration and looks likely.

The syndicate is similar to the MPTA-American exhibitors' organization.



WILL MAHONEY

The Boston "American" said: "Will Mahoney is marvelous. He is an irresistible comic with an unusually expressive face, and he commands it so well that the merest movement convulses the entire audience. 'Take the Air' is lifted into marvelous entertainment by the talent and personality of Will Mahoney."

Direction
RALPH G. FARNUM
1560 Broadway

'VIRGINIA,' MUSICAL HIT; '77' GOOD DRAMA

Marion Lorne, Drama's Stand Out—Emma Haig, Hit of Musical

London, Oct. 30.

Friday night was lucky for Clayton and Waller's musical and Walter Hackett's comedy-drama. The firm's "Virginia" stands a good chance of running for a long time, while Hackett's "77 Park Lane" impresses as a certain success.

"Virginia," at the Palace, has its book by Clayton and others, with the music credited to Waller and others. Although no better than the average American musical comedy, its reception was splendid. Emma Haig scored the individual hit, closely followed by Walter Richardson, American negro, singing "Roll Away, Clouds," a number designed along the lines of "O! Man River."

Staging of "Clouds" is said by Americans to closely resemble the vocalizing in "Porgy," especially the lighting effect of waving hands silhouetted against a back-drop. No question but that the show moves fast and is artistically produced.

Marion Lorne is a revelation in "77 Park Lane" at Saint Martin's. It's impossible to imagine the play without her. This is the first of a series of plays starring Miss Lorne and Hugh Wakefield.

Jessica Brown Engaged?

London, Oct. 30. Jessica Brown, former American show girl, who just divorced the Earl of Northesk, is reported engaged to Vivian Cornelius, attaché of the British Embassy in Brussels.

DUNCANS' KIT CAT OPENING

London, Oct. 30. Vivian and Rosetta Duncan, making their initial appearance in any cabaret, wowed the Kit Cat restaurant last night (Monday). They are doubling over from their show for four weeks.

TRUEX FINALLY DECIDES

London, Oct. 30. After five months of reading scripts, Ernest Truex has selected and will produce "Out She Goes," by Lillian Trimble Bradley. Play will have three different leading ladies, one for each act.

CONNOR TWINS WILL DOUBLE

Chicago, Oct. 30. Connor Twins, Velma and Thelma, after completing a Public tour, are about to open at the London Alhambra (Grosvenor), Dec. 21. They will double at the Mayfair Hotel.

The Low-Down on London

By Major E. O. Leadley, M. C.

London, Oct. 15.

What a break I've got! Just a young Canadian press agent over here trying hard to grow up—and this is wished on me.

Well I'm p. a. for Charles B. Cochran and I'm going to give him a break. By the time this is being hungrily read in New York, Cochran and his revue "This Year of Grace" will have had their week in Baltimore prior to their opening at the Selwyn on Broadway. In spite of what most Americans over here have said about the ace-highness of the show, C. B. isn't so sure.

The revue was made for Piccadilly Circus—not Times Square. Still Archie Selwyn would have it and at that will likely get away with it. Anyhow, it's been a while of a hit in London. Not an unsold seat at any evening performance since its first.

Keeping It Up

Two sweet flops. "The Doctor," near-thriller, sponsored by James Bernard Pagan, and "Deadlock," authored by May Edington, English novelist. Consensus of opinion—"Why do they do it?"

Business generally is very good. Half a dozen attractions now on the road, ready to come in. But no theatres. The "underground" says two or three locals are hitting the slide.

"By Candlelight" run by the new actor-management—Leslie Faber and Ronald Squire—at the Prince of Wales, is a turnaway. Never more than \$10 difference in any performance.

Ernest Truex will likely play the leading role in "Many Waters" the Moncton Hoffe success scheduled for Gotham pretty soon. He has an obligation to Basil Dean to play in the latter's next offering, but Truex—his kids in English schools notwithstanding—has a yen to return to America.

Ernest Milton, another American who has made good over here (it is practically forgotten that he is from your side) threatens to act in and produce Pirandello's "Henry IV" in English. He'd likely lose his shirt.

Hypnotic Duncans

The Duncans seem to have hypnotized the peasants with "Topsy and Eva." They starved in the provinces and all the wisenheimers prophesied a flop in London but capacity business at the Gaiety. Still they gave a pass to Chappin on Friday last for a couple of boxes. Maybe for advertising.

One day Alice Delysia was to go into "Charlotte's 1928" to help pay rent and other expenses. Next day it was announced that she'd withdrawn and that Jeanne deCasalis was going in. Low-down is that Alice negotiated without asking a certain manager with whom she always consults before contracting, what he thought about it. He said "lay off." She did.

Beckles Grabbed

Gordon Beckles Wilson who wrote the theatre chatter for the Sunday Dispatch under the name of "Gordon Beckles" and got into two or three libel actions, got the air last week but was snatched up by Lord Beaverbrook for his Daily Express. He belongs, that boy.

Noel's Kidding

Had a minute with Noel Coward before he sailed. Many people like him, some people hate him but everybody immediately forms an opinion of him. He's anything but negative. Wrote the book, wrote the music, wrote the lyrics and will act, sing and dance in "This Year of Grace." Nets about \$5,000. The boy's clever. "Toll them," he said. "I'm timid and terrified about the New York opening." He isn't really. He's been razzed before now and anyhow he's a good dodger.

Archie de Bear, revue producer, co-founder of the "Co-Artist" press agent and good fellow is in "stick." Somebody has put him through it for \$25,000. However you can't keep that squirrel on the ground. He'll be doing something big very soon.

Komisarjevsky's "The Brass Interweight" will be hurled onto the Apollo stage this week. It has been adapted by himself after a Dostoevsky novel. Maurice Browne, actor and playwright, will play the lead. Browne has had a play accepted by the New York Theatre Guild.

Thanks for the use of the hall.

Poland Bans Players

Paris, Oct. 30. By government edict all foreign vaudeville performers are stopped at the border and unless they assure the custom agents that they will not engage in professional work, are excluded.

Reason is assumed to be lack of stage employment for nationals.

"TWO RASCALS" REUNITE

London, Oct. 30. Eddie Fields and Charlie O'Donnell, known for years as "Two Rascals" and who separated three years ago, have reunited.

Tour will open at Birmingham Nov. 5.

"Burlesque" in Vienna

London, Oct. 30. "Artisten," the name for "Burlesque" as produced by Max Reinhardt at the Deutsches, Berlin, since eight months ago, will be transferred intact to Vienna, where it opens Nov. 2.

Glenn Llyn is the only one of the cast who will not make the migration. She is engaged to appear at the Egyptian, in Cairo, and Egypt.

Berlin's New Vaud House

Paris, Oct. 30. Success of the Scala as a vaudeville house has prompted George Marx, owner, to build another on the theatre north of this city. New house will be ready about February and it is to be called the Plaza.

Act Placements

London, Oct. 30. Acts for next summer booked by General Theatres into its vaude houses include Mitchell and Durant, Barry and Whitledge, and Dunny Small. Henry Sherck negotiated the contracts.

O'Connor Twins open at the Mayfair hotel Jan. 1 for four weeks and will double into the Coliseum and Alhambra (vaude). This is also a Sherck arrangement.

NAUGHTY MELO TOO LONG

London, Oct. 30. Regulatory Players' Sunday performance was "The Brothers," a melodrama dealing with a father and son who unknowingly have the same mistress.

If that sounds intriguing it doesn't go. The situation is uninteresting to sustain interest for a full play.

LONDON'S "NEW MOON"

London, Oct. 30. "New Moon" has been acquired by first-class photographer and will likely be the star attraction at the Hippodrome.

"That's a Good Girl" is current and will probably hold in the opening. Van and Schenck Sound Offer London, Oct. 30. Van and Schenck have received offers from Metro-Goldwyn-Mayer to make a three-reel sound film. Tour closed at the Pavilion (vaude) Saturday night to quite a demonstration.

Schools Cannot Be Commercially Used for Pictures, Says Utah Court

Salt Lake City, Oct. 30.

Use of public school buildings for motion pictures for commercial entertainment purposes is clearly outside the law, according to an opinion handed down by District Judge M. L. Ritchie recently in the case of George Beard of Coalville against the Summit county board of education.

The case was one in which Beard, theatre owner, objected to the use of the county high school for showing pictures in competition with his shows. According to his allegations, admission was charged and the pictures shown were not for educational purposes.

In his opinion, Judge Ritchie declares it is doubtful if student organizations are really part of the public school system, as the schools by law are free and fees are charged for membership in such student body groups. He avers that it is unfair to use taxpayers' property for commercial entertainment. The court held that Beard was entitled to recovery of damages from the board of education and also that a commission should be appointed consisting of a representative from each party to the suit to determine whether or not future entertainments planned at the school would be commercial in nature.

In event of the commission disagreeing, the opinion declares that the matter will be settled by the court.

Weather Forecast

Washington, Oct. 30.

Weather Bureau furnished the following outlook for the week beginning tomorrow (31).

Fair and warmer Wednesday. Showers Thursday. Mostly fair and colder Friday.

Rain probable Saturday or Sunday.

King in Davies Talker

Los Angeles, Oct. 30.

Charles King will play opposite Marion Davies in "The Five O'Clock Girl." Alfred E. Green will direct it for M-G-M.

Miss Davies will have three songs and considerable talk in this picture.

SURATT SEES BANTON

Valeska Suratt called on District Attorney Jacob H. Banton and endeavored to start criminal action against Cecil B. DeMille and others, whom she alleges "stole" the script of the movie "The King of Kings."

The prosecutor told Miss Suratt the matter was of a civil nature and not within his jurisdiction. The actress has a civil suit pending.

CORINNE GRIFFITH ILL

Los Angeles, Oct. 30.

Corinne Griffith attended the Stanford-California football game at Berkeley and when reaching home was stricken with the flu.

She will be confined to her bed at least another ten days. Production on "Saturday's Children," at First National, is held up meanwhile.

YOUNG MORRIS' DEBUT

Los Angeles, Oct. 30.

Chester Morris, dramatic juvenile and son of William Morris, the actor, has arrived on the coast to make his debut in pictures under United Artists sponsorship. He will first be directed by Roland West in "Nightstick."

CURTIZ-MEREDYTH WILL WED

Los Angeles, Oct. 30.

Michael Curtiz is engaged to wed Doss Meredyth, scenario writer. Latter has not yet obtained her final papers in divorce action from her previous hubby.

Lois Moran's First Dialog

"False Colors," with George O'Brien and Lois Moran, direction of James Frawley, has been started. This will be Miss Moran's first attempt in a talker. She has had previous stage experience.

Franklin's New Book

Los Angeles, Oct. 30.

Harold B. Franklin, of West Coast Theatres circuit, is writing a book on sound to be published by Doubleday-Dorson.

Franklin is dealing in every phase of sound effects, taking into contingencies that confront them in the making at the studio and into the theatre where acoustics and other problems handicap the management.

Franklin is devoting a number of chapters to Television. He figures it is only a question of time when that device will be added to the theatre programs.

FRANCES MARION NAMED IN ALIENATION SUIT

Wife of M. C. Ross Brings Suit for \$200,000—Accused Is Mrs. Fred Thomson

Los Angeles, Oct. 30.

Frances Marion, scenarist, and wife of Fred Thomson, western star, was named defendant in a \$200,000 alienation of affections action brought in Superior Court by Mrs. Genevieve Ross, wife of M. C. Ross. Latter was formerly connected with the Thomson organization at EPO.

Complaint charges that Miss Marion ingratiated herself into the confidence and affections of Ross with the intention and design of disrupting the relationship between him and his wife. Further, the scheme worked so well that she estranged Ross from his wife and enticed him away on Oct. 27, 1927. Complaint also narrates that everything was okay in the Ross family until Miss Marion's conference with Treasury Thomson, the legal name of Miss Marion.

Ross, before going to work for Thomson, managed the Frances Marion building in Hollywood. He is said to be in the east. He left the Thomson employ when a law suit was instituted involving an accounting of funds.

Miss Marion says she will fight the action which she characterizes as ridiculous.

24 Hours on Talkers

Los Angeles, Oct. 30.

Paramount sound studios are working to such capacity that it becomes necessary to utilize every minute of the 24-hour day. The time is divided into two eight hour shifts for actual recording with the remaining eight hours divided equally for time to erect and strike sets for each oncoming shift.

This schedule is worked with such precision that no time is lost.

BERNSTEIN'S SCRIPT

Los Angeles, Oct. 30.

Irene Rich is starred in "Daughters of Destiny," by Isidore Bernstein, for Excellent. In support are June Nash, Richard Tucker and William Scott. Burton King supervises.

Bernstein was a former Universal City gen. mgr.

N. Y. to L. A.

Harry Warner

Sam Behrman

Jacob Wilk

Albert Benham

Al Johnson

Arthur Stebbins

Lea Deard

Bill Mohrman

E. W. Hummons

Kay Hammond

B. P. Schulberg

W. S. Hart

Benny Pineman

L. A. to N. Y.

Harry Webb

Henry Goldstone

Harry Delf

Herbert Brenon

Glazer's 1st Direction

Los Angeles, Oct. 30.

Cast for "The Kissing Man," now being produced by Pathe as an all-dialog picture, includes all players with previous stage experience.

These are Russell Gleson, George Beaud, Frank Riker, Claude King, Mary Forbes and Robert S. Angelo. Benjamin Glazer, directing, also was a former stage director, but never directed a picture. His previous picture training has been entirely in the writing and supervision field.

DENISON CLIFT "FOUND"

Waited Long While But Had To First Leave Hollywood

Los Angeles, Oct. 30.

Denison Clift, former Hollywood film writer and director, has completed his first picture for British International in England. He has been engaged to make a series with Betty Balfour starring. The first will be "Silent Roary."

After graduating from Stanford University, Clift became engaged in the picture business as a writer and later on directed a few pictures. His talent along both lines was not fully appreciated until after he left Hollywood and wrote a number of books and plays, among which was "The Woman Disputed," recently produced by United Artists and "Guns of Galt," which Mae Murray has just bought.

Clift is now in England and has two plays in rehearsal in addition to his present job of directing England's most popular screen star.

Tax Claims on Fairbanks Over Half a Million

Washington, Oct. 30.

Visit here last week of Mary Pickford and Douglas Fairbanks is to bring quick results in the tax arguments with Uncle Sam, with Miss Pickford's conference with Treasury officials stated to have already brought a ruling which will be announced within the next week.

Fairbanks has had his case with the board of appeals held up pending settlement of the Pickford Treasury proceedings because of the fact that both cases involve the same principle in the organization of stock companies to produce their pictures.

Proceedings hinge on the disallowance of the Fairbanks claim that his corporation was a personal service one under the Revenue Act of 1913. It started with the disapproval of an item of \$49,500 good will item, which Fairbanks set up as his personal value as a star to the corporation. He included this \$49,500 and the \$500 he put up in cash in the capital of the corporation, with the revenue agent who did the checking setting the capital at the last figure—\$500. This discloses a claimed deficit due to the Government of \$30,157 from the Douglas Fairbanks Corporation.

From Fairbanks personally the Government is trying to collect extra taxes as follows: \$112,937 for 1920; \$101,417, 1921; \$263,989, 1922; \$189,583, 1923, and \$7,814 for 1925.

Record discloses, according to the Government's view of it, that of the 13 pictures made for Artcraft, original distributors, that eight cost \$926,230 and a profit of \$191,779 was realized.

Case is in several dockets, with much repetition of argumentative data in each. All come under the same personal service phase that has cost amusement enterprises so much in disallowed classifications under it.

An odd angle to the Fairbanks proceedings is the stated conference with Daniel C. Roper, then Commissioner of Internal Revenue, wherein he approved the Fairbanks plan of organization only to have this become of no value with a change in administration.

Tax proposition was forgotten long enough for the Fairbanks to have luncheon with the President and Mrs. Coolidge at the White House.

BORZAGE—BANGED UP

Los Angeles, Oct. 30.

Frank Borzage will be confined to his home from four to six weeks under the doctor's care as the result of injuries. He has a basal fracture of the skull, a ruptured ear-drum and a cut over his right eye as a result of being thrown from a horse.

Borzage was playing polo at the Uplifters' Club when the mishap occurred.

Two Hearst Coast Women Chatterers Rivals for "Exclusive" News Items

Los Angeles, Oct. 30.

Some rivalry in the film colony between Louella Parsons, who scribbles for Universal (Hearst) Service, and Regina Crewe, on a similar task for Kings Features (Hearst).

Miss Parsons, who had a jump on the coast of three years over Miss Crewe, had members of the film colony sold on the fact that she can give bigger circulation on her articles than any other syndicate writer.

Many of the film colony people have been under the impression that the Parsons articles circulate in 300 dailies. Laboring under this idea, people have been holding out exclusive stuff for Miss Parsons and sort of slighting Miss Crewe.

A check-up discloses that the Parsons articles appear in about 60 newspapers, including all of the Hearst papers, morning and afternoon. Parsons' stuff lands in the afternoon papers where there is no morning Hearst publication.

The Crewe articles appear in 18 papers, which include 16 Hearst afternoon papers. Kings Features have been making a drive on the Crewe stuff, and it is understood it may be syndicated to some 100 outside papers by Jan. 1.

Most of the papers publishing Parsons articles do not use them in their entirety as sent out by the writer but as a number of paragraph fillers. Sometimes occupying three sticks, while a check-up on the Crewe stuff shows its use generally in its entirety.

Boylan's Sound Room

Los Angeles, Oct. 30.

Fox studios are building a private sound projection room for the personal use of Malcolm S. Boylan, editorial supervisor.

This will be one of the first miniature projection rooms to be wired on the coast.

Bill Hart's Disks

William S. Hart has been in New York for about 10 days splitting his time between business offices and Camden, N. J.

The jaunt across the Hudson was to record cowboy poems on four disks for Victor. Whether these will be released back to back has not been decided.

Hart returns to the Coast early this week and will mull over a talking picture proposition on the way. He is a former legit actor.

TELEGEN DIVORCE ACTION

Los Angeles, Oct. 30.

Mrs. Lou Tellegen, in her divorce complaint, states that she has suspected the actor of consorting with various women since 1926 and that his conduct made it necessary for her to leave him on March 20, 1927. The Tellegens were married in 1923 and have one child, Rex, now four years old. Mrs. Tellegen, charging cruelty, says there is no community property.

COLLIER MAKES TALKER

William Collier is going to the coast to direct a talker version of "A Pair of Sixes" a farce in which he starred some years ago. Johnny Hines will feature. The production will be made by Charles Burr, released through First National.

JEFF MCCARTHY IN TOWN

J. J. McCarthy, head of all sound production for Fox, arrived in New York Monday and will remain a week or ten days before returning to the Coast.

McCarthy is east to look over possible talker material and drop a vote in the box next Tuesday.

LeBaron's Eye Strained

Los Angeles, Oct. 30.

Due to eye strain William LeBaron has developed a condition in one optic requiring constant medical and some minor surgical attention.

Madge Bellamy Very Ill

Los Angeles, Oct. 30.

Madge Bellamy is threatened with pneumonia at her home in Santa Monica.

Paying for Notice

A former picture star, in his day one of the biggest, and now in vaudeville, gave Variety's Chicago office an order for an advertisement costing \$110.

On the surface of the order, inserted in lead pencil, is this: "Payable if review is favorable."

PAR-MIRROR CONTEST FOR COLORED BEAUTIES

Harlem Gals Will Get Film Contracts for Christie's O.R. Cohen Series—Details Unse

Negotiations are under way between the New York "Daily Mirror" and Paramount for a contest for colored beauties in Harlem by means of a theatre, dance hall or night club hookup. Winners are to appear in the Christie series of pictures dealing with Negro life based on stories by Octavus Roy Cohen.

Plans are not fully completed, as no confirmation has yet been received from the Christie studios on the Coast by either the local Paramount or "Mirror" offices.

Length of contracts for the prize winners, salary and nature of the roles to be allotted the various grades of participants have not been definitely decided on pending the final okay.

Laemmle Returns West; Ft. Lee Property Set

After effecting several important executive changes in the home office Carl Laemmle returned to Hollywood Sunday. The impression prevails in New York he will be absent but a few weeks when a number of smaller let-outs in various departments, including sales publicity and auditing, will be arranged.

Laemmle left with an understanding his Fort Lee property will not be converted into sound studios. It will continue to house the U laboratory. There is no chance of its being placed on the market.

Prior to the U president's departure it was learned that although Universal City now has completed work on sound studios, Western Electric has been so slow in shipping equipment in piecemeal style that Universal does not expect to be able to sound its own pictures before New Year's.

War Dep't's Aid

Los Angeles, Oct. 30.

The United States Army is ready to co-operate with picture producers any time in making war pictures that are a credit to both the service and the picture industry.

This was made clear by Major General Charles P. Summerall, commander of the First Division who visited the picture capital in connection with the war veterans convention of the First Division held here last week.

Lot "Locations"

Los Angeles, Oct. 30.

As a result of dodged expensive location trips, the Universal lot was landed to five outside production companies last week.

United Artists has several acres devoted to an alpine scene, matching stuff taken in Canada. Other companies represented within one week were Warners, Pathe, Ken Maynard, First National and Sparta, latter now independent.

Hitch Over Split

Lewis J. Selznick, Morris Safer and a syndicate of picture men have another talking device called Picture-Tone. A hitch has developed among the partners. They are debating how the profits shall be divided. Until the ratio of the divvy is settled, nothing is being done.

PUBLIX'S DISCOVERIES

Dailey's School for Chumps Again Under Investigation; Taking Suckers, Old or Young

Los Angeles, Oct. 30. State and county authorities are again on the trail of U. M. Dailey's Cinema Schools, Inc. At the present time the state corporation department and the district attorney's office, through Deputy District Attorney Donald Mackay are investigating the entire corporate structure of the Dailey enterprise. They say it still continues to milk hundreds of sucker aspirants for film fame of any sum that they will give up, usually from \$150 to \$250, a "course" of 45 lessons in how to become a film star.

In recent weeks a new series of complaints by students has been lodged with the district attorney's office. These complainants have been informed that there is little hope to recover any of the cash they shelled out. The astounding new contract which the Cinema Schools' has concocted and which the students sign, mostly, it is said, without giving a glance at the contents, gives the school record practically complete immunity from action by the students, regardless of how they are treated by the school. The angle from which the authorities believe they have the greatest chance to reach Dailey is on the sale of stock. Cinema School was granted a permit to sell stock. Officialdom is making a thorough probe concerning the authenticity and reliability of the documents on the basis of which the permit was granted.

It was a number of the stock transactions rather than the complaints of students which started the new probe, although the increasing array of student complaints has led the authorities to push their investigations.

The complaints are almost identical in their tale of woe. The students aver that they saw some representative of the company, who ushered them to the sanctum one at a time, with no witnesses present, while the school representative dilated upon the screen possibilities of the prospect.

All claim they were promised quick results, a sure job, with leading parts a certainty and stardom just around the corner. While they were still hastily visualizing the glories to come, the school representative read, or purported to read, the prospect of the school's contract then pushed it across the desk and said, "Sign here."

One-sided Contract
Not until they had visited the school a few times as students and passed through a few of the mummeries that are called "instruction" did they decide to read the contract thoroughly, to discover the school promised—in writing—nothing, and could even out off their high priced instruction at any moment, without redress for any reason the school decided was "for cause." At the bottom of the ink, in the additional provision "No verbal agreements or promises will be recognized."

Cinema Schools rents its studio for use, usually by "quickies," and with the rent of the studio goes the use of the students as extras. When the student class at work at last tries to collect for the work, he or she is again referred to the contract, which provides that "all productions made by individual producers in the school's studio in which I appear or participate will be for my practical experience only and without compensation, during the course of my training."

The school trades in heavily on the name of John E. Ince, the plant's name having been changed to the "John E. Ince Studios." Ince's name is also used conspicuously in the school's ads, which have recently produced a copious new crop of "students" by alluding to talking pictures and their possibilities.

At 70. The school is cosmopolitan in picking its victims and almost in-

Dumb Dora Star

Los Angeles, Oct. 30. Wishing to improve a fair box office picture, one of the leading producers injected a couple of theme songs. These were added in New York, with some one singing for the star who couldn't sing if she had to.

After the picture was released, fans started to write the star letters expressing appreciation for her voice. The actress didn't know what it was all about until she inquired and was told that when seeing the picture, she will hear herself sing two songs. The dumbbell can't see how that could be possible.

She still believes it's a gag. Before going into pictures the young woman was a steno and script clerk.

Insists on Stage Work With Little Rehearsal

Los Angeles, Oct. 30. Patsy Ruth Miller, under contract to make a series of pictures for Tiffany-Stahl, wanted some stage experience, so she accepted the leading femme part in "The Nightstick," Henry Duffy's next production to go into the President here, Nov. 4.

When the time came to rehearse for the stage piece, Miss Miller was in the midst of making "The Girl Who Came Back" for T-S and was not permitted to attend all the drama rehearsals.

Determined not to miss her first chance to appear on the legit stage, Miss Miller declared she will open at the President with the few rehearsals had.

Cameron Prudhomme, Stanley Taylor, George Leffingwell, Helen Keers, Mike Donlon and Elmer Ballard are in the cast of "Nightstick."

Women-Made Film

Washington, Oct. 30. First film to be entirely produced by women is now ready for distribution in Switzerland, reports George Canty to the Department of Commerce.

It is a 6,000 meters agricultural film, produced with funds secured by public collections.

It is said to be an exceptional scenic of the Swiss mountains.

L. BARRYMORE, DIRECTOR

Los Angeles, Oct. 30. M-G-M has assigned Lionel Barrymore to direct "Confession," one of its first short sound subjects. Cast includes Robert Ames, Carroll Nye, Yvonne Starr, and Christine Yves.

Barrymore is on contract with M-G-M as a player.

variably tries the stock sale racket in addition. One of its complaining victims is an elderly woman, near her 70's, who makes her living scrubbing offices and sewing. She gave up \$255.

Another was a man, 65, who invested \$1,500; another, a middle-aged woman, who was told she would be the successor to Mary Carr. Another \$255.

In the detective bureau's office is the transcript of an alleged phone conversation between Dailey and a man who was publishing articles antagonistic to the school. In it, Dailey is alleged to have wound up with the assertion that he beat the other man with money, because "I can always raise plenty of it from the suckers."

SWIVEL CHAIR TECHNIQUE OUT

Sam Katz Decides Chain Should Not Be Operated from New York—More Leeway for House Managers—Operation Made More Intimate Through Key City Centres

MODIFIED SERVICE

Sam Katz made a swinging circle of the entire Publix chain, returning to New York last week to inform his conferees at the Publix headquarters that the operation of a large theatre circuit from a swivel chair is all wrong.

Katz, president of Publix, is said to have frankly expressed himself when calling his staff to give his observations on route. The president did not hold out himself from blame and he did not blame anyone else. In summary, his talk said that the rubber stamp system of running Publix theatres is through.

Katz' main angle of information, from the story, was the house manager. More leeway will be given Publix resident men, it is reported. They will be put on their mettle and allowed to exhibit their showmanship, if any. From Katz' remarks it could be deduced he believed a system should be devised to urge and encourage the local man to show something.

In this connection Katz is said to have picked up ideas on billing and advertising that may be placed into effect, along with the new type of man to assume charge of a large deluxe Publix theatre.

Another point Katz appeared to think important is a centralized manner of operating Publix theatres from key city centers rather than the Paramount building in New York. Publix has houses in about every key city. It could act as the hub for the district radius.

Service Muffler

Another muffler Katz will order, from account, is the high-nat service situation installed by him in Publix houses. It may mean a change in the military uniform and tactics ordered adopted by house staffs, particularly ushers. The servility has been overdone, it is said, in many Publix houses. Katz' conclusion is that to make house service pleasing and uniform, the staffs should place themselves on a par with the audiences.

Katz is said to have admitted he has displayed some obstinacy in the past on any proposed change in Publix theatre operation, preferring to give the current mode a full test. While there have been no decreased grosses through the present Publix style of operation, the Katz idea seems to be that there is the opportunity for an increase, with more authority granted locally and less rubber stamped instructions from New York.

Accent Costs Role

Los Angeles, Oct. 30.

After six weeks' work in making "Old Arizona" for Fox, it was discovered Maria Alala, Spanish, could not get her lines across without broken English. She was replaced by Dorothy Burgess of the local "Squall" stage show.

Noah Beery After Dark

Los Angeles, Oct. 30.

Noah Beery, called back for the talking and sound sequences of "The Goddess Girl," walked off when kept too late one night. He refused to participate after dark. A number of sequences were cut out of the picture.

Kennedy Laughs Off Retirement Report—Going to Coast, RCA-ing

Bootblacks' Chance

Los Angeles, Oct. 30. Studio bootblacks are at last commanding recognition for their talent as potential screen actors. This is made possible by the present vogue of negro pictures.

Five shiners from as many different studios have already been requested to give up the lowly brush and rags to appear before the camera, which they claim is less laborious and more certain in remuneration.

PRODUCERS OF INDUSTRIALS FOR POOL

Nine Co.s Represented in Wash.—Involves \$2,000,000—Educational, Too

Washington, Oct. 30.

Makers of industrial and educational films are to merge into one company. Representatives of close to a dozen of the larger companies met here yesterday (Monday) at the Mayflower hotel to set details. Actual merger will take place when papers are drawn up creating the one company. Deal involves over \$2,000,000.

Those here for the conference were W. A. Lucy, Worcester Film Corp.; Robert K. McCurdy, McCurdy Films E. F. Howe, National Film Publishing Corp.; R. H. Ray, Ray-Bell Film, Inc.; Irving R. Rehm, Atlas Educational Film Co.; Maurice J. Caplan and A. B. Jewett, Metropolitan Motion Picture Co.; A. Harrison, Jr., Harcol Motion Picture Industries, Inc.; George Lane and F. G. Goldman, Carpenter-Goldman Laboratories, Inc. and Francis Lawton, Jr., General Business Films, Inc.

Several of the far west companies are to be asked to come in.

Eva Von Bern Going Home; Talkers Did It

Los Angeles, Oct. 30.

Eva Von Bern, imported from Austria by Irving Thalberg, returns next week to her native land. She appeared in one picture "The Mask of the Devil" with John Gilbert. Studio officials told the young woman they had no further pictures for her, as all of the M-G-M pictures would be talkers. They informed her if she became proficient in English they will again give her a chance.

BIDDING FOR KING

With his talker agreement with Universal unsigned, there is a possibility Dennis King may drop negotiations with that company and sign with Paramount.

Both companies have been bidding for King; U. having landed him first on a tentative contract.

ACADEMY RE-ELECTIONS

Los Angeles, Oct. 30.

Academy of Motion Picture Arts and sciences re-elected Douglas Fairbanks president; Frank Woods, secretary, and M. C. Levee, treasurer.

William C. DeMille succeeds Fred Niblo as vice-president.

In a two-minute interview Joseph P. Kennedy laughed off reports of his retirement from pictures or continuing with films and working up his own unit with United Artists.

No, he declared; He hasn't signed up John Gilbert nor did he get Pola Negri's signature while in Europe.

About Pathe? Well, Mr. Kennedy's contract with that company is not up until February. If they ditch it, the execution will thus have to be set for some time after St. Patrick's Day.

Just before the next reporter came in, Kennedy had time to knock another rumor in the head. No, he is not grabbing a liner for a return trip to Europe. He was in Boston Monday and before the end of this week will be RCA-ing on a train for Hollywood; not to take care of personal business, but to get a line-up of things under the new regime.

The new regime Kennedy referred to is Radio-Keith-Orpheum. He added that Variety's story of last week that David Sarnoff and himself will direct that new combination remains the correct version.

Gotham's Talkers Line Up for Next Season

Gotham will attempt the production of the first feature length outdoor talker on Bristolphone according to a statement emanating from Charles Rogers, new president of the Gotham and Ascher, Small and Rogers interests.

Rogers now intends 20 feature length talking pictures for next season, in addition to 54 talking shorts, among them to be a western produced outdoors. It is claimed.

According to the schedule Gotham and Ascher, Small and Rogers will produce approximately 44 pictures while five or six producers unaffiliated with the major producing companies, or not under contract, will be licensed to produce the balance of about 10 talkers which will be released through Gotham.

Under the arrangement with Bristolphone Rogers has the right to license other producers to use the equipment for production purposes, this arrangement differing from that between Western Electric and the producers using Movietone, where W. E. has retained the right to issue the license.

2 Sets of Actors For Talking Film

Los Angeles, Oct. 30.

In addition to the cast of players hired for the silent version of "Leathernick," now being produced by Pathe, it was necessary to cast a separate group for the dialog sequences.

Added players are Joseph Gerard, Philo McCullough, Lee Shumway and Lloyd Whittlock.

McCollom Flies Plane

Chicago, Oct. 30.

A. B. McCollom, owner of theatres in central Illinois, flew from Houston, in his own plane. He made it in 67 minutes, 110 miles.

SERIAL STARS AGAIN

Los Angeles, Oct. 30.

Sheldon Lewis and Creighton Hildebrand, serial stars, were reunited when First National signed them for the old-time serial hookum to be used in "Seven Footprints to Satan."

SAM SPRING'S LAW

Los Angeles, Oct. 30.

Sam Spring, former First National lawyer, has arrived here. He is expected to set up a private law practice in the film colony.

British Film Field

By Frank Tilley

London, Oct. 19.

This week has seen the opening of the season in which some of the 67 British films made since the Quota began are released.

Five go out at once. The most pretentious and expensive is "A Little Bit of Fluff," with Sid Kinsley and Betty Balfour. Called some other title in America, and reviewed in New York as not being so much. It is the best of the five, all the same, though "Quinn's" should have been. As it is, it is a nice, quiet, clean picture, and that's all. Though that's a lot.

"Huntingtower," the first Lauder film and a Paramount release, is not making any stir at the box office. Of the remaining two, "Confetti," directed by Graham Cutts for First National, and "Land of Hope and Glory," made by Hawley Kinsley and the latter is the worst. The Cutts film is pretty bad, but the "Hope and Glory" thing—well, if it does represent the British Empire, no wonder the sun never sets on it.

Hi-Hat Stuff

A. E. Bundy's studios at Welwyn—British instructional—are getting ritz. It's all on account of this Anthony Asquith complex. They have the Honourable Ian Campbell-Gray as art director, and Frank Wells, son of H. G. Wells, as production manager. The latter is the worst. The Cutts film is pretty bad, but the "Hope and Glory" thing—well, if it does represent the British Empire, no wonder the sun never sets on it.

Bundy, not satisfied with being managing director of this company and of Pro Patria Films, its related subsidiary, has taken a jump into story-writing, with a yarn called "Introspection," now in production.

Musicians' Trouble

This same man owns theatres. Recently he rebuilt the West End, Kings, and opened it this week with the aid of Jack Buchanan. But the musicians' union had a grouse. Said non-union orchestra was being employed. Tried to get the band to walk out. Couldn't. Then brought along a band of their own some sandwich men and paraded in the street, trying to stop folk from going in.

The union says it opened negotiations (Continued on page 58)

B. I. Stock Jumps Up On Am. Releasing Report

London, Oct. 30.

Reported deals for American releasing negotiations sent the stock of British Instructional from \$2.25 to \$3.25.

Alfred Bundy, head of British Instructional, refuses to say anything but it is believed he is on the other end of an impending deal.

Paris Film Shows

Paris, Oct. 30.

Current picture shows at the main cinemas are as follows: Paramount "Chicago," Gaumont Palace, "Ben Hur," Madeleine, "Garden of Allah," Max Linder theatre, "Steamboat Bill," Electric Palace, "Garden of Eden."

30% SETTLEMENT

Washington, Oct. 30.

Internationale Film A. G., of Germany, in financial difficulties for some time, is arranging to settle on a 30 percent basis, reports George Canty.

Trouble is said to be traced to inability to market last several pictures.

MISS WONG'S CONTRACT

London, Oct. 30.

Anna May Wong, Chinese film actress, has signed an 18 months' contract to make four pictures for British Instructional.

Pictures will be directed by Richard Eichberg, German, with a contingent release in Germany through the Sudfilm company.

Austrian Combine

Washington, Oct. 30.

Hungarian, Polish and the Film-Industria A. G. (Pfiag) of Austria have combined, reported to the Dept. of Commerce.

Report states the get-together is a valuable one for both producing companies.

Ireland's Producer

Washington, Oct. 30.

Ireland is to have its own producing company reports George Canty to the Department of Commerce.

Associated Irish Films (Ltd.) is the corporate name, with studios in Northern Ireland and a capital of \$125,000.

Without giving the name Canty adds that an Irish producer who has made pictures both in Hollywood and Berlin is interested in the project.

Chinese Operators Ask for Percentage Of Gross; Walk Out

Washington, Oct. 30.

China with all its other troubles now has a strike in Canton of all picture operators. The walk out has been in existence for several weeks reports Douglas Jenkins, American Consul General, to the Department of Commerce.

Among the demands was that the employees get a percentage out of the gross. Theatre owners said this was unreasonable.

Bureau of Civil Affairs is endeavoring to straighten out the matter. Meanwhile the Canton public is reported with no amusements and the striking employees are occupying the theatres as living quarters and claiming they are still on the payroll.

Using Old Newsreels In Russian Mades

Moscow, Oct. 10.

Digging up old newsreels from the Czarist and Kerensky archives and inserting these ancient films in new Soviet productions is the most recent idea of some Moscow and Kiev directors.

Esther Shub, the first woman director of Soviet Russia, has found in the archives a few hundred metres of film recording Moscow street scenes of 1906-1910, Tolstoy's and Czar's doings of the same period, and of Tolstoy's funeral in 1910. Adding them to scenes she had directed on the grounds of Tolstoy's former estate recently, and "Russia of Nicholas II and Tolstoy" is the feature resulting. It has been just released and to a huge vogue.

Mogilevsky, of Vufku, the Soviet Ukrainian film company, has made "Pages of an Epoch," a film composed of old newsreels showing Nicholas II, Kerensky, the German troops occupying the Ukraine, and other events of a decade or so back.

24 Sound Films a Year; B. I. Contract with B. P.

London, Oct. 30.

Contracts signed yesterday by British Instructional with British Photophone for the construction of sound studios at Welwyn, provide for the production of 24 sound pictures annually for three years. Studios are to be completed by February.

More Stereoscopes

London, Oct. 30.

Theodore Brown, founder of Kine Weekly, claims to have discovered perfect stereoscopes. American and European patents have been taken out and a public stock issue will be jointly floated by several producing companies by the end of November. New device calls for a camera attachment costing \$500. Films may be shown through any conventional type of projector.

Buys Vienna Studios

London, Oct. 30.

Percy Polce, head of the Astra National Company, has bought the Vita studios in Vienna for \$150,000.

This can be regarded as a further move in the Anglo-European producers' combine.

Four German Sound Co.'s Merge; Known as Tonbild

London, Oct. 30.

Four German sound film systems known as Trileon, Paulsen, Kienelmeier and Messing have been linked into one unit. A demonstration will be held shortly by this syndicate, called Tonbild, of which Hans Dohm, of Berlin, is the head.

First three devices had sound tracks on the film while the last named was a disk system. This is believed to be the best. The syndicate has 100 theatres in England and to have a capital of \$3,000,000.

Gil Doug is reported to have made a bid for Trileon but missed because of the merger.

French Productions

Paris, Oct. 17.

Among the picture productions now under way in France are:

Rene Clair directing "Les Deux Timides" ("The Bashful Pair") for Albatros Sequana. Cast includes Maurice de Féraudy, Pierre Batcheff, Françoise Rosay, Jim Gerald.

Jacques Feyder, also directing for Albatros Sequana, "Les Nouveaux Messieurs" ("The New Gentlemen"). Principals are Gaby Morlay, Henry Roussel, Albert Préjean.

Jean Bertin directing "Vocation" for Astor-Films. Rachel Devyris stars.

Jean Epstein directing "Finis Terre" ("The End of the Earth") for his own company. Location trips to the island of Ouessant, Moineau, and Balanço. No stars, only natives. A French "Star Love."

Pierre Weill finishing "Gros sur le Cœur" ("Heavy Heart") for Erka Prodico. Cast includes Colette Darfeuil, Charles Frank, Claude Talmont, Gilbert Perignon, and Louis Bessy.

Rex Ingram cutting "Three Passions" for Allied Artists, in N. C. Cast includes Gaby Morlay, and Louis Bessy, Clare Laines and Stanley Gardner.

Leonore Perrot directing "Possession" for Les Exclusives. Cast includes André Nox, Francesca Bertini and Pierre de Gunguis.

Louis Mercanton producing "Venues" for United Artists. Location at France. Cast includes Née, Constantine Talmadge starred.

M. Machin directing "Betes Commes les Hommes" ("Beasts Like Men"). Cast includes Née, Constantine Talmadge, and Pierre de Gunguis.

Burton George, directing "Montparnasse" for Les Exclusives. Cast includes Sinda Milowainoff, Florence Baker, Marianne, Arriane Chauvin, Gaby Deshayes, Lionel Serrin, Dmitri Vassoff.

"Sofia" Films cutting "Les Aventures d'Anny" (Annie's Adventures), first called "Les Aventures d'Anny" ("Annie's Adventures"). Cast includes Née, Constantine Talmadge, and Pierre de Gunguis.

Jean Gourget directing "In Royon de Soleil" ("Sunlight") at Gaumont. Cast: Georges Poel, Mona Goya, N. Rhea, Vallery, Jean Villette.

Jean Deville directing a new untitled production. Marcel L'Herbier. Deals with studio life.

Albert Guyot directing "L'Eau Coule Sous les Ponts" (Water Runs Under the Bridges). Cast includes Née, Constantine Talmadge, and Pierre de Gunguis.

Must Novelize Film Yarns For English Copyright

Los Angeles, Oct. 30.

Under a new English law stories of motion pictures must be novelized and published in book form before they can be copyrighted in England. Matter was revealed when the New York office of United Artists hurriedly asked the novelists to novelize the "Battle of the Sexes" prior to shipping the print overseas.

U'S ENGLISH SUIT

London, Oct. 30.

Sir Richard Dartman, chief counsel for Universal, with Claude McGowan, now of Columbia, as an important witness, have left for London to defend an action being brought against the company by the Transatlantic Film Company (English).

Continental Films Forcing Britain Back to Pre-Quota Era; More Worries

Germany's Mantle

Paris, Oct. 30.

Spitzen organization of Germany has come forward with a new plan to limit foreign producers on a basis of the number of pictures they make in toto, and not on the present quota basis. The idea is to throw a mantle of darkness over the film import business. Under the quota method they claim American producers knew too much about their business.

English Phonofilm Tells Exhibs Wiring Open to Everyone

London, Oct. 19.

I. W. Schlessinger's Phonofilm Company has answered the report of the Exhibitors' Association Committee. It says in part they give the right to every exhibitor installing our equipment to show any talking film upon our apparatus irrespective of its country of origin, and we throw open our patents to the producers of the world, particularly British companies, in any manner to further the production of talking films. British Talking Pictures (trade name) apparatus will take any films produced under the Western Electric license Movietone granted to the seven big producing units in America.

This is regarded as a direct challenge to the statement already made in America by Charles Bunn about interchangeability, and the next move is due from Western Electric.

The Phonofilm of England is the foreign counterpart of the DeForest Phonofilm over here, with the same Schlessinger heavily interested in the companies on either side of the Atlantic.

FILM TRUCE WITH ITALY

Mussolini Tones Lente Down, After U. S. Ambassador Intervenes

Paris, Oct. 30.

A truce is reported between American film interests and Lente, the new Italian film monopoly created by the Fascist government.

Ambassador Fletcher, on behalf of America, called the attention of Mussolini to the radical proposals of Lente officials with the result the dictator is understood to have told Lente to tone down his proposals. The new plan open for American producers to make an adjustment with Italy. Lente's plans practically meant the arbitrary expulsion of American films.

Foreign Theatre Lists

Washington, Oct. 30.

New list of foreign picture houses has been compiled by the Commercial Intelligence Division of the Department of Commerce. Copies may be secured by referring to the titles and file numbers.

They are: Bulgaria (revision), NE-2350-A; Colombia (revision), LA-14350-A; Costa Rica, LA-23380; Denmark, EUR-2350; Dominican Republic (revision), LA-23380-A; El Salvador, RD-6030-A; Guatemala, LA-23350; Honduras (revision), LA-23380-A; Hungary (revision), EUR-5380; India (revision), PE-21550-A; Latvia (revision), RD-5030-A; Netherlands, Bur-3380; Nicaragua, LA-23380; Panama, LA-13380; Peru, LA-23380; Porto Rico, LA-23350; Rumania (revision), NE-1331-A; San Salvador (revision), LA-23380-A; Uruguay (revision), LA-23380-A; Venezuela, LA-13380.

Fogwell's First

London, Oct. 30.

Baroness Fern Adva, American, is playing the lead in Bundy's "Introspection."

This is Reginald Fogwell's first directorial effort. He was formerly a scenarist on the Fox lot.

London, Oct. 21.

An actuary can prove almost everything by statistics. There's a newspaper war on now in which one paper claims it sells 10,000,000 copies an issue and wants ad rates according. The rival tells how this 10,000,000 only means around 1,000,000 real buyers because people are buying hundreds and thousands of extra copies to clip competition coupons. Another daily shows how your chances of being killed in a railroad smash are greater if you buy that paper, by claiming they pay more insurance claims than any of the others.

But the feature film statistics since the Quota began seem to prove many things. They show a heavy drop in American features. Perhaps that would not matter so much if it were a case of as much gross coming from fewer pictures. It isn't. Part of the drop has come from the increase in the number of Continental pictures reaching the British market, an outcome of this "Quota to encourage British production."

Figure out the actual percentage of American films, adding together the eight American concerns operating on their own account and the independents absorbing American product, comes only to 60 per cent of the gross total features marketed.

Paramount, Fox, First National, Metro-Goldwyn, P.C. Universal, Warner Bros., and United Artists have handled between them 160 features, their footage totaling 839,315 feet. Independents here, releasing Columbia, FBO, Rayart, and similar product, put out 75 features with a footage of 294,130. So the total footage of American feature film to date is 1,335,445, and represents 235 features.

For a period of six and a half months, with the average yearly output here previously running around 600 features, this does not appear bad. But when we get to the British and Continental figures the situation changes around.

For the same length of time, 67 British-made films of 503,055 feet, and 89 Continental features for a length of 455,302 have been booked. Thus out of a total of 88 features, America has but only 6 per cent of the market, and on a footage basis is nearer 45 per cent.

To meet the competition of British-made pictures, prices for American films in many cases have been heavily cut. With lower and lower prices at which they are being offered American and Continental product, exhibitors are beginning to stall on high prices for home-made pictures.

These figures on Continental imports show something, and that something does not appear in the figures in part. It is the simple fact this Continental influx more than outweighs the drop in American film, with the result there is actually more stuff than ever on the market coming from other than home production sources. This is due, with the cutting of British American prices, to swinging British production almost back to its post-quota state.

One opinion here is that if there were an organized move by the directly-operating American concerns to split only their best stuff, keep their prices as low as possible, and clear of anything too noticeably American in captions and on paper (especially in press books and exploitation), within a year they would have all the percentage there was beyond the bare legal limit called for under the Quota.

Exhibs Want Distributions Out Because of Mergers

London, Oct. 30.

Edinburgh, Scotland, branch of the Exhibitors' Association will consider a resolution at the next meeting calling upon the organization to charge the constitution so that distributors with theatres are barred from membership.

John Scollan, chief of Leith, Scotland, is sponsoring the move partly on the grounds that exhibitors do not get an even break in disputes referred to the Association owing to so many distributors having votes as exhibitors because of recent mergers.

INDIE SOUND TEST NEAR

ANOTHER LINE BY PHOTOPHONE ON INTERCHANGEABILITY

Interchangeability between Western Electric Company's talkers and the R. C. A. Photophone has been definitely established before, but the question of whether or not any outside talkers can use the W. E. or Photophone wiring is still camouflaged behind a smoke-screen of legal phraseology, technicalities and ifs, ands and buts.

The crux of the situation is that the outsiders, i. e., the independent movie talker manufacturer, and the licensees of any of the remaining 15 devices on the market, are subject to the arbitrary ruling of both the W. E. and RCA organizations under a contractual provision that the exhibitor must submit to an outside okay and legal approval by the licensing organizations to determine the quality of the subjects.

This provision, according to RCA Photophone, and Electrical Research Products (Western Electric subsidiary) is intended for the purpose of protecting the exhibitor against the exhibition of inferior product.

The alternating proviso, carrying with it a suggestion of unmistakable character, has it that even if ERPI (Electrical Research Products, Inc.) or RCA approves of an outside product being introduced on their equipment, it is no guarantee that the independent talker or the talking equipment would be free from legal prosecution on patents' grounds. Such litigation might necessarily make the theatre owner a technical co-defendant in a patent suit for infringement through having knowingly or unknowingly aided and abetted in an alleged conspiracy to infringe, etc.

For, under the heading of "Replacements," in the operating instructions issued by ERPI for products for short in the contract, there is a clause, reading:

"The exhibitor agrees he shall not, without written consent of Products, move, alter, change or modify the equipment, nor add anything thereto, nor take any thing therefrom—nor operate, use or employ the equipment in conjunction with any record of sound or with any other device in any way related to the production or reproduction of sound, unless said records, devices other than those made under license from Products, shall have been tested by Products and found by it to operate properly, reliably and efficiently and to reproduce sound with accuracy of quality and adequacy of volume, and approved by the legal counsel of Products as a freedom from infringement patents. It is expressly forbidden to experiment with the equipment of Products—by using records of types not authorized by us, as this might result in a situation constituting default of contract."

J. E. Otterson, head of ERPI, is out of town as is P. L. Thomson of the organization. Otterson is frankly too busy to further dwell on independent talkers, having dismissed this before with a formal statement that "from time to time there have been a number of competitive equipments announced and advertised and claims have been made for simpler, cheaper and better systems than that of Western Electric. Some companies making such claims have passed out of existence before the end of their advertising had died down."

Chances
Another W. E. man said that Otterson may say something further on this later on, but the conclusions previously conveyed by Otterson's organization have been that the exhibitor, under the terms of his contract, faces the possibility of cancellation thereof if he exhibits film product not licensed by W. E. and unless passed upon by a representative of W. E.

Both companies are making attempts in their legal smoke-screen to throw back responsibility on the Music Publishers' Protective Association,

although it has issued a statement that it will not invoke Clause 3-A in the music interests' contracts both with ERPI and RCA that its licensees were not permitted to reproduce copyrighted music except on apparatus produced by W. E. and RCA Photophone. According to the ruling, any other talking shorts or features, manufactured and produced by others outside of Paramount, M-G-M, First National, Pathe, FBO, Universal, Fox, Hal Roach, United Artists, et al., for example, will not be hindered from being projected over the Western Electric or Photophone, of course, these independent producers have met their copyright royalty obligations to the Music Publishers' Protective Association.

Patent Situation
E. E. Bucher, speaking for RCA Photophone, states that Photophone would not prevent the public reproduction of Photophone-made pictures on apparatus of other manufacturers provided the quality of reproduction was the equivalent of that produced by Photophone apparatus itself. However, the same hint of conflicting patents ups us as a bugaboo. Even though Photophone may not object to such interchangeability, the patent situation is something else again.

Since RCA Photophone has had recourse to making patents' arrangements with Western Electric, owner of so many valuable basic patents' rights, that is the bugaboo of the business at the moment.

Despite these patents' negotiations between W. E. and RCA, Bucher still insists that Photophone and W. E. are bitter rivals. It was argued by Variety that both have as their fountain-head the all-enveloping American Telephone & Telegraph Co. Bucher just shook his head vigorously.

Splitting Field—No
The rivalry between W. E. and RCA Photophone might come to some agreement whereby W. E. (or ERPI, its subsidiary) might do all the theatre wiring, and Photophone do the production, was also vigorously denied by Bucher.

The executive vice-president of Photophone recalled to Variety's reporter that the latter had advanced the same premise last July. Variety's reporter recalled to Bucher that it was also in July that he had brought up the possibility of RCA Photophone absorbing the Keith circuit. Bucher had then laughed at the idea, just as now he laughs at the possibility of two such ostensibly bitter rivals as W. E. and Photophone ever getting together on such a friendly understanding and working agreement. Bucher, in answer to the RCA-Keith question, averred that at the time, of course, way back in July, he had no idea of any RCA-Keith merger possibility, and added just like it's possible right now for Fox-Loew-Keith-Paramount-Warners, etc., etc., all merging into one gigantic entity, but of which he knows nothing at the moment.

120 Records Monthly
To further bring home the point that as far as W. E. wiring exclusive is concerned, and Photophone just doing the producing, the following are 26 Keith-Prector theatres which will be wired with Photophone projection equipment between Oct. 29 and Dec. 20. After that, the schedule at the rate of 120 a month will be maintained until the market is exhausted. Of course Western Electric also will wire about 25 contracted before Photophone's deal.

The RCA Photophone-Keith houses to be wired are the Harris Majestic, Johnston, Pa., Oct. 29; Proctor's 15th Ave. N. Y., by Dec. 1; Proctor's 125th St. N. Y., 13; Coliseum, Dec. 5; Franklin, Nov. 13; Chester, Nov. 28; Madison, Brooklyn, N. Y., Dec. 14; Keith-Albee, Youngstown, O., Nov. 23; Keith-Albee, Akron, O., Dec. 1; Hill Street, Los Angeles, Dec. 15; Golden Gate, (Continued on page 20)

WARNERS HAVE CHEAPER DEVICE

Aspects of Interchangeability—Vita Thinks Low Priced Equipment Will Kill Off Competitors—W. E. Stands Pat on \$22,000 Installation—Court Ruling on "Quality" Dictum by Xmas, Maybe

BRISTOLPHONE ACTIVE

Interchangeability may be defined by the courts before Christmas. Litigation among several independent and Western Electric to determine the latter company's definition of "quality" quality will be precipitated within the next few weeks when exhibitors in four New York theatres will have installed independent devices and will endeavor to book films with Western Electric sound for reproduction over them.

Warner Brothers, licensees for applying Western sound and reproducing it, have secured the rights for an independent device which is said to be physically interchangeable and which can be installed for \$2,500 instead of the \$22,000 now top for W. E. equipment. That they will claim this device, hitherto unpublicized and coming from an unknown source, is of a high quality, comparative to their de luxe equipment in quality of reproduction, and is therefore in accord with J. E. Otterson's edict on interchangeability, is heard from a number of responsible sources, including the Warner offices. Announcement of their acquisition will be made within three weeks, it is learned from an official source.

Physically
Bristolphone is physically interchangeable with the Western devices, as the showing in Hagerstown, despite reported flaws in reproduction, proved. That exhibitors will be able to follow Brylawski, who First National said pulled a fast one in booking "Lilac Time" as a silent and playing it with sounders attempt to book pictures sounded by Western for reproduction on Bristolphone.

Charles Rogers and Sam Sax, president and vice-pres. of Gotham-Bristolphone, say that within the month four houses in New York will also be equipped with their device. They expect the fur to fly when their customers attempt to book pictures sounded by Western for reproduction on Bristolphone.

Western Electric calmly reiterates it will concede interchangeability only when a competitor's equipment is capable of presenting its sound on the basis of merit with its own.

Who will decide this matter of quality?

The reply is that conditions will remain the same until "some one is hurt." After that W. E. also admits it will go to the courts for its definition of a word that it refuses today to associate with other talkers.

Western Electric feels that it has the cheapest devices for the quality achieved, that cheaper devices are but pipe dreams which can never be realized.

Therefore it eagerly concedes that in its philanthropy and brotherliness, it is not endangering itself to any competition.

No Price Reduction

Western Electric has no intention of reducing its prices. It figures that there are 10,000 theatres which can use its de luxe equipment. About the other theatres, it feels that there are too many, but that for these, the \$2,000 for its non-synchronizing device will be the appeasement. This cheapest Western device will carry only sound and music. Dialog will never reach the indies on this apparatus, Western also claims.

(Continued on page 20)

Quick Clean-up for Electricians, Then Open Field, Hays Unit Idea

At the Hays headquarters court action to decide the question of interchangeability of talkers is not considered feasible. From persons long associated with the complications of litigation the belief is expressed that should the courts be depended upon it will not be before the next three or four years that a real decision would be reached. In the Producers and Distributors, most members of which are tied up with Western Electric and a few with RCA, the observation is made that there will eventually be interchangeability, and sooner if things take their normal course rather than a resort to the courts.

The line of reasoning is that the electric companies have spent big money and a decade to get where they are. Naturally, Haystacks argue, they want to get back the

dough originally emptied into their investment. And this, they think, can be accomplished by wiring 1,000 of the biggest houses in the country and handling the strings for a comparatively short time.

Western, especially has already come close to getting back all of the gravy it spilled and the headquarters sees an easier attitude toward competitors not so far distant.

"Radio Trust" and Amusement Field

Washington, Oct. 30
According to the Trade Unionist labor organ here, "The radio trust now holds the amusement field." That is the manner in which the Radio-Keith-Orpheum combination was reported.

Interchangeability Confusion

Regardless of statements or announcements, newspaper stories or trade paper advertisements, nothing has been made plain on interchangeability by or on behalf of Western Electric, or any other wiring equipment concern or sound producer.

It is rather peculiar that three trade papers each placed a different construction upon the very vague statement issued last week by J. E. Otterson, president of Electrical Research Products, Inc. (W. E. sub.)

Mr. Otterson said nothing really pertinent to interchangeability of equipment or the sound product of W. E. licensees.

An equipment maker seeking to sell its device to exhibitors, other than W. E., should be prepared to furnish that exhibit with a guarantee of interchangeability over W. E. wires. If a firm can not, and it can not, then the exhibitor or the theatre owner is taking his own chances.

Court

Whether Western Electric is thinking of court actions in case of its outward refusal to permit its wires or licensed sound product to be employed to run other product or wires is, of course, unknown. It is also unknown how W. E. feels about the subject of Federal seizure in a matter of this nature, but the fact does remain (common knowledge to all of the trade) that Western Electric first put forth the wire equipment and it issued the license to Warner Brothers under and through which "The Jazz Singer" went upon the wired screens.

Phonofilm

Previously, that same W. E. equipment and license had been used for Warners' talking shorts. At that time the other but inactive talking picture in the picture market was DeForest Phonofilm. It made a few talking shorts, sparsely exhibited, and died away. Next came Fox, under a W. E. license, as a producer. Then "The Jazz Singer" and the deluge.

There is no producer, distributor or exhibitor of silent pictures who ever, during the long reign of silents, permitted or gave its product to organization or experience to another and a competitor to undersell or make use of at the other's profit without a profit to the creator.

Followers Up

Why should Western Electric or any other originator or creator not only in the film trade but any business give away or permit anything of theirs to be used or sold without proper profit accruing to them as the patentee, manufacturer or creator?

R. C. A. Photophone

That being so, as is likely on the business and commonsense view, it's most improbable that Western Electric will stand for any of the many followers of it in the wire and sound-field to walk in without even taking off their hats or saying "Howdy in a theatre wired by W. E." The probable exception is R. C. A. Photophone, the latter maybe through close affiliation in a paternal way with W. E.

But even so, unless W. E. announces interchangeability by Photophone or Photophone announces it without contradiction by W. E., then any exhib negotiating with Photophone should also ask Photophone for a guarantee for W. E. equipment and its licensed product, in the freedom of sending the W. E. licensed product over Photophone wiring or the use of Photophone sounded pictures in W. E. wired houses.

Exhibitor's Protection

The exhibitors are entitled to some protection in this affair. The electricians are lately in the picture market and are now running it under a license. The electricians have entered an industry built up long before they noticed it, and by people who remain in it.

These people, particularly the independent exhibitor, and especially with Western Electric, seemingly much more concerned for the welfare of the chains than the indie who needs wiring to live, are entitled to something from these electric people.

If the electricians believe they can manipulate the picture business through licenses at this so early date for them they are apt to encounter many actions in retaliation. Indie exhibitors are not going to be put out of business by chains that Western Electric has apparently forced through their equipment without solid protest.

Plea for Frankness

Charles Bonn, for W. E., stated some weeks ago that W. E. will scan every device as it arises for a possible infringement. That was a frank and pointed statement. Mr. Otterson would have done better to have reeled upon it than to refuse the word.

This situation should be clarified, and at once, by W. E., to prevent exhibitors from contracting for wired equipment from others that W. E. knows will not be allowed to use W. E. licensed product, unless it is shown to be interchangeable.

Capitol Again Shines in Light Week; Chaney \$84,800, "Waterfront" \$33,500

"Gangster" \$101,900 at Roxy—Paramount Under \$70,000—"Submarine" and "Wings" Out

Cooler weather didn't boost picture house receipts to any great extent last week. In only one case, the Capitol, was there any real offensive to carry on beyond normal. "While the City Sleeps" came in here and gave this house its third big week in a row by getting \$41,800. On other sites business was either just fair or off.

"Me, Gangster" let the Roxy slip back a notch or two at \$101,900 while the Paramount was down to \$68,700 with "The Devil's Own." It's been many a week since this theatre dipped under \$70,000. Strand turned out a comfortable \$33,500 for "Waterfront." When these four houses failed to show a combined total of \$300,000 trade isn't any too warm.

"Wings" and "Submarine" have departed, the latter making way for "The Cavalier" (T-S) at the Embassy last night (Tuesday). It's the first Tiffany-Stahl picture to ever play Broadway for \$100,000. An air picture finished to \$39,300 and immediately crossed over to the Rialto where it got \$16,000 on the weekend, strong but no more. "The Devil's Own" was withdrawn here after a week fortnight which only totaled \$43,400 on 15 days. "Wedding March" had a fair showing of \$20,000 although showing a drastic drop of about \$11,000 on the second seven days.

"Universal's" "Melody of Love" stepped off \$14,900 at the Colosseum, satisfactory, and "Four Devils" was steady in its fourth week for \$12,200. The Cameo again retains "Three Comrades" on the strength of a second \$7,200 while "Lilac Time" was around \$11,000 at the Central. "Singing Fool" beat \$10,000 in its sixth week. "The Devil's Own" at Home Towners ran up \$8,300 at Warners. "White Shadows" equaled its previous week by slipping past \$15,000.

Football isn't helping the Saturday matinee and election is just around the corner. That the screen attractions weren't overly strong is another reason. "White Shadows" sound (Cosmo-M-G) (1:12); \$11-22 (14th week). Holding on at near figures, but due to go before long; "Allas Jimmy Valente" (M-G) (1:10) 50 per cent. talker, due here with no date set; election the general alibi along the Street for generally midline trade.

Cameo—"Three Comrades" (Am-Kino) (6:49; 60-75) (3rd week). Russian film clipped off another \$7,200 and holding for third week.

Capitol—"While the City Sleeps" sound (M-G) (4:20); 35-50-21-11 (\$1.50) (2d week). This house has been doing splendid business the past three weeks; again clicked in moderate gross times by getting \$41,800 with Chaney's comparative leader of the Street and holding over.

Central—"Lilac Time" sound (FN) (9:22; \$1-22) (13th week). Shows no heavy signs of wear, but easing off; around \$11,000.

Colony—"Melody of Love" sound (U) (1:30); 35-50-60-75-99 (2d week). U's first talker to fair enough start; \$14,900.

Criterion—"Wings" (Par) (8:35; \$1-23). Hung up on Presidential run Friday by completing 63 weeks; finished to \$9,300 and moved across street the next morning to resume on grind basis at Roxy.

Embassy—"Submarine" (Col) (5:09; \$1-42). Stayed nine weeks to make good impression; slipped in later stages, but held to a better pace than most. Took \$10,000 week here; finished light at \$5,700; "The Cavalier" (T-S) opened last night (Tuesday); in for four weeks.

Gaiety—"The Devil's Own" (Metropolitan) (8:08; \$1-22) (5th week). Has had smooth sailing; giving way stubbornly and although off a bit from previous week; \$12,200 week. Paramount—"Home Towners" (Par) (3:56; 40-65-75-85-11). House hasn't had smash week in some time now and the first time under \$70,000 in a couple of months. Bebe Daniels opens not strong; \$68,700 sets a grouch.

Rialto—"Battle of the Sexes" sound (UA) (1:10); 35-50-21-11 (\$1.50). Made little or no impression here; concluded stay after \$43,400 in 15 days, final week being \$17,400; "Wings" (Par) moved in Saturday, getting \$18,000 in a couple of months.

"WINGS" DOES \$24,200 IN SEATTLE, 5TH AVE.

\$15,250 for "Ruins"—Pan, \$9,200—Orpheum, \$9,800—Coliseum, \$3,500

Seattle, Oct. 30. (Drawing Population, 500,000) (Weather: Cool and Pleasant)

While showmen expect a lull until after the holidays, biz held up well the past week. All houses gave big value in fact, some seemed to try to give too much. Looks as though they want to hold the patrons so long that they'll be too tired to want to come to a second, or a third show the same day.

Estimates for Last Week

Seattle (WC-Pub-L) (3:10; 25-60)—"Out of the Ruins" (FN). Well liked. Fanchon & Marco "Temporarily" needed speeding; biz very good; \$15,250.

Coliseum (WC) (1:00; 25-60)—"Wings" (Par). Lots of action, and big great; \$24,200.

Columbia (U) (1:00; 25-60)—"Wickedness Preferred" (M-G). Featured Zeppell pictures; Jan Sofer getting lots of music out of the orchestra; biz fair; \$3,700.

Blue Moose (Hamrick) (6:50; 50-75)—"Home Towners" (Vita) (WB). All talker; clicked; \$10,000.

Music Box (Hamrick) (1:00; 50-75)—"Singing Fool" (Vita) (WB). Great in fourth week; headed for record run; \$12,750.

Winter Garden (U Chain) (6:50; 25)—"Night Bird" (U). Denny and Betsy Lee liked in this; fair at \$2,700.

Pantages (1:50; 25-60)—"Scarlet Lady" (Col). Backed up with good vaude; \$9,200.

Orpheum (1:40; 25-61)—"Captain Sledge" (Pathe). Fair vaude bill; \$3,800.

President (Duffy) (1:00; 25-61)—"She Walked in Her Sleep" (Duffy Playhouse). Emma Dunn coming next week as guest star in "Mother"; biz fair; \$3,000.

Estimates for Last Week

New Orleans, Oct. 31. (Drawing Population, 500,000) (Weather: Clear and Cool)

Rathstone. High week in the local film temples. A disappointment at the Saenger wicket was "Street Angel." It just wouldn't click here. Publicity boys did yeoman's service but the fans remained lukewarm.

"Mother Knows Best" at Loew's State started slowly, but by handsomely during the week, with over \$16,000. Title not a contributing factor.

Something of a drop at the Orpheum where "Tenth Avenue" failed to register, slidding, house below \$9,000 for the first time in several months.

"Simba" was brutal in second and third week at Tulane, \$150 top at \$3,300.

Strand was back with Billie Dove in "The Night Watch" and the huge favor of J. P. Phillips. "The Don Remains" the South's most popular favorite and helped to bring in considerable of the \$4,000. "Tenderloin" fourth and final week, \$2,900.

Estimates for Last Week

Saenger (3:58; 65) "Street Angel," Much expected, but final figure \$18,600.

Loew's State (3:28; 50) "Mother Knows Best." Weak title butting some \$16,400.

Tulane (1:40; 1:50) "Simba." But \$3,300 2d week.

Orpheum (2:40; 50) "Tenth Avenue." Not so hot at \$3,800.

Tudor (8:00; 50) "Tenderloin." Fourth and final week, \$2,900.

(WB) (1:30; \$1-22) (2d week). Opened Tuesday night (Oct. 21) and generally approved; in four days, \$8,300.

Winter Garden—"Singing Fool" (Vita) (WB) (1:40; \$1-22-23) (7th week). Still heating \$10,000 and no noticeable letdown.

"TEMPEST," \$6,000

Okay in Tacoma—"Night Watch," \$5,000—"Wedding March," \$3,400

Tacoma, Oct. 30. (Drawing Population, 125,000) (Weather: Cool)

Fair offerings proved only fair magnets at the first runs last week.

Estimates for Last Week

Broadway (WC) (1:50; 25-50)—"Night Watch" (FN). Rather liked this one here; \$5,000.

Pantages (1:50; 25-50)—"Tempest" (1A). Good draw with Jarmyn; \$6,000.

Blue Moose (Hamrick) (6:50; 50-75)—"Slugging Fool" (Vita) (WB). Great; \$6,500.

Rialto (WC) (1:20; 25-50)—"Wedding March" sound (Par). Fair but no wow; \$3,400.

Colonial (WC) (8:00; 25)—"Detectives" (M-G). Below par; \$1,900.

Estimates for Last Week

Aladdin (Inde) (1:50; 35-50-75)—"Singing Fool" (Vita) (WB). Had business on last night of third week; matinees off, but total must have been around \$9,000.

America (Inde) (1:50; 20-35-50)—"Land of the Living" (WB). Talker; better than expected at \$4,500; dialog sequences figured as draw.

Colorado (Inde) (2:40; 15-25)—"Singapore Mutiny" (FN). Took a terrible beating; estimated under \$2,000; stage orchestra only distinguishing feature from straight grind.

Denham (Inde stock) (1:32; 25-50)—"Shore leave" with Frances Starr. Caught fair interest; if \$6,000, about broke even.

Denver (Publix) (2:40; 35-60)—"Wedding March" sound (Par). Publicity on "Seeing Things." Didn't raise enough favorable comment to disturb the cashiers; reports through week classed business as "way down."

Empress (Levey vaude) (1:00; 15-25-30)—"Street of Illusion" (Col). Headliner was an amateur revue featuring local talent; maybe the first percent thought it was good; \$3,000 gives house a break.

Orpheum (Vaude) (1:00; 35-40-60). Tanguay topped show with Billie Dove reaching "Night Watch" (FN) on top of bill of season here; \$9,500 and heavy week-end play.

Rialto (Publix) (1:00; 50-60)—"Wings" sound (Par). Entered second week with fairly capacities; strong at \$8,000; first big film house has had since the last Chaplin.

Victory (Publix) (1:40; 15-25-30)—"Clearing the Trail" (U). Ended half a season around \$1,000 slightly over; house advertising "Home of Silent Pictures—Continuous Organ Music."

State (Pathe) (1:20; 15-25-30)—"Cautious" (FN). Brought smiles with \$3,000; pulled 'em in.

Fox (Fox) "Mother Machree" wired (Fox) stage show (3:30; 50-75). Slow pace to final count of estimated \$17,200.

Keith's (K-A) "Craig's Wife" and musical tab (1:30; 35-50). Slight improvement but notice up of closing; to \$7,000 last week.

Met (Stanley-Crandall) "Singing Fool" (Vita) (WB) (1:18; 35-50). Four weeks with final one going almost \$11,000.

Palace (Loew) "While the City Sleeps" wired (Loew) (1:18; 35-50). Decided come back skidding past several weeks; last week almost \$21,000.

Rialto (U) "Melody of Love" wired (U) (1:25; 35-50). Dropped little under opening week but good for this house when previous figures of last season considered; \$9,500.

"Fool" Vs. "Daughters" And Both Very Big

Providence, Oct. 30. (Drawing Population, 315,000) (Weather: Fair)

Following the smash hit of "Wings" (Par) (1:10; 35-50-75) which hung up another two-week record with "The Singing Fool" last week it turned thousands away. Held over.

Loew's State did capacity with "Our Dancing Daughters."

Estimates for Last Week

Majestic (Fay) (2:00; 15-25-30). High mark for \$14,000 and strong in second week.

Loew's State (3:00; 20-50). Capacity all week with "Dancing Daughters" (M-G-M) (1:00; 15-25-30).

Strand (Ind) (2:00; 15-50). Average week with Esther Ralston in "Raiders of the Lost Ark" (Par). \$16,500.

Orpheum (3:00; 50-65) "Dancing Daughters" (M-G) and vaude. Lost nothing at \$18,000; picture silent.

New Boston—Out of the Rain (FN). Puller. Barntimes first together with only sizable vaude show in town.

"Man Who Laughs" (sound) (1A) in third week at Metropolitan and Boston had big week for this corner of the city; is sound.

Estimates for Last Week

Metropolitan (4:00; 60-75) "Docks of New York" (Par). "Sup on it" as unit and good week for \$42,400.

State (3:50; 50-65) "Battle of the Sexes" (UA). Revue on stage and not as high as expected; \$19,000.

Orpheum (3:00; 50-65) "Dancing Daughters" (M-G) and vaude. Lost nothing at \$18,000; picture silent.

New Boston—Out of the Rain (FN). Puller. Barntimes first together with only sizable vaude show in town.

DENVER TAKES DROP; 'WEDDING' DOES \$13,000

Orpheum Okay at \$9,500—Colorado Dives \$2,000—Neighborhoods Hit

Denver, Oct. 30. (Drawing Population, 400,000) (Weather: Cool and Clear)

Heavy movie trade cooled down last week. While "Singing Fool" got coin in its third week and "Wings" did likewise in its second, the Denver big class house, did a lively with "Wedding March." Remainder of the boys just tagged along.

Decision to hold "Fool" into a fourth week was cancelled. Manager Hufman of the Aladdin, who plans to bring it downtown to the American for a two or three-week stay within a few months.

Neighborhoods have spent a tough period the past weeks, according to gossip on the street. Empress, housing Levey vaude, also has been off picture.

Estimates for Last Week

Aladdin (Inde) (1:50; 35-50-75)—"Singing Fool" (Vita) (WB). Had business on last night of third week; matinees off, but total must have been around \$9,000.

America (Inde) (1:50; 20-35-50)—"Land of the Living" (WB). Talker; better than expected at \$4,500; dialog sequences figured as draw.

Colorado (Inde) (2:40; 15-25)—"Singapore Mutiny" (FN). Took a terrible beating; estimated under \$2,000; stage orchestra only distinguishing feature from straight grind.

Denham (Inde stock) (1:32; 25-50)—"Shore leave" with Frances Starr. Caught fair interest; if \$6,000, about broke even.

Denver (Publix) (2:40; 35-60)—"Wedding March" sound (Par). Publicity on "Seeing Things." Didn't raise enough favorable comment to disturb the cashiers; reports through week classed business as "way down."

Empress (Levey vaude) (1:00; 15-25-30)—"Street of Illusion" (Col). Headliner was an amateur revue featuring local talent; maybe the first percent thought it was good; \$3,000 gives house a break.

Orpheum (Vaude) (1:00; 35-40-60). Tanguay topped show with Billie Dove reaching "Night Watch" (FN) on top of bill of season here; \$9,500 and heavy week-end play.

Rialto (Publix) (1:00; 50-60)—"Wings" sound (Par). Entered second week with fairly capacities; strong at \$8,000; first big film house has had since the last Chaplin.

Victory (Publix) (1:40; 15-25-30)—"Clearing the Trail" (U). Ended half a season around \$1,000 slightly over; house advertising "Home of Silent Pictures—Continuous Organ Music."

State (Pathe) (1:20; 15-25-30)—"Cautious" (FN). Brought smiles with \$3,000; pulled 'em in.

Fox (Fox) "Mother Machree" wired (Fox) stage show (3:30; 50-75). Slow pace to final count of estimated \$17,200.

Keith's (K-A) "Craig's Wife" and musical tab (1:30; 35-50). Slight improvement but notice up of closing; to \$7,000 last week.

Met (Stanley-Crandall) "Singing Fool" (Vita) (WB) (1:18; 35-50). Four weeks with final one going almost \$11,000.

Palace (Loew) "While the City Sleeps" wired (Loew) (1:18; 35-50). Decided come back skidding past several weeks; last week almost \$21,000.

Rialto (U) "Melody of Love" wired (U) (1:25; 35-50). Dropped little under opening week but good for this house when previous figures of last season considered; \$9,500.

"Fool" Vs. "Daughters" And Both Very Big

Providence, Oct. 30. (Drawing Population, 315,000) (Weather: Fair)

Following the smash hit of "Wings" (Par) (1:10; 35-50-75) which hung up another two-week record with "The Singing Fool" last week it turned thousands away. Held over.

Loew's State did capacity with "Our Dancing Daughters."

Estimates for Last Week

Majestic (Fay) (2:00; 15-25-30). High mark for \$14,000 and strong in second week.

Loew's State (3:00; 20-50). Capacity all week with "Dancing Daughters" (M-G-M) (1:00; 15-25-30).

Strand (Ind) (2:00; 15-50). Average week with Esther Ralston in "Raiders of the Lost Ark" (Par). \$16,500.

Orpheum (3:00; 50-65) "Dancing Daughters" (M-G) and vaude. Lost nothing at \$18,000; picture silent.

New Boston—Out of the Rain (FN). Puller. Barntimes first together with only sizable vaude show in town.

"Man Who Laughs" (sound) (1A) in third week at Metropolitan and Boston had big week for this corner of the city; is sound.

Estimates for Last Week

Metropolitan (4:00; 60-75) "Docks of New York" (Par). "Sup on it" as unit and good week for \$42,400.

State (3:50; 50-65) "Battle of the Sexes" (UA). Revue on stage and not as high as expected; \$19,000.

Orpheum (3:00; 50-65) "Dancing Daughters" (M-G) and vaude. Lost nothing at \$18,000; picture silent.

New Boston—Out of the Rain (FN). Puller. Barntimes first together with only sizable vaude show in town.

SURE - SEATER'S \$5,000 PHILA. SURPRISE

Can't Figure "Fool's" Move Into Stanley—"Wings," \$32,000

Philadelphia, Oct. 30.

Business in the downtown picture houses jumped smartly last week.

Theatres that shared the spotlight were the Aladdin, "The Singing Fool," the Stanley, "Wings," Karlton, "Man Who Laughs," Fox-Loecat, "Mother Knows Best," Little Theatre, "Dr. Caligari," and the Globe with Dr. Taylor's "Married Love." "Surprise" was the big announcement that "Singing Fool" would complete its engagement at the Aladdin this Saturday, giving it just a month at this house.

This was not due to a falling off in business. In fact, attendance was, if anything, bigger than ever. But the Aladdin still made next week to the Stanley and then it is said, to the Stanley where it will linger.

"That doesn't fully explain why it is being taken over by the Aladdin. Mystery is complicated by the fact that it was announced "The Wedding March" would come in next Monday, only to have the Van Stralder picture, "The Devil's Own," which recently played excellent single week engagements at the Kingsboro and Keith's, substituted into the Stanley as the reason for the whole affair.

As far as the number of turn-aways, per patrons accommodated, is concerned, it was the new Little Theatre on Market street, run by the Motion Picture Guild, which topped.

"Dr. Caligari," with a capacity of only 216 seats and the 60 and 75-cent scale, grossed about \$5,000. Main Line and Chestnut Hill society are giving house their full support.

"The Devil's Own" has entered the picture people, probably the Stanley company most of all. When "Caligari" was first released, Stanley would not touch it and it was finally booked in a neighborhood uptown.

"Mother Knows Best" showed the effects of a big campaign, but hardly enough to make it a smash. First week was about \$15,000. "Wings," previously shown at the Aladdin for a run, was booked into the Stanley last week without any presentation program, and looked good at about \$32,000.

"Wings" was moved down this week to the Stanley, where it will probably play several weeks unless "Fool" forces it out.

"Man Who Laughs," showed into the Kingsboro, where it was held off, claimed about \$7,500; good, considering the 50 and 75-cent scale. Notices were topnotch. The Fox had "Street of Illusion" as the film feature and "Syncope Revs" with Harry Rose. Gross was about \$30,000.

Stanley just 60-80 with \$11,000 for the first week of "Uncle Tom" and the Arcadia had to take out "The White Sister" in the middle of the week because of languishing business.

Estimates Last Week

Stanley (4:00; 3:50-75) "Wings" (Par) (1:10; 35-50-75) (3rd week). On Sunday, 11th of long run previously at the Aladdin, but held up strongly here, reported around \$32,000 and moved this week to the Stanley.

Aladdin (1:50; 50-75) "The Singing Fool" (Vita) (WB) (3rd week). Johnson still sensational, which made announcement of last week all the more surprising; moves to Stanley and then to Kingston; \$22,000.

Stanley (1:00; 50-75) "Uncle Tom's Cabin" sound (U) (2d week). Not so forte in final week; under \$11,000.

Fox-Loecat (1:00; 11) "Mother Knows Best" (Loecat) (Fox) (1st week). Led the advantage of tremendous ad campaign; business good, about \$15,000.

Fay (3:00; 15-25-30) "Street of Illusion" (Col). Picture did not count for much; "Syncope Revs" revue, helped; just under \$30,000.

Karlton (1:00; 50-75) "Man Who Laughs" (1A) (1st week). Showed in and suddenly and did very well; \$7,500 reported.

Little (2:10; 50-75) "Dr. Caligari." (Uta). Sensational trade on first week; almost \$30,000.

Estimates Last Week

Metropolitan (4:00; 60-75) "Docks of New York" (Par). "Sup on it" as unit and good week for \$42,400.

State (3:50; 50-65) "Battle of the Sexes" (UA). Revue on stage and not as high as expected; \$19,000.

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"Man Who Laughs" (sound) (1A) in third week at Metropolitan and Boston had big week for this corner of the city; is sound.

Estimates for Last Week

Metropolitan (4:00

UNANIMOUS—THE "MARRIAGE BY CONTRACT"

**READY FOR
IMMEDIATE
BOOKING**

BOTH

**SOUND
OR
SILENT**

SYNCHRONIZED BY
R. C. A. PHOTOPHONE
WATCH
FOR OUR THEME SONG

EXHIBITORS HERALD and
MOVING PICTURE WORLD.

"Marriage by Contract"
By Tiffany-Stahl Deals
With Companionate Union

(Special to the Herald-World)

NEW YORK, Oct. 16.—Tiffany-Stahl gave a private showing of their new picture on the theme of companionate marriage, "Marriage by Contract," here today, and it caught the immediate attention and interest of onlookers.

The picture handled a delicate subject in a particularly adroit manner and there is no question but that the film will draw all through its career. The problems of marriage, when serious fail to fill houses, were developed in a manner calculated to interest and excite attention.

A JOHN M. STAHL
SPECIAL PRODUCTION

WITH
**PATSY RUTH MILLER
LAWRENCE GRAY**

DIRECTED BY JAMES FLOOD

MOTION PICTURES TODAY

Yeah! Box Office!

"Marriage by Contract," the new Tiffany-Stahl special, is a motion picture that may be described as a natural box-office attraction. Its theme is trial marriage and the effective manner in which the disasters of the companionate idea are demonstrated will make it a convincing subject to the general public. The timeliness of the theme is beyond question.

In the picture Patsy Ruth Miller does the finest work of her screen career. With advanced ideas on the subject of marriage she contracts four different alliances and each of these wedded episodes is more disastrous than the previous one. The picture is lavishly produced, with attractive settings, finely photographed and well directed by James Flood under the supervision of John M. Stahl. Robert Edeson is one of the featured members of a strong cast.

"Marriage by Contract" is a success picture, and should be a clean-up for exhibitors.

ARTHUR JAMES

**TIFFANY
WONE**

DAILY REVIEW

HERE'S A BET

A screen sensation on the timely theme of experimental marriage is the new big Tiffany-Stahl special "Marriage by Contract," in which Patsy Ruth Miller marries four times in eight reels and gives theatres something with which to bring in the crowds. James Flood directed it under the production supervision of John M. Stahl.

Robert Edeson and other competent players are prominent in a large cast. "Marriage by Contract" is a frank but careful handling of the trial marriage plan showing its working out, its mistakes and disasters.

We recommend this picture to exhibitors as a big exploitation picture bet.

TIFFANY-STAHLE PRODUCTIONS INC

1540 BROADWAY

NEW YORK CITY

PICTURE OF THE YEAR

**THEY ALL AGREE—
THE FILM WILL DRAW ALL THROUGH ITS CAREER
A CLEAN-UP FOR EXHIBITORS
A BIG EXPLOITATION PICTURE BET
IT CAN'T MISS**

**CLASS PRODUCTION
FROM ALL ANGLES**

**DO WELL AT
THE BOX-OFFICE**

Motion Picture News

Marriage by Contract

Good Box-Office Material
(Reviewed by Chester J. Smith)

THIS tale has as its moral that women should remain well satisfied with the good old-fashioned marriage ceremony, that precarious as that sometimes is, it will continue to be generally accepted as the proper and safest standard. However, companionate marriage has come in for a deal of discussion and because of that there is plenty of box-office material in this feature. If it is to be adversely criticised at all, it is because there may be one too many of the marriage sequences.

Patsy Ruth Miller trudges her way sadly through four or five "agreements," each time being satisfied she has hit upon the right man at last. And then she wakes up to find it has all been a dream, that her original companionate agreement with the youth she loves and who loves her has not departed because of a tiff that brought on all the hysteria. But she is smart enough, after all, and so is he, to realize that the old-fashioned marriage ceremony is much the most satisfactory.

Miss Miller is very convincing in the handling of a somewhat difficult role which takes her from the young modernist wife through the various marriage episodes until she comes to the border of middle age and with it there is the desire to retain her youth. It is somewhat a relief to know all of these hardships have not been hers when she awakens from her troubled sleep. Lawrence Gray also does some creditable work, as do the other members of the cast. It is a picture that has quite a box-office appeal and it should do well at the box-office.

Drawing Power: The subject is one that has had much attention, and with a well molded story, well done, it promises to click in nearly any house. **Exploitation Angles:** The companionate marriage subject lends itself to ready exploitation; the good story, the well balanced cast.

THEME: Thoroughly modern girl and youth decide upon a companionate marriage; they quarrel and she leaves in a huff. She drifts from one marriage contract to another, only to finally wake up and realize it has been a dream, which, however, has a happy ending.

Produced and distributed by Tiffany-Stahl. Length, 7,786 feet. Released, December 1, 1928. The Cast: Patsy Ruth Miller, Lawrence Gray, Shirley Palmer, Ralph Emerson, John St. Polis, Claire McDowell, Ruby Lafayette, Duke Martin, Robert Edison-Raymond, Keane. Director, James S. Edwards. Editor, Clark. Continuity and.

A Picture

EXCITEMENT hit the office a smack last night. It was like this. In came the lead reviewer, bubbling over about something or other he had just seen. That, in itself, was unusual. So we inquired what it was all about. Said reviewer had hurried off toward directly after seeing "Marriage by Contract," a Tiffany-Stahl release. Nobody could hold him. We then figured that if this picture was that good, we had better pass on the word as fast as possible.

So we then asked him to point out what the why and the wherefore. And this is what he said—in essence, not in toto, because we had to trim his rave to space requirements:

Built on companionate marriage theme. Shows step by step how modern girl imitates on such a marriage, but how conventions, etc. break it up. She tries it again. It fails again. Big punch is in showing that a woman has no protection in this companionate marriage stuff. The man walks off, picks another gal but the woman is hooked. Age does the trick. A natural for feminine support from all clubs and church organizations.

Very sexy, but discreetly handled by director James Flood, under the eagle eye of John Stahl. Class production from all angles. Can't miss; timely theme, enormous woman interest in marriage problems which are dramatically developed. Which is saying plenty about any picture. Toronto and the exhibitor invention hecked, but just as soon as we're going to see it. T.

Marriage By Contract

Patsy Ruth Miller in
Tiffany-Stahl Length: 7786 ft.

A WINNER. EXPOSES THE BUNK IN THE COMPANIONATE MARRIAGE GAG. SEXY. HUMAN. DRAMATIC. TIMELY. GREAT WOMAN PICTURE.

Cast... Patsy Ruth Miller as the modern girl who tries companionate marriage gives one of her best performances. Laurence Gray here supports. Strong cast includes Ralph Emerson, Shirley Palmer, Robert Edison, Duke Martin, John St. Polis, Claire McDowell, Ruby Lafayette.

Story and Production... Drama of youth and today. The one is a punch tied up to the very modern theme of companionate marriage. It shows very humanly and powerfully how a modern girl embarks on a contract marriage, and how the rocks in three months when hubby stays out till 3 a.m. and gets plastered with an old girl friend. In other words, you can't change human nature by modern wedding rings and license. That's the tough lesson the girl learns. And she keeps on learning till youth and beauty have flown, along with her admirers. Powerful attachment which women's clubs and churches will back strong. It can't miss.

Direction: James Flood, expert. Author, Edward Clark. Scenario, Francis Hyland. Editor, L. R. Brown. Titles, Paul Perez. Photography, Ernest Miller, excellent.



TIFFANY-STAHl PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

MINN. WAY UP; 'FOOL' WINGS SACK TOWN

Jolson \$70,000 in 3 Wks.
—Air Film \$58,500 in 6
—Minnesota, \$27,900

Minneapolis, Oct. 30.
(Drawing Population, 475,000)
Weather: Favorable

Business boomed last week. Continuing the stiff opposition afforded by the political campaign, the box office showing was remarkable. A taste of old-time prosperity, and nothing like what had been anticipated until after election.

Week-end home-coming of Minnesota football crowds helped the week to a flying start. Saturday and Sunday trade was enormous, with the State and Strand giving mid-night performances to help accommodate the throngs.

Tremendous achievements by "The Singing Fool" and "Wings." Although the former was in its third week at the 2,500-seat State, where it already had played to more than \$50,000, business continued to hold up.

Demand created by this Jolson offering is almost unbelievable for Minneapolis. "Wings," at the Strand, also continued sensation in its sixth week. Aggregate takings for this one will be close to \$60,000. Picture shatters a local record for long runs. Previous top for a regular movie house was three weeks.

"Wings" played here to two big weeks as a road attraction last season. Both "Fool" and "Wings" bowed out last Friday, although takings warranted holding over.

Business came back a little at the Minnesota, which has been in a slump. "The Red Dancer" scored. The unit, "Ocean Blues," well liked. Gross lifted with \$28,000.

Hennepin-Orpheum lacked a name, but did a prosperous business. "Love Over Night," film, moderately satisfactory.

A half-woman half-man ape man and pin-head twins proved a draw at Pantages. Nothing else to account for the spurt. Picture, "Wolf Fangs," didn't mean a thing to b. o. Back to its former one-show-a-week policy, the Lyric, with "Steamboat Bill, Jr." also had its first good week in months.

Estimates for Last Week
Minnesota (F. & R.-Publix) (4,100; 75)—"The Red Dancer," sound (Fox). And Publix unit, "Ocean Blues." Splendid all-around show; Del Rio and Lyric both had large followings here; second largest Saturday in theatre's history; good gross for first time in more than a month; \$27,900.

State (F. & R.-Publix) (2,500; 60)—"The Singing Fool" (Vita) (WB). Third last week remarkably strong; finished with higher aggregate gross than ever before in Minneapolis; around \$20,000, making over \$70,000 in three weeks.

Strand (F. & R.-Publix) (1,500; 60)—"Wings," sound (Par). Sixteenth and last week. Every time "last week" was announced business spurted; longest previous run of any picture at grand theatre; first week, close to \$7,000, giving house around \$58,000 on six weeks.

Hennepin-Orpheum (Orpheum) (2,300; 40-60)—"Love Over Night" (Pathé) and vaude. Red LaRoque not much of a card here; nothing in vaudeville as a magnet; house went ahead aided by momentum of previous week; around \$13,500; drop from previous week.

Pantages (Pantages) (2,500; 25-50)—"Wolf Fangs," sound (Fox). Picture a minus quality at b. o., but a trio of freaks drew; about \$7,000, above recent week.

Lyric (F. & R.-Publix) (1,300; 35)—"Steamboat Bill, Jr." (Fox). House back to former single-week-run policy in place of splits; Buster Keaton fairly popular; around \$2,000, much better.

Chatterers Didn't

Los Angeles, Oct. 30.

Despite all the plugging done by the local chatterers to cast Marie Prevost opposite Richard Barthelmess in "Weary River," first National selected Betty Compson.

Marie Prevost has the lead in "The Slide Show," by Howard J. Green. Marie Kenton will direct for Columbia.

Little Billy was brought on from New York to make his debut in pictures in this dialog film.

Pat O'Malley in "Nightstick" Los Angeles, Oct. 30.

Pat O'Malley is returning to the fold of the major companies. He will play the male lead in "Nightstick," U.A.

My Picture

London, Oct. 12.
Scene is on the set of Piccadilly. B. I. P.'s production, with A. E. Dupont yodeling into the meg. Time about the beginning of shooting.

Gilda Gray and Anna May Wong arrive.

Miss Gray (to Miss Wong): I'm very glad you're in my picture.

Miss Wong: I'm very glad you're in my picture.

Dupont: I'm very glad you're in my picture.

"Wings" With Sound
\$18,000 in Milwaukee

(Drawing Population, 650,000)
(Weather: Fair and Cool)
Milwaukee, Oct. 30.

"Wings" popped into the Strand last week, battling "Singing Fool," fourth week, at the Garden. The latter house (Baded the Fox Strand, due, probably to increased grosses.

Despite the third week, business at the Garden was better than the first week in most of the other houses. "Wings" got close to \$18,000 with the Garden running ahead of that by \$2,000, bringing the three weeks' gross to around \$65,000.

Wisconsin remained in the dumps with "Beggars of Life." Dave Scholer, m.c., is leaving for the Capitol, New York. It was this boy who took the Wisconsin out of the red.

Other houses, so-so and week dripped with red for most of the theatres.

Estimates for Last Week
Alhambra (U) (Uncle Tom's Cabin) (U) (1,800; 25-30-60) sound. Picture went fairly well, but not up to expectations. Held over, having hit above \$10,000.

Garden (Brin) Singing Fool (WB) (1,200; 25-50-75). Third week; \$20,000.

Majestic (Brin) "White City Sleeps" (M-G-M) (1,500; 25-50-75). Opened big, but dropped toward end of week. Blames overproduction of underworld films. Chaney usually big bet here. Hardly \$8,000.

Merrill (Fox) "Sawdust Paradise" (Par) (1,200; 10-25-40). Got terrible roaring, but weathered through in plenty of red. Not over \$4,000.

Pace (Keith) "Perfect Crime" (FBO) (2,400; 25-50-75). Vaude got top billing. Around \$16,000.

Riverside (Keith) "Craig's Wife" (Pathé) (3,200; 10-25-40). Increased week-end prices with usual vaude bill showed up ante and house far ahead with \$10,000.

Strand (Fox) "Wings" (Par) (1,200; 25-50-60). Milwaukee's first peep at picture, synchronized. Getting crowds. First week topped \$18,000.

Wisconsin (Fox) "Beggars of Life" (Par) (2,800; 25-35-65-75). Films still holding down gross here. Seems as though management don't get stuff, please public. Stage show best bet. Under \$11,000.

U'S "MELODY," \$34,300
Good in Ambassador, St. L.—"Take Me Home," \$22,000. State, \$19,500

St. Louis, Oct. 30.
(Drawing Population, 1,025,000)
(Weather: Fair and cool)

With the talkers rapidly making their way into the neighborhoods and the new Fox to open soon, a few more for attendance and financial records.

Estimates for Last Week
Ambassador (Skouras) (3,000; 35-50-65-75)—"Melody of Love," sound (U) and Ed Lowry stage show. Did very well; \$24,300.

Loew's (State) (3,300; 25-35-65)—"Excess Baggage," sound (M-T). Haines' removal from his wise-cracking professions drew favorable comment; \$19,500.

Grand Central (Skouras) (1,700; 50-75)—"Wings," sound (Par). Third week and still cleaning up; \$14,400.

Missouri (3,300; 35-50-65-75)—"Take Me Home" (Par) and Frank Pay stage show. Bohe Daniels' picture unusually entertaining; \$22,000.

Van Dyke Again Heads M-G South-Seas Unit
Los Angeles, Oct. 30.

W. S. Van Dyke, M-G director, has sailed with a company of actors and technicians to shoot scenes for "Pagan" at Papote, South Sea Islands.

Ramon Novarro heads the cast, which includes four women. Sound recording apparatus, three cameras and an entire lab and electrical equipment were taken along.

TEMPEST, \$18,000, BEST MONTREAL HOLDS UP

Palace and Capitol Battling It Out—\$16,000 for "Racket"—"Mary Dugan," \$12,500

Montreal, Oct. 30.
(Drawing Population, 600,000)
Weather: Fair and Cold

Showing John Barrymore in "Tempest," the Capitol hit the high spots and grossed \$18,500. Repeat week at the Palace helped, and it seems to be the policy of the Capitol to keep its best releases for the week of the Palace. Latter held "Air Circus," but the gross fell off to around \$15,000 with biz going to the other two big first runs.

"Wings" at the Palace still leaves the Palace well on top for the fortnight. Loew's showed "The Racket." Not only the picture, but the house, a stand-out. House showed the result in \$16,000. Imperial grabbed off the Westminster Glee Singers, an aggregation heard here earlier in the month and picked up some with \$9,000. At \$150 top this is still not good enough for the house.

Princess tried out "Trial of Mary Dugan" and again made good at \$12,500. His Majesty's (legit) continued its French season for a third week. Grosses are around four or five thousand, light.

Strand which features a week again benefited by overflows. House is having one of its best seasons and with low prices and small capacity is doing well with average of \$7,000. Orpheum stock company celebrated its first 100 nights. Getting fine results, having built up large clientele. "Scandal" played to turndown biz.

Neighborhoods are packing them in.

Estimates for Last Week
Palace (FP) (2,700; 45-75). "Air Circus," sound (Fox). Fell off heavily, but dropped toward end of week; better than house had done most of year before being wired; \$40,000 for two weeks, excellent.

Capitol (FP) (2,700; 40-60). "Tempest" (UA). Topped evening, with \$18,500. "Racket" (UA) this week against Palace's "Sunrise" (Fox).

Loew's (FP) (3,200; 35-75). "The Racket" (Par) and vaude. Picture about best showing of house this year; vaude also above average; gross, \$16,000.

Strand (UA) (800; 30-40). "Heart to Heart" (FBO) "Painted Post" (Fox) "Crash Wife" (FBO) and "The Wright Idea" (FN). Repeated last week's \$4,000, neat.

Empress (CA) (1,500; 25-35). "Streets of Shanghai" (Tiff). "Matinee Idol" (FBO) "Gentleman of Paris" (Par) "Rough Riders" (Par) and "No Other Woman" (Fox). With six first runs and a couple of second ones, house holding own; around \$2,000.

His Majesty's (legit). Third week of French plays with change of program; business about even this week, but theatre can be rented at low figure, since nothing else is offering for some weeks; \$4,000 about correct.

Princess (legit) (2,300; 50-\$2.50). "Trial of Mary Dugan." Good company in meller which pleased; good \$12,500.

Imperial (Keith) (1,900; 35-\$1.50). Vaude headed by British singing aggregation heard here a few weeks ago; picked up a little for \$9,000.

"KINGS," \$20,000, BUFFALO
"Baggage" Above \$19,000; "Wedding March" Light, \$25,800

Buffalo, Oct. 30.
(Drawing Population, 500,000)
Weather: Fair and Cold

Business good all over town again last week. Fewer big peaks and valleys, more even distribution among the downtown houses.

Hipp continues to stand out heavily and the Lafayette got an extra play through good advertising and additional shows.

Estimates for Last Week
Buffalo (Publix) (3,000; 30-40-75) "Wedding March," sound, (Par). "Blossoms" unit. Picture opened strong but failed to deliver during week; with taking dropping away toward end; \$25,800.

Hipp (Publix) (2,400; 50) "Excess Baggage" (M-G) and vaude. Drew another rousing week's business with turnstiles clicking through the entire period; vaude also unusually heavy; nearly \$20,000.

Great Lakes (Fox) (3,000; 30-40-75) "Mother Machree" (Fox). This one followed week's run of "Singing Fool" found a tough assignment; business slightly above average for an estimated \$17,000.

Lafayette (Inde) (3,000; 40-60) "King of Kings" (Inde) and vaude. Away to good business which held up strongly all week; extra show helped gross; well over \$20,000.

Shubert Soars, 80; Warner Lags, On Publication of Play Deal

Balaban & Katz Nosedives from 95 to 77—Reported Engineered to Pick Up Weak Stock—Par. Dividend Action Nov. 12—Look for \$3

Shubert stock, long a weak sister, went into a sensational boom late last week, moving up on large transactions from 62 to 81 at its peak yesterday (Tuesday). Move was based on publication of a deal with Warners for some 30 old stage pieces, mostly musical comedies, for reproduction as talking films. It is supposed that along with this association something will be done toward Warners supplying certain Shubert houses with sight-sound screen material.

Otherwise there was little action in the amusement group, outside of a sensational break in Balaban & Katz from a close to 100 to 77 on Monday. From the best reports around the square, this decline is being engineered to frighten off stubborn longs who refused to accede to the offer of two-for-one of new Paramount.

Warner Helps Shubert
The move in Shubert, however, monopolized attention. The oddity was that while Shubert climbed, Warners did nothing, or eased if anything. Yesterday the A stock got as low as 112, then recovered to close at 118, compared to last week's best close to 120. Trading was as registered on the tape made it plain that the legit circuit got the best of the bargain. Anyhow the mere mention of Shubert in a talker deal was seized upon by the in-and-out speculators as a cue to make a play. Shubert has had little enough to encourage it marketwise, with a dull Broadway start of the season, the uncertainty of a Presidential year, and the old feeling against the stock because it carries heavy weight in fixed charges, funded debt, mortgages and such. Now this prospect, according to the published statements, that it may take in \$1,000,000 in royalties in a year, gives it a more hopeful outlook.

There are only 160,000 shares of Shubert outstanding and a million split that many few would make a good rate also. Besides, Shubert is one of the few amusement stocks that had not discounted a betterment. It was in the cards that the news would awaken enthusiasm.

Really the transaction is not so local. Old stage successes have been taken on new plays through the talkers, and the Shuberts would eventually have disposed of these rights for screen reproduction. If the Shuberts want Warner pictures for certain houses, that was a matter of negotiation anyhow. The bulk transfer, however, and its publicity value for market purposes, and apparently the opportunity was well used.

In the case of Balaban & Katz it seemed clear either that the proposition for week ending Saturday, October 27:

STOCK EXCHANGE

High.	Low.	Sales.	Issue, and rate.	High.	Low.	Last.	Net.
114 1/2	114	4,000	American S. S. (3)	114 1/2	114	114 1/2	—
20 1/2	20	8,200	Consol. Film (2)	20 1/2	20	20 1/2	—
10 1/2	10 1/2	27,800	Pathe Class A	10 1/2	10 1/2	10 1/2	—
7 1/2	7 1/2	62,800	Pathe Class A (2)	7 1/2	7 1/2	7 1/2	—
110 1/2	110 1/2	2,200	Do. pref. (6 1/2)	110 1/2	110 1/2	110 1/2	—
112 1/2	112 1/2	10,000	Do. pref. (7)	112 1/2	112 1/2	112 1/2	—
113 1/2	113 1/2	10,000	Do. pref. (7 1/2)	113 1/2	113 1/2	113 1/2	—
114 1/2	114 1/2	62,000	Fox Class A (4)	114 1/2	114 1/2	114 1/2	—
115 1/2	115 1/2	8,000	Met-G-M. pref. (1.80)	115 1/2	115 1/2	115 1/2	—
27 1/2	27 1/2	11	Met-G-M. pref. (1.80)	27 1/2	27 1/2	27 1/2	—
11 1/2	11 1/2	171,300	Paramount-Pan. Ind.	11 1/2	11 1/2	11 1/2	—
5 1/2	5 1/2	45,000	Pathe Exchange	5 1/2	5 1/2	5 1/2	—
8 1/2	8 1/2	4,800	Pathe Class A	8 1/2	8 1/2	8 1/2	—
7 1/2	7 1/2	38,700	Shubert (5)	7 1/2	7 1/2	7 1/2	—
65 1/2	65 1/2	100,000	Pathe 7s, 37	65 1/2	65 1/2	65 1/2	—
100	100	100	Universal	100	100	100	—
132 1/2	132 1/2	67,500	Warner Bros.	132 1/2	132 1/2	132 1/2	—
100 1/2	100 1/2	50,000	Do. Class A	100 1/2	100 1/2	100 1/2	—

High.	Low.	Sales.	Issue, and rate.	High.	Low.	Last.	Net.
104	104	18,800	Rail. & Kant.	92	70	80 1/2	-13 1/2
12 1/2	12 1/2	5,100	Cons. Film Int.	16	15 1/2	15 1/2	-1 1/2
20 1/2	20 1/2	10,000	DeForest Radio	10	9 1/2	9 1/2	-1 1/2
13 1/2	13 1/2	130,200	Fox Theatres	35 1/2	35 1/2	35 1/2	—
27 1/2	27 1/2	3,100	Loew rit.	21 1/2	20 1/2	20 1/2	-1 1/2

High.	Low.	Sales.	Issue, and rate.	High.	Low.	Last.	Net.
101 1/2	101 1/2	88	\$50,000 Keith ex. 46	98	95 1/2	95 1/2	-2 1/2
35	35	85,000	Loew rit. 41	113 1/2	110 1/2	110 1/2	-3 1/2
101 1/2	101 1/2	30,000	Do. ex. war.	100 1/2	100 1/2	100 1/2	—
83	83	102,000	Pathe 7s, 37	81	80 1/2	80 1/2	-1 1/2
101	101	51,000	Par-Fam-Lasky 6s, 47	100 1/2	100 1/2	100 1/2	—
94 1/2	94 1/2	10,000	Shubert 6s.	91	90	90	-1 1/2

High.	Low.	Sales.	Issue, and rate.	High.	Low.	Last.	Net.
101 1/2	101 1/2	88	\$50,000 Keith ex. 46	98	95 1/2	95 1/2	-2 1/2
35	35	85,000	Loew rit. 41	113 1/2	110 1/2	110 1/2	-3 1/2
101 1/2	101 1/2	30,000	Do. ex. war.	100 1/2	100 1/2	100 1/2	—
83	83	102,000	Pathe 7s, 37	81	80 1/2	80 1/2	-1 1/2
101	101	51,000	Par-Fam-Lasky 6s, 47	100 1/2	100 1/2	100 1/2	—
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35	35	85,000	Loew rit. 41	113 1/2	110 1/2	110 1/2	-3 1/2
101 1/2	101 1/2	30,000	Do. ex. war.	100 1/2	100 1/2	100 1/2	—
83	83	102,000	Pathe 7s, 37	81	80 1/2	80 1/2	-1 1/2
101	101	51,000	Par-Fam-Lasky 6s, 47	100 1/2	100 1/2	100 1/2	—
94 1/2	94 1/2	10,000	Shubert 6s.	91	90	90	-1 1/2

High.	Low.	Sales.	Issue, and rate.	High.	Low.	Last.	Net.
101 1/2	101 1/2	88	\$50,000 Keith ex. 46	98	95 1/2	95 1/2	-2 1/2
35							

HERBERT VOTE FOR CHARLES HOOVER AND CURTIS

LOYAL FRIENDS OF THE THEATRE



Mr. Hoover, the guest of honor at a reception at the Waldorf-Astoria, October 23, given by the Hoover-Curtis Theatrical League.
Standing (left to right): Katherine Emmett, George Abbott, Elsie Ferguson, Irene Fenwick, Hilda Spong, Florence Reed, Ned Wayburn, Henrietta Crossman, Virginia Hammond.
Seated (left to right): B. S. Moss, Herbert Hoover, Daniel Frohman.

JOIN THE HOOVER-CURTIS THEATRICAL LEAGUE

B. S. MOSS, Chairman, Advisory Committee

Daniel Frohman
Chairman, Men's Division

GEORGE ABBOTT
SAM ASH
ROBERTA ARNOLD
FRANK STEWART ADAMS
FRANKLIN H. ALLEN
FRANKLYN ARDELL
LEE BAKER
WALTER BATCHELOR
JANET BEECHER
LOUIS BERNSTEIN
EDMUND BRESEE
HORACE BRAHAM
HENRIETTA CROSMAN
LAURA HOPE CREWS
ANNA CASE
JOYCE COLES
CLAUDETTE COLBERT
ETHEL CLAYTON
J. M. COOPERSMITH
HENRY DAZIAN
MARY EATON

PEARL EATON
DORIS EATON
GILBERT EMERY
H. C. EISLER
KATHERINE EMMETT
IRENE FENWICK
CLAIBORNE FOSTER
HELEN FORD
GRACE DOROTHEA FISHER
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DUSTIN FARNUM
LUELLE GEAR
KATHERINE GREY
NANNETTE GUILFORD
W. H. GILMORE
CROSBY GAIGE
MORRIS GREEN
WALTER HUSTON
FRIEDA HEMPEL
WILLIAM HODGE

EVELYN HERBERT
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MILTON HIRSHFELD
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LOUISE CLOSSER HALE
AARON J. JONES
ARTHUR A. JONES
IAN KEITH
DANIEL KUSELL
H. O. KUSELL
HARRY KEEFER
FRANCINE LARRIMORE
PAULINE LORD
LEA LUBOSHUTZ
MARGARET LAWRENCE
GRANT MITCHELL
REGINALD MASON
FRANK MORGAN
LOUIS B. MAYER
DAVID MENDOZA

Florence Reed
Chairwoman, Women's Division

LEONARD MUDIE
CHARLES MACDONALD
FLORENCE NASH
WILLIAM NORRIS
MARIE NORDSTROM
FRED NIBLO
BROCK PEMBERTON
OSGOOD PERKINS
ANTOINETTE PERRY
NELLIE REVELL
RUTH ROLAND
ALOIS REISER
FRED STONE
FREDERICK M. SMITH
JULIA SANDERSON
EFFIE SHANNON
TOSCHA SEIDEL
OLGA SAMAROFF
ERNEST SCHILLING
JOSEPH M. SCHENCK

ROSALIE STEWART
NATHANIEL SCHNEIDER
FLORA SHEFFIELD
VERREE TEASDALE
G. O. TAYLOR
MARIAN TALLEY
BEATRICE TERRY
BILLY B. VAN
JANET VELIE
WALTER VINCENT
FRANK W. VINCENT
OLIVE WYNDHAM
CHARLES L. WAGNER
NED WAYBURN
HELEN WESTLEY
CONWAY WASHBURN
ROY WEBB
POLLY WALKER
FRANCIS WILSON
CHARLES H. WALKER
GEN WILLIAMS

This committee with twelve hundred other members invite you to send your name to the Hoover-Curtis Theatrical League Headquarters

Savoy-Plaza Hotel, New York City

ANYONE ASSOCIATED WITH THE THEATRE IN ANY CAPACITY MAY JOIN—NO DUES OR MEMBERSHIP FEE

The Prosperity of the Theatre Depends on the Prosperity of the Nation

An Event of Industry-wide Importance!

"WINGS" THE FIRST GREAT SOUND PICTURE

completes 64-week run at \$2 admission at Criterion Theatre, New York. (Opened August 12, 1927 with SOUND.)

"Wings" could have run until 1929. It played to S. R. O. in its very last week end. It has moved two blocks down Broadway to the Rialto Theatre to make room for "Interference."

[Lucien Hubbard Production, directed by William Wellman. With Clara Bow, Charles Rogers, Richard Arlen, Gary Cooper.]

"Interference" THE FIRST GREAT QUALITY ALL-TALKING PICTURE

Opening November 15th at Criterion Theatre, New York, at \$2 admissions. Edwin Schallert in pre-view in Motion Picture News says:

*"Quality and Class
A marked step forward."*

[With Evelyn Brent, Clive Brook, Doris Kenyon, William Powell. Directed by Roy J. Pomeroy. Based on a Lothar Mendes Production from the play by Roland Pertwee and Harold Dearden]

1928-1929 PARAMOUNT'S GREATEST YEAR



Talking Newsreels More Expensive Than Silents—Pathe's News Talkers

New forms of screen reporting and interviewing of public personalities are scheduled to be shown in the first sound newsreel to be issued by Pathe Nov. 11. It is understood that advance political speeches from both the Democratic and Republican leaders have been obtained for use if still appropriate.

Temporarily the talking newsreel will be issued fortnightly, though a weekly service may be inaugurated shortly after if studio mechanics permit.

Pathe's start operations with five units and a schedule calling for 15 more. Operating costs for each unit are approximately \$200 a day, \$1,400 weekly—\$7,000 weekly for the five units.

Fox's Movietone, with over 30 units, is understood to have an operating cost of \$30,000 weekly. These figures, it is understood, do not in-

Amateurs and Casters

Added to the other and older problems of casting directors in studios is a new angle in connection with sound pictures. It appears that anyone who has appeared on the radio, made a phonograph record or successfully performed a whistling solo on amateur night considers himself exactly what the producers are seeking for talkers.

These folks concentrate on the sound angle forgetting that moving pictures still use cam-

eras.

clude studio costs, which may approximate an additional 25 per cent of the total.

Cost of operation of sound newsreels is from 50 to 100 per cent higher than for silent newsreels, in some cases the difference being even greater. And less than 40 per cent of the subjects available for silent newsreels can be used in the talker.

Talking newsreels constitute a more competitive field and, among other difficulties, will give managers of sporting events a chance to sell exclusive rights, as the stealing of a fight and races will be eliminated, except for the silent reels.

The Pathe sound reel is recorded on the Photophone. Terry Ramsaye is in charge of production, with Ray Hall as editor.

10,000 AT DEDICATION

Los Angeles, Oct. 30. Dedication ceremonies for Fox's new Movietone studio at Westwood drew 10,000 people on Sunday. Studio, started 90 days ago, is 60 per cent complete and will be ready for operation in December. It represents a \$10,000,000 investment.

Shorts as Full Talkers

Los Angeles, Oct. 30. Universal intends to convert the balance of their two-reel "College" series into feature length productions with sound and dialog. The features will contain the same cast and be directed by Nat Ross. Work on the first will start around Nov. 15.

Sennett Releases Sally Eilers After 12-Wk. Layoff

Los Angeles, Oct. 30. Sally Eilers has asked for and received her release from Mack Sennett after an extended argument with the producer who wanted to use her in two-reelers. Her contract specified features.

After laying off 12 weeks without salary, under contract terms that gave Sennett that privilege, Miss Eilers was ordered to report for work Oct. 1. She drew four days' salary and when asking for a check the following week was informed there was no salary due her as there was no production. Miss Eilers' impression was her contract guaranteed salary after the 12 week layoff period.

C. B. DeMille is expected to use Miss Eilers in "Dynamite" for M-G.

Cameramen's Dinner

Los Angeles, Oct. 30. The Photographic Division, Association U. S. Signal Corp., will hold its 10th annual meeting and dinner at the Hotel Roosevelt Nov. 11. Al A. Kaufman, associate producer at Paramount, is president, and Peter L. Shamray, secretary.

"Yellowback" Starts

Los Angeles, Oct. 30. F. B. O. started production on "The Yellowback" as Tom Moore's second starring picture. Story is by James Oliver Curwood with Jerome Storm directing.

"Mrs. Cheney" Male Lead

Los Angeles, Oct. 30. Conrad Nagle and Lowell Sherman will have the male leads in "The Last of Mrs. Cheney," M-G-M, starring Norma Shearer.

Non-Dumb Evidence

Most screen actors are considered dumb until they declare themselves otherwise.

Doris Dawson, first National contract player, comes forth with the statement that she has been widely educated. She attended schools in Glendale, Nevada, New York City, Los Angeles, Bannock, New Jersey, Roanoke, Virginia, and Princeton, New Jersey.

Par's Mgrs. School Term

Jack Barry, head of Paramount's school for managers, graduated his class of 14 last week. They were the survivors of Barry's 25 expectants when starting the term in the summer.

Each of the graduates goes to a public theatre.

In about three months Barry may open a new Par school class. Meanwhile he will go on a vacation from the daily grind of schoolmaster.

Tennis Players

Los Angeles, Oct. 30. An all-Hungarian tennis tournament was staged at the First National studio courts with Maria Corda winning the women's singles title and Victor Varconi the masculine tilts.

Other members of the Hungarian tennis group in Hollywood includes Gus Partos, Paul Vincenti, Alexander Korda and Vilma Banky.

TALKER RIGHTS BOUGHT

Universal is making "The Last Warning" as a talker. U had the silent screen rights but supplementary arrangements with the Century Play Co. determined the sound synchronization privileges.

MATTY RADIN OUT

Matty Radin, formerly with Warners, is out as sales manager for Bristolphone, independent talker handled by Gotham.

Radin is reported holding a contract with Bristolphone.

Report RCA Behind Indie Releasing Offers Thru FBO

Los Angeles, Oct. 30. Radio Corporation of America is reported behind offers made to independent producers to release through FBO.

Burton King and Jack White, both Indies, were approached with a releasing proposition guaranteeing 50 per cent of production cost.

MARY NOLAN'S LEAD ROLE

Los Angeles, Oct. 30. Mary Nolan has been borrowed from Universal by M-G-M to play opposite John Gilbert in "Thirst."

Jean Crawford was to have had the part. With Gilbert's picture held up, it compelled her to go into "The Brass Band," sequel to "Dancing Daughters."

HARRY WARNER'S REST

Los Angeles, Oct. 30. Harry M. Warner is due here this week. He is taking a rest and may remain here for about three months.

HELD OVER

MILDRED ROSELLE

Broadway's New Find

Pep and Personality, and How!

SI WILLS

"Wanted by Everybody—Even the Police"
with "Pickin' Peaches" Unit
This Week: Oriental, Chicago
Direction: WM. MORRIS OFFICE

BILLY SNYDER
The Juvenile Prince, Doing Time for FANCHON and MARCO with CHARLES MURRAY in "HATS IDEA"
Looks like a golf game with my pal RUBE WOLF
Week Nov. 10—Warfield
Dir: WM. MORRIS AGENCY

DAVE GOOD
PRODUCING M. C.
3 years with West Coast Theatres
NOW INVITES OFFERS
Address Variety,
Los Angeles

GEORGIA LANE
DANCERS
Complete Units Appearing in Fanchon and Marco "Ideas"
STUDIOS: DENVER, COLO.

FROM OUT OF THE WEST CAME

BROADWAY'S NEW BOMBSHELL

THE BANJOY BOY

EDDIE PEABODY

The Mighty Musical DYNAMITE

MASTER OF CEREMONIES

PARAMOUNT THEATRE

NEW YORK CITY

VICTOR RECORDS EXCLUSIVELY

Talker Production Gets Active In East—FBO's 2-Way Prologs

A new kind of prolog, designed especially for wired houses, is being developed at the FBO sound studio in the Bronx. These prologs will precede synchronized pictures and be in harmony with the general theme but otherwise separate. Prologs are to dress up or ritz the feature.

In connection with "Annapolis," now being synchronized by FBO, the prolog will be a parade of 48 dancing girls in midshipman costume, doing tans up and down the steps of a naval academy building.

The girls are from the Everglades Cafe and are being staged by Bunney Weldon, the floor show producer for FBO. Morton and Mayo, dance duo, Dolores Weeks, solo dancer, and Nell Jewel prima donna, will appear in the prolog. It will run 12 min. ex. Pa. mount has completed a prolog of similar character, to be shown at the Criterion with "Interference." Par's prolog features Eddie Cantor and Bobbie Arnest.

The new prolog gag from present indications will be a talking short that could and may be released independently of the picture for which it is primarily a "certain raiser."

Warner's Delay
Of the four sound studios in greater New York, Warner's in Brooklyn is the only one not already in operation. Work will hardly start there before mid-December, it is said.

Chief Engineer Harry B. Wier has placed the smaller of the two A-G-M sound stages at the disposal of Louis K. Sidney and Major Edward L. Bowes in charge of eastern production for the producer. Synchronization work has already been done by the new permanent studio orchestra under the batonship of David Mendoza, on "The Devil's Mask" and "West of Zanzibar." Eddie Brophy is in charge of production staff.

M-G-M is going into sound much more extensively and elaborately than seems to be the case with other companies. Its engineering facilities represent a gigantic cash outlay, the cosmopolitan studio in

Just Talk, Says Warner

Before taking the train Saturday for the coast, Harry Warner remarked that the RCA-Warner talk had been nothing more than talk. It bore a relation to the Warners dealing with Radio-Kelth-Orpheum for a merger of Kelth's with the Stanley Company chain.

Harlem having been completely reconstructed.

A number of screen tests have been made and production of Metro Movietone Vaudeville (talking shorts) will start next week. John W. Considine, Jr. and Alan Cranland, representing United Artists, will arrive from the coast shortly to confer with Wier and M-G-M officials on the use of the studio for making the Broadway life talker with Harry Richmond.

The first extra mob employed at Paramount's Astoria studio in nearly two years was used in connection with the court scene for "The Letter." About 125 people for the court scene, of which 25 were Malays, Chinese and Hindus.

Very little casting will be done at Paramount. Although in the old silent production days the Astoria studio sometimes had as many as six units working, it is unlikely there will be over one company there at any time, although facilities are deemed adequate for two dialog productions simultaneously. Probably the next picture to be made in Astoria will be "The Four Coccinuts" starring the Marx Brothers. David Friedman is writing a novelty called "The Birth of the Blues" designed to demonstrate the possibilities of sound pictures. This is a possible winter production which will be made in the spring.

Ben Schulberg, Paramount's west coast production head, was looking over the Astoria studio last week with Adolph Zukor, Jesse Lasky and Walter Wanger, the latter Paramount's east coast production head. Jean Delmar, directing "The Letter," is known principally as a writer. This is his first major megaphone job although he has been with Fairbanks, Delille and Rex Ingram.

Paris Studio Staff
Members of Paramount's studio corps include William Sauter, art director; David J. Sorecky, in charge of stages; H. M. K. Smith, wardrobe manager; William Palmer, chief electrician; Arthur Koenig, chief property man; George Marshall, in charge of drapes; William Lally, construction foreman; and Frank S. Heath, casting. All of these function under John W. Butler, executive manager of the studio. Monta Bell is general sound executive.

A few talking shorts have been made by Paramount, including Dorrah Minnervich, Giesdorf Sisters and a sketch, "One Word," by Joseph Santley. Latter holds the title, Director of Short Subjects for Paramount.

James R. Cowan, head of Public theatres production department, doubles in brass in exercising supervision and authority over the shorts. Larry Kent is his assistant.

DON EDDY GAGGING

Los Angeles, Oct. 30. Don Eddy, former production manager for Harry Langdon, engaged by Paramount to gag pictures.

Author of "Burlesque" Sued on Old Film Deal

Des Moines, Ia., Oct. 30. An \$11,000 damage suit filed in district court here by a disappointed motion picture production company investor, revealed George D. Waters, author of "Burlesque" as the original producer and author of the egregiously audiences-pleasant flicker, widely known as "Naked Truth." The picture was first filmed as "Solitary Sins" but later retitled and had to be sold by the producers to pay its expenses. The film, it is said, netted its purchasers \$2,000, 000 profit.

Leslie E. Francis, former Iowa state senator, is plaintiff in the action in the courts here, seeking to recover from Waters \$11,000 on the author's alleged promise of \$10,000 for a \$1,000 loan. The local solon gave a note for \$1,000 in 1918 to take a piece in the film. Waters, he said, sold the note to the bank and Francis had to make good. Now he wants Waters to reimburse him on basis of the promotion sales talk promises.

Earle Tapped for \$2,736; Capital's 1st Theatre Stick

Washington, Oct. 30. For the first time in the memory of the oldest inhabitant Washington has had a downtown theatre robbery. A lone and unmarked robber walked into the office of the Stanley-Crandall Earle (pats.) and went out with \$2,736 in cash.

Harry Lohmeyer, house manager, was alone in the office. When he opened the door he was so nervous he couldn't set the combination. Just when the stickup man seemed ready to get rough, Wayne Birdsall, assistant manager, walked in. He opened the safe.

As yet no suspects have been picked up.

Edited by Club

Los Angeles, Oct. 30. Edited By Club, composed of film editors and cutters, has been organized by Frank Lawrence, Lloyd Nosler, George McGuire, Stuart Heisler, Eddie Adams and Roy Stone.

Purpose is social only, although at weekly meetings trade problems will be discussed and speakers entertained.

PIERSON FOR CADDO

Los Angeles, Oct. 30. Wayne Pierson, engaged by Caddo as its New York representative, is scouting three plays for adaptation. Pierson also will take charge of "Hell's Angels" when it is roadshowed.

EDDIE MANNIX EAST

Los Angeles, Oct. 30. Eddie Mannix, M-G-M producer, is going to New York for his first visit, after four years on the coast. Mannix will look for talent for several talkers he will produce.

Schrock Adapting

Los Angeles, Oct. 30. Raymond L. Schrock is back on the M-G-M lot to make screen adaptations.

At present he is working on two pictures in which William Haines is to be starred.

Melford Back With U

Los Angeles, Oct. 30. George Melford will return to the Universal lot as a director Nov. 20. He has been assigned to handle the megaphone on "Charleston," sound-talker, with Conrad Veidt starred.

Marion, Jr., on Vacation

Los Angeles, Oct. 30. George Marion, Jr., is on his way to New York. He sails Nov. 2 for a 30-week vacation in Europe.

Orlando N. Y. Agency Guyto Orlando, who had a casting agency in Hollywood, is in New York to open an agency.

Benefit of Talkers

A. P. dispatch from Minot, N. D., claims customers in a theatre there weren't even slightly disturbed when a revolver dropped out of the pocket of a customer and discharged, shooting another customer in the leg. Reason being that no one heard the shot, with all ears centered on a talking picture.

FOOTBALL SENT TO THEATRE BY RADIO

Minneapolis, Oct. 30.

What is believed to be a brand new entertainment feature was provided by the Strand, loop first run theatre here, Saturday afternoon in conjunction with the showing of "The Wedding March."

By means of a radio set and a huge loud speaker, the theatre gave the radio broadcast account of the Minnesota-Iowa football game at Iowa City as the picture was being unfolded on the screen. The running account of the game by WCCO direct from the field supplanted the musical accompaniment to the photoplay.

Interest here in the football game was intense.

LEVINSON IN CHARGE

Nathan Levinson is western division manager for Electrical Research Products.

He has been in charge of the division since the organization started to function on the coast.

HINES NOT PLACED

Coast dispatches that Johnny Hines will release three pictures through Pathe are denied by his partner, C. C. Burr, now in New York.

Burr is looking for a tie-up.

NICK SCHENCK WEST

Los Angeles, Oct. 30. Nicholas M. Schenck is due in Culver City on a semi-annual trip Nov. 15. He contemplates remaining on the coast until the holidays.

F. N. and Sills

Los Angeles, Oct. 30. First contract entered into by First National since its recent business arrangement with Warner Brothers was the signing of Milton Sills to make four pictures within the coming year.

Gregor on Pathe Lot

Los Angeles, Oct. 30. Arthur Gregor has left Tiffany Stahl and is on the Pathe lot. As yet he has not received a story assignment.

Expects to get under way by Dec. 15.

"Lady" Talking

Los Angeles, Oct. 30. First National is calling back the cast of Corinne Griffith's "The Divine Lady," to insert a talking sequence into the picture, scheduled for January release.

CHURCH FILM GROUP HAS INSIDE TROUBLES

Dropped Faction Charges Stock Selling Plan—Has Yet to Make Picture

Religious Films, Inc., organized almost a year ago by a group of Episcopalians for the purpose of producing non-denominational religious pictures in Jerusalem. A reorganization has been effected whereby five of the original founders, including the Rev. Harry St. Clair Hathaway, dean of Pro-Cathedral, Philadelphia, has been arbitrarily eliminated from the advisory board.

The ousted faction, headed by Alfred Walker, formerly holding the title of general manager, is making accusations that Rev. L. Eugene Wetling, president, is turning the whole project into a stock-selling plan. Religious Films, Inc., has now become Religious Film Trust under a Massachusetts common law certification. Wetling is an Episcopal clergyman of Oradell, N. J.

Haven't Turned a Crank
Original intention at the time of organization was to make a series of 20 two reels during the summer of 1928 in the Holy Land. This did not materialize and no pictures have been made to date. Several salesmen are canvassing wealthy church people to sell stock at \$100 a share to continue the work.

Wetling recently made an arrangement with the Sonora Phonograph Co. to synchronize the religious films at such time as they are made. Such synchronization, an official of Sonora explains, is not to be confused with theatrical synchronization. It means simply that Sonora will select from its catalog records which are adapted to the pictures and that these records will be recommended by Religious Film Trust to churches playing the product.

No production or release date on the Biblical series has been announced. Clay McCure, architect, and Walter and Lester Lang, moving picture technicians, were dropped by the Wetling faction along with Dean Hathaway and Mr. Walker.

Charles Althoff



"VARIETY"

"As perfect a characterization as was ever portrayed on any stage." Add. Care Jerry Cargill, 1660 B'way, N.Y.

THE ROMEROS

John and Judith Carlos and Oscar and Alma Malvina

ALL ONE FAMILY Our Fifth Year with Fanchon and Marco
Now with FANCHON AND MARCO'S "ARTIST'S IDEA"

LUCILLE PAGE

FEATURED IN
FANCHON and MARCO'S "HAT IDEA"
with CHARLIE MURRAY

Nadine Wayne

(SALLY)

Douglas Keaton

(BLAIR)

FEATURED LEADS
IN
"SALLY"

Broadway Palace
LOS ANGELES

Staged by LEO LE BLANC

TRADO TWINS

Trado Twins Trado Twins

With Fanchon and Marco

VINCE SILK

MASTER OF CEREMONIES
Golden Gate Theatre
Los Angeles

Says
"HOW HAVE YOU BEEN?"

JOE and WILLIE HALE

PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction—WILLIAM PERLBERG
WM. MORRIS AGENCY

Hermie King

FOR THE NEW \$2,000,000 OAKLAND THEATRE

MUSICAL MASTER OF CEREMONIES

WISHES TO THANK
HAROLD B. FRANKLIN, A. M. BOWLES and MARCO
FOR SELECTING HIM AS

P. S.—REGARDS TO HERSHEL STUART

WARNER BROS.

100% ALL TALKING PICTURE

George M. Cohan's "The HOME TOWNERS"

SEE AND HEAR

WARNER BROS. LATEST VITAPHONE ALL TALKING PICTURE

WARNER BROS. THEATRE

OPENED at \$2 Prices Oct. 23rd

NOW AVAILABLE TO EVERY THEATRE - SILENT OR TALKING

BOOK IT NOW—WHILE IT'S RED HOT AND CASH IN ON THE NATIONAL EXPLOITATION. WE'RE NOT SIDETRACKING IT TILL WE'VE SQUEEZED EVERY DOLLAR OUT OF THE NEW YORK RUN! WE'RE OFFERING IT RIGHT NOW, CONCURRENT WITH THE NEW YORK PREMIERE, JUST AS WE DID WITH "THE SINGING FOOL."

IT'S GETTING THE CROWDS AT THE WARNER BROS. THEATRE! YOU CAN DO THE SAME AT YOUR HOUSE!



THE BIGGEST SUREST, STRONGEST LINEUP OF PICTURES

- AL JOLSON
in
"THE SINGING FOOL"
- "LIGHTS OF NEW YORK"
All-Star Cast
- "THE TERROR"
With
MAY McAVOY and ED-
WARD EVERETT HORTON
- DOLORES COSTELLO
in
"TENDERLOIN"
- "THE LION AND THE
MOUSE"
With
MAY McAVOY and
LIONEL BARRYMORE
- DOLORES COSTELLO
in
"GLORIOUS BETSY"
- AL JOLSON
in
"THE JAZZ SINGER"
- FANNIE BRICE
in
"MY MAN"
- "THE DESERT SONG"
All-Star Cast
- MONTE BLUE
in
"CONQUEST"
With
H. B. Warner
- DOLORES COSTELLO
in
"THE REDEEMING SIN"
- "STARK MAD"
All-Star Cast
- "ON TRIAL"
With
PAULINE FREDERICK
- TEXAS GUINAN
in
"QUEEN OF THE NIGHT
CLUBS"
- SOPHIE TUCKER
in
"HONKY TONK"
- DOLORES COSTELLO
in
"ALIMONY ANNIE"
- DOLORES COSTELLO
in
"MADONNA OF AVENUE A"



THE FACTS!

- 1—**"WHITE** Shadows in the South Seas" is the most successful Sound Roadshow of today!
- 2—**FOURTH** month at \$2 at Astor, N. Y., and still doing absolute capacity.
- 3—**FOURTH** packed month at \$2 at Grauman's Chinese Theatre, Los Angeles.
- 4—**SMASHED** all records California Theatre, San Francisco.
- 5—**KNOCKED** 'em for records; Midland, Kansas City; State, St. Louis; Stillman, Cleveland; etc.
- 6—**"WHITE** Shadows" gets gigantic promotion in Hearst nation-wide newspaper chain.
- 7—**"WHITE** Shadows" photographic strip serialization in Hearst papers reaching millions.
- 8—**"WHITE** Shadows" million dollar advertising campaign in Hearst newspapers.
- 9—**"WHITE** Shadows" is just one reason why M-G-M showmen are sitting pretty.
- 10—**OTHER** reasons right now are "OUR DANCING DAUGHTERS" (Joan Crawford), "EXCESS BAGGAGE" (William Haines), "WHILE THE CITY SLEEPS" (Lon Chaney) in its 2nd big week at N. Y. Capitol. M-G-M's Parade of Pippins has just started. M-G-M Sound Studios East and West. Metro Movietone Shorts sensational. Zeppelin scoops continue with M-G-M News cameraman on board return trip. More than ever The Talk of The Industry!

METRO - GOLDWYN - MAYER



It's a pleasure!

Member of Motion Picture Producers and Distributors of America, Inc.

State Righter May Do Over Million With Producers Selling for \$100,000

Will be Issued in December

*Announcements at regular ad-
 vertising rates may be left at or
 forwarded to any Variety office*

Indie Sound Test Near

(Continued from page 7)

Regarding the small fry boxes, Western takes this attitude: If you buy a Ford you don't put Lincoln tires on its wheels. That is its attitude toward interchangeability with one-fifth the price equipment being ballyhooed by outside talker men. They again reason that because de luxe houses have de luxe organs does not mean that the grinds have to throw out their tin-pan pianos. They figure that the same holds true of talkers. That only the houses that can afford the best should be allowed to play the best.

"We will not permit the quality, which we have spent millions to achieve, to be ruined by inferior equipment," declares a W. E. authority. He continues: "Any injuries to our quality will have to be healed in the courts."

No Guarantee

Bristophone executives, who took advantage of their luck in Hagerstown to advertise their device as interchangeable, denied to Variety that they guarantee interchangeability, other than the physical possibility. They also admit that Hagerstown's Academy was the only case in point, and this one where A. Julian Brylawski "managed" to get the records.

Brylawski did not follow "The Whip" with Western sound on Bristophone, because their company had failed at the time to tie up with the American Society of Authors, Composers and Publishers.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
**MALCOLM
STUART
BOYLAN**
FOX

**WINIFRED
DUNN**
SCENARIO BY
'SUBMARINE'
Now breaking
records at Embassy Theatre,
at \$2 Top Prices

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

**LICHTIG
AND
ENGLANDER**
TEN YEARS IN HOLLYWOOD
Representing
DIRECTORS, ARTISTS, WRITERS
WARNER BLDG. Hollywood 1068

MARK SANDRICH
DIRECTOR
Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

Radio Hook-Up Bracer

The RCA hook-up with Keith and FBO is proving a stimulant to several film companies. Universal is urging all exhibitors who play their sound pictures to make every effort for a local radio tie-up which would broadcast the canned music direct from the theatre. This has already been tried with "Uncle Tom's Cabin." It got one of the best breaks in Kenosha, Wis., according to the reports to the home office.

They contend that several days before the First National picture made its Hagerstown debut, First National was cognizant that it had been advertised locally as having sound.

That Western has never given Bristophone the once-over to determine its "quality" was stated by Charles Rogers. "The burden of proof is on Otterson, president of Electrical Research Products. I expect to try and stop us," he challenged.

Rogers refused to tell how Brylawski got the records. He refused to divulge the number of contracts for Bristophone installations. He did say that the next four would be made in and around New York. "Exhibitors are not worried about interchangeability any more than we are," he said. "All they want to know is if it will work with the others."

"What do you tell them about companies holding Western licenses, such as First National, M-G-M and Paramount?" he was quizzed.

"We refer them to those picture companies," Rogers replied.

"And what do they say?" he was prodded.

"You will have to take that up with them," he answered. Then he lapsed into the subject of the next month.

"You watch," he stated. "If those exhibitors can't book sound pictures at First National and the others, the fur is going to fly. And the burden of proof will be on Mr. Otterson."

Sam Sax, a patient listener, finally had his say:

"Well," he commented, "if they can't get pictures from them they have nothing to worry about. Gotham is Bristophonizing its pictures and can give owners of Bristophone equipment enough product to keep them in sound for six months out of 12. That's what we intend to do if they hold up their pictures. That, and go to court."

Court Fight Seen

Variety obtained Monday from a high talker official the assurance that exhibitors who do not have W. E. equipment cannot book pictures sounded with the company's devices. This pertains especially to Vitaphone. The Warners will recognize no interchangeability tests in projection rooms. Exhibs who have indie equipment will have to make tests while their house is empty in order to ascertain whether the "quality" is there. It will only be after sound procedure which is now imminent that the only means by which interchangeability may be defined. From independent sources, which regard the courts as their only resort, litigation is also seen as a long drawn out affair which may go for many months before

the highest court will be reached. During legal delays indie figures on temporary injunction to force producers to supply them regardless of equipment.

Clash on Price

What the Warner angle on the "solution" is could not be gleaned in detail except that the brothers stick to their original belief that a cheaper price on the present device, or another less expensive machine, will do the trick. Western has already made clear its present budgets at minimum if quality is to be upheld.

A talker official denied that the Warners have acquired a cheaper apparatus which others, well informed in the Warner office, say will be announced within the next two weeks.

That the subject of lowering price may also be injected into arbitrations between Warners and Western Electric, in the film company's claim it has been damaged by W. E.'s alleged slowness in turning out equipment, is also gathered during this interview.

Early in the week Gotham-Bristophone went deeper into the merits with a broadside statement which shouted interchangeability. Sam Sax, disclaiming any intent on the part of the company to create a wrong impression, declared that the contract for installation did not mention the word and that the product was sold solely on its own merit.

From quarters outside the company heads it was said Leo Brecher had contracted for his Olympia, N. Y. C. Sax said a "test present" would be established within a few weeks, when he confidently expects several exhibs with Bristophone equipment will be turned down for product with W. E. sound. He refused to say whether Brecher, a leader in local independent circles, will be the exhib. to look for to turn down and bring the test case.

No case of this kind has yet been attempted; the Hagerstown showing having been booked as silent and the Detroit petition, resulting originally in a temporary injunction in favor of the exhibitor, also apparently panning out as a silent booking.

Other exhibs who are unofficially said to have contracted for Bristophone include: Art Desomeaux, with 16 houses in Wisconsin, whose Strand, Madison, is now being wired; it is claimed; Ed Fay for two in Rhode Island.

Other Indie Tieups

In the cases of practically all the indie talkers there is a tieup with an indie film producer. Just as Gotham can't be able to provide Bristophone users with product for six months, other companies are making similar claims. One of these is called Tonofilm, a tie-up with Agfa Raw Film and another indie producer. This comes out with:

"We realize that although any make of talking picture can be played on our machine and although we believe that very shortly every exhibitor will be able to buy his pictures from whom he pleases and play it on any equipment he chooses, until then is settled the exhibitor wants talking pictures. We therefore interested a man well qualified to make quality pictures—Phil Goldstone, whom every exhibitor knows."

INTERCHANGEABILITY

(Continued from Page 7.)

San Francisco, Dec. 1; Harris, Pittsburgh, Dec. 5; Hennepin, Minn., Dec. 15; Orpheum, Omaha, Dec. 20; Proctor's 86th St., New York, Dec. 10; Keith's Riverside, New York, Dec. 12; Proctor's 4th St., New York, Dec. 12; Proctor's 4th St., New York, Dec. 12; Proctor's Grand Albany, Dec. 21; Proctor's 4th St., Albany, Dec. 21; Proctor's Troy, Dec. 17; Proctor's, Schenectady, Dec. 17; Proctor's 53th St., New York, Dec. 20; Proctor's Palace, Newark, Dec. 20; Belmont, Chicago, Dec. 23; and Victory, Providence, Nov. 20.

Bucher says that talking shorts will also be produced by Photophone with Richard Currier in charge of the short subject talkers, headquartered with Bucher at 411 5th avenue in the Photophone executive and sales offices. "The company has taken over the fourth in addition to the 11th floor for the sales department."

The Exhibitor

The biggest danger lies in an exhibitor contracting for a cheap talker and finding he has a white elephant in his hands because of possible patent infringement. The majority of the lesser exhibs are naturally interested in the cheaper talkers because of the price. That's

DETROIT SOUND TEST CASE DEFERRED

Detroit, Oct. 30.

Judge Merriam of Wayne County Circuit Court today continued the mandatory injunction obtained by James N. Robertson, exhibitor, against Paramount, Famous Lasky and other producing companies until Nov. 7. Hearing of the case was postponed at the request of Attorney Frank D. Eaton, representing the defense, to enable him to further prepare his case.

Robertson, owner of the Cinderella and Roosevelt theatres, has installed in his houses an invention of his own conception and construction. He calls it "huma-phon" and built it with the aid of Roy Johnson, electrical engineer, at a cost of slightly less than \$500.

Huma-phon is capable of reproducing sound by both disc and photographic methods.

A corporation has been formed by Robertson and Johnson for the manufacture and sale of the device. According to Robertson, \$250,000 of orders depend upon the outcome of the suit. He declares that he will sell his machines outright and price will depend upon the seating capacity.

Robertson began considering the device, he stated, when he found the cost of vitaphone installation for his two houses would be \$30,000 and one-half of the proceeds.

Trouble started when Robertson requested discs for "warming up" his first sound picture which was advertised with Paramount copy. Day of opening after orchestra had been released, Paramount refused delivery of records. A mandatory injunction was immediately issued by Judge Merriam. This injunction still continues in force and has enabled Robertson to show "Sawdust Paradise" and "Tempest" with original musical settings.

Other Paramount films named in the bill of complaint which is covered by the injunction include "Beggars of Life" and "Loves of an Actress." First National is represented by "Lilac Time," "Waterfront" and "Night Watch." United Artists has contributed the effects for "Tempest" and must do likewise for "The Battle of the Sexes."

Paramount, through Otto Bolle, local branch manager, entered into a contract with Robertson for the distribution of fifty features, all silent. When "Warming Up" was brought out with sound a new contract was drawn which gave the exhibitor the use of the records.

Bolle claims use of Western Electric equipment was stipulated in the contract. Robertson denies this. Case is expected to be further complicated because of the fact that Robertson holds a First National franchise for the use of all material. This began in 1922 and will not terminate until 1945.

Among other things, Robertson will attempt to show that "defendants are conducting their business in an illegal and unlawful manner through contracts that they forced exhibitors and others to sign which do permit of a restraint of trade in the method and manner of distribution of various products, all of

the only chance the indie equipment has—price, it is claimed.

If enjoined under patents' ruling, the exhibitor would be tied up with a product for which he has probably paid a substantial sum down on account.

which acts, contracts and agreements should be decreed to be void and in violation of the Clayton Act and the laws of the State of Michigan."

Ralph E. Routier is attorney for the Roosevelt and Cinderella theatres, which are the only houses outside of the downtown theatres advertising pictures with original sound effects.

Fox's Sound Dozen

Fox has added 12 productions to its sound schedule.

These include "The Vallant," written by Eugene Walter; "Dream House," from an original; "North of Dixie," starring Charles Gilpin, Negro actor; "The Cornet Rehearsal"; "In Dutch," Clark and McCullough's next; "The Ring," for the same duo, and "Friendship," another by Eugene Walter, with Sylvia Fields.

Hughinin Resigns

Los Angeles, Oct. 30.

Harry L. Hughinin, assistant to John Waldren, general manager for Mack Sennett, has resigned after an association of eight years.

He will probably join the production staff of M-G.

Albert Conit and Lucien Littlefield added to "Saturday's Children" for F. N.

Barbara Worth added to "Sunset Pass" (Par.).

There Is No Substitute for

PAUL ASH



STAGE-BAND
ENTERTAINMENT
Known as the
"PAUL ASH POLICY"

ORIENTAL
THEATRE
CHICAGO

Limited Engagement

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

FRANCES WILLS
SUPREME DANSEUSE
FEBLIX UNIT
"STEP THIS WAY"
Direction: WM. MORRIS

JESSE CRAWFORD
ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK

WEEK OF OCTOBER 27

"JEANNINE, I DREAM OF YOU IN LILAC TIME"

(Leo Feist, Inc.)

"I'M WILD ABOUT HORNS ON AUTOMOBILES"

THAT GO TA TA TA TA"

(Shapiro-Bernstein)

"DON'T BE LIKE THAT"

(Shapiro-Bernstein)

FANCHON &
MARCO IDEAS

Opened the New \$2,000,000
New Oakland Theatre at
Oakland, Calif., for
West Coast Theatres, Inc.
"Up In the Air"

Was the First One Shown
One a Week to Follow

SUBMARINE

Tremendous!

A PROVED BOX-OFFICE SUCCESS
AS A SILENT PICTURE

A PHENOMENAL SENSATION
IN SOUND!

They Saw It! Heard It!

-AND GRABBED A QUICK DATE!

Capitol Theatre, New York
United Artists Theatre, Chicago
Eastman Theatre, Rochester
Strand Theatre, Syracuse
Loew's Orpheum, Boston
Strand Theatre, Providence
Roger Sherman, New Haven
Strand Theatre, Portland
Aldine Theatre, Philadelphia

Space does not permit listing the hundreds of leading wired theatres that have already booked "SUBMARINE" - The Dramatic Marvel of the Season in Sight and Sound.

COLUMBIA PICTURES - SOUND ON SILENT-
ALWAYS THE BEST BOX-OFFICE VALUE IN THE INDUSTRY



Wherever this one goes

S.R.O.

Goes
with
it!



Scene in Front
of United Artists
Theatre, Los Angeles

A GREAT SCENE FOR YOUR THEATRE

LOS ANGELES RECORD:

"Seats were hard to find—long line stood in foyer waiting its turn. One of those offerings which make the public wish there were more like it. A dramatic thriller. Miss Talmadge in one of her prettiest roles. Few stars have more dramatic moments crowded into six reels."

LOS ANGELES TIMES:

"Has dramatic and well-knit plot. Holds marked interest. A forceful film. Situations splendid in their intensity. Excellent elements of surprise. Story of romance and sacrifice gains in force and drama. Miss Talmadge gives a notably sustained performance, achieving a splendid dramatic note."

LOS ANGELES HERALD:

"Talmadge picture a HIT at U. A. Public scents a good picture before it is shown. Long lines waiting at U. A. told their own story. Picture very fine. Miss Talmadge's beauty and capacity for emotion are as vibrant as ever."

Joseph M. Schenck presents

NORMA TALMADGE in "The Woman Disputed"



HENRY KING production with
GILBERT ROLAND

Directed by Henry King & Sam Taylor

UNITED ARTISTS  PICTURE

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

N. Y. Indie Exhibs Selling to Fox Will Disappear from Exhibition

It is reported that over 100 of the 160 independent theatres in the Greater New York area lined up for purchase by Fox have been practically closed for, with formal papers about to be signed.

The theatres so far arranged for provide for a complete sell-out. Independent theatre operators involved will disappear in the metropolitan area following the closing of the negotiations.

There is no case, so far, where an independent retains an interest in his theatre on the proposed deal with Fox. Those wishing to retain any kind of an interest can only buy Fox shares at the market price. Some exceptions may be a few indies to go into the Fox executive organization.

In general the independents seem happy and relieved to sell out to Fox. The acquisition of these theatres, all in one section will give Fox from \$3,000,000 to \$5,000,000 in additional rentals annually where he is now possibly getting 30 per cent. of those figures, without any considerable increase in distribution costs. In Movietone News alone Fox's new income will be \$500,000 annually.

Small Exchange Going

The doom of the small independent film exchange seems to have been sounded by the influx of the talkers.

Within the past few weeks a number of the small exchanges have collapsed, with others hanging on by a thread.

Smaller exhibs have failed to support the small exchanges. With talkers coming in making the market all the tougher, the small exchanges are dying fast.

One prominent small exchange man, who has quit the exchange end flat, is reported having lost \$500,000.

URBANA GETS SUNDAYS

Urbana, Ill., Oct. 30. Sunday opening proposition, defeated here two years ago, was carried last week at a special election by a 206 majority.

There were 1,325 for Sunday shows and 1,119 against.

Picture Possibilities

"Girl Trouble"—Very Favorable

"GIRL TROUBLE" (Comedy, Herndon, Belmont). Corking material and title for a fast moving farce, minus dialog, with lines from the show figuring as surefire laugh titles. Dialog would slow this one up on tempo, the stage version's main fault. Strictly for a young, good looking cast and a director with a sense of humor and a flair for pace. It tells of an overly mothered only son who suddenly again finds the carnival girl he married when 17, and she 15, a union which the mother had at once annulled.

Locale is New York, having the stage sets of the Park Avenue apartments of mother and son. Plenty of chance for impressive production and if played as a farce can be made into a pip picture for laughs and money. Good chance for a theme song if showing the first marriage being broken off and reprising the melody thereafter. *Sid.*

"Exceeding Small"—Unfavorable

"EXCEEDING SMALL" (Drama, Actors Theatre, Comedy). A life like story of a freshly wed couple who solve their problems by turning on the gas. No fun. *Ibee.*

"Gods of the Lightning"—Unfavorable

"GODS OF THE LIGHTNING" (Melodrama, Hamilton McFadden and Kellogg Gary, Little). Based on the Sacco-Vanzetti case with little relief from its tragic message. *Ibee.*

"Animal Crackers"—Possible as Talker

"ANIMAL CRACKERS" (Harris—Musical Comedy—44th St.). Marx Brothers show, unless as talker with stars in person, out for the silent flickers. Plot only a frame-work for Marx's antics. *Abel.*

World Wide for Ufa Via Educational

Under a last minute arrangement, World Wide, distributing foreign product through Educational exchanges, has agreed to handle about two pictures for Ufa in territories not covered by David Brill. When Brill's franchise has expired, or if he should decide to relinquish his eastern territorial rights on the German product before, World Wide has agreed to take Ufa pictures in bulk.

It's the first physical distribution by World Wide. It has been organized about six months.

The Williams-Hammons distributing organization had twice turned down Ufa's German executive, Kurt Hubert, until Brill's interest ended. It was not until Hubert had made two visits here recently and after Brill had refused a job with World Wide and a cut in the receipts from his territory that World Wide agreed to give Ufa the temporary superficial listing.

At the same time World Wide announces it has closed a deal with Charles Wilcox to distribute a series of British Dominions' productions.

HOUSE'S 2 M.C.'S

Chicago, Oct. 30. Parthenon, Hammond, Ind., has two regular m. c.'s, using Johnnie Ryan for the first half and Eddie Hanley last half.

They work with Bill Michael's stage band.

Garrett Graham titling "Shady Lady," Pathe.

Scena Owen added to "Queen Kelly" for Gloria Swanson.

Grauman's Abandons Pit Orchestra And Stage Show—All Sound at Chinese

Los Angeles, Oct. 30.

Sid Grauman will have no stage show or orchestra in the pit when reopening the Chinese Nov. 1 with "Noah's Ark" on the screen. The Grauman house has been known for its prolix and large musical organizations.

It is understood the demands of the musicians' union for a six-day week had considerable to do with Grauman eliminating the orchestra in the Chinese. With the orchestra out Grauman abandoned stage presentation, Vitaphone shorts and organ and sound to "Noah's Ark" will be the entertainment provided at this \$1.50 and two-a-day house.

It is understood that there is a likelihood the orchestra will also be eliminated at the Carthay Circle when "Interference" opens, for the same reason as at the Chinese.

3 Out of 5

Chicago, Oct. 30.

The Chicago Tribunes' inquiring reporter asked five people whether they would rather have a season ticket for the opera, drama, pictures or symphony orchestra. Three picked pictures and two opera.

Two Indie Firms Merge 11 Houses in Chicago

Chicago, Oct. 30.

Miller and Zemansky and Bland and Sapperstein, independent theatre owners, have joined forces. They will hereafter operate their string of picture houses under the name of West Town Theatres Co. Miller and Zemansky houses are the Park, Plaisance, Lucille, Savoy and Forrest. Bland and Sapperstein have the Lexington, Garfield, New Oak, Famous, Olympia and Rogers.

Jack Miller is president of the Exhibitors' Association of Chicago.

Harry Watts Quits Blank

Omaha, Oct. 30.

After 10 years with A. H. Blank, Harry Watts, his ace house manager, is leaving. Watts is branching out for himself but won't tell how.

Hold-Out Complaint By Congressman

Washington, Oct. 30.

A Congressman complains in his official capacity of the manner in which the hold outs are handled in the local picture houses.

Representative Bowman, W. Va., did the complaining. It looks like new regulations. In his letter the congressman said something about like conditions throughout the entire country, which he hoped to find means of correcting when the legislative body again assembled.

Eastman Panchromatic Negative

Type 2

A perfected, proved product for the cinematographer

In developing it the Eastman Kodak Company has pursued its long established policy of constantly helping to improve the motion picture art. In presenting it to the trade it maintains its undisputed forty-year supremacy.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Summer Attraction Film Road Show

**UNWED
MOTHERS**

Percentage

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WEST COAST NOTES

"Shady Lady" and "Geraldine" both to be made all talker by Pathe.

Eddie Cline to direct Denny's next, "Lucky in Love" (U).

Fox to do newspaper story, Fred Neumeyer directing. Sally Phipps and Robert Elliot starring.

Henry Lehman to direct "Blew Danube" as his first talker for Fox. George Beckels, Arnold Lucey, Donald McKenzie, Stuart Irvin, Marjorie Beebe and Jerry Madden in the cast.

U producing "Barnum Was Right," with Glenn Tryon starring.

Kenneth Thomson added M-G-M's "The Broadway Melody."

Frances Marion, scenarist M-G-M, back from Europe.

Bryant Washburn and Carroll Nye added "Jazzland," Quality.

Brandon Hurst, in "Wolf of Wall Street."

M-G-M will produce Stanley Houghton's play, "Phipps," as a short. Three characters—Lowell Sherman, Cyril Chadwick and Betty Francisco.

Ernest Torrence added to "Thirst" (M-G).

Hal Roach has Harry Langdon on a three-year contract for feature length sound comedies. Langdon will begin Jan. 1.

Mary Nolan opposite John Gilbert in "Thirst" (M-G).

Supporting Charles Chase at Hal (Continued on page 28)

Talking Shorts

MOVIE TONE NEWS

10 Mins.;
Strand, New York

With but talking clips of Gov. Smith on the streets of Chicago, and Mr. Hoover at the Madison Square Garden for attention, the 10 minutes this issue of Fox Movietone ran at the Strand Sunday meant but little.

Hoover was given much the best of it through the talker repeating some of his speech. It only had Smith amidst the street crowds.

Other stuff looked library, such as the antics of a trained police dog with a lot of professors standing around. A caption said they were curious as to just how much intelligence the dog possessed. If that's on the level, the dog knows more than they do.

WARING'S PENNSYLVANIANS

VITAPHONE No. 478
9 Mins.
Strand, New York

Taken some time ago this canning of Waring's Pennsylvanians likely in the Strand this week because of the rep. left there by the same band in person. That's reason enough and there's no other, for the record is poor in studio workmanship.

Its age is denoted as much by the music as Vitaphone's number. In the selections is "Little White House," a hit of two years ago. The band's finishing number with some individual comedy, in dialog, this record's single recommendation. There are plenty of band numbers on talking shorts much better, and Waring could make another now.

Studio technique of the day this was made left the band upstage, with a few meagre close-ups of the musicians. Totally ruins the picture, other than the closing selection.

Small.

"THANKSGIVING DAY"

VITAPHONE No. 2599

12 Mins.; Comedy Sketch

Strand, Yonkers

First of the originals written by Addison Burkhardt and directed by Bryan Foy. Subject is very mild laughing interlude, lacking in vigorous comedy. It suggests that the talker is not yet ready for comedy that depends upon exchange of talk—that is, comedy that lies in the spoken word itself rather than upon the spoken word fortified by pantomime that is intrinsically laughable.

It is Thanksgiving Day in the office of two young doctors who are starving to death in a small town of too healthy population. They have are sympathizing with each other when the undertaker from downstairs pays them a visit, a lugubrious individual who is near bankruptcy because of the same situation. This is made amusing, because the mortuary's only cheerful moment is when he realizes that the two young medics are possible customers if they starve to death. Harry Kelly gives the role just the right touch.

Things brighten for the docs when word comes via telephone that the rich man of the town has had a stroke and another man has fallen from the top story. Climax when overjoyed doc drops in a faint at the good news and undertaker measures him with his tape.

Undertaker's comic gloom is only thing expressed in pantomime and in the wild, tempestuous laughs. Talk, which probably would be funny in print, is poor in sound. Whole subject suggests that essence of talker sketches is that fun of a situation be reflected in "business."

Rush.

CHIEF CAUPOLICAN

VITAPHONE No. 2598

7 Mins.; Songs

Strand, Yonkers

Standard vaude act and valuable subject for program spot. Musical turn of good quality with the added angle of singer being an Indian. Set shows Indian village background. Caupolican does three numbers, nicely paced, first two "Bedouin Love Song" and "After Long Absence," to display trained baritone voice, and finally "Pale Moon," number of fine popular appeal.

Well received here with substantial applause at finale, all on straight musical merit. Strictly a subject for limited use. Probably be flat where the clientele wants slapstick and jazz.

Rush.

DOROTHY WHITMORE

VITAPHONE No. 2538

8 Mins.; Songs

Clinton, New York

Handicap provided by Miss Whitmore's selection of numbers is hardly surmounted by her voice and appearance. Looks and singing both excellent, but neither as good as the repertoire is bad.

Unfavorable impression at this small house was also due in part to the volume of sound against the size of the theatre and its acoustics. Until the regulation of tone is perfected all numbers along the line of Miss Whitmore's will be at a disadvantage.

Big.

JESSE STAFFORD'S BAND (11)

VITAPHONE No. 2370

Instrumental; 10 Mins.

Warner's, New York

Ten piece outfit led by Stafford and evidently Coast combination. Days make a satisfactory instrumental explanation as to the reason for their appearing. Only strong enough to open or close. Warner programs invariably start with these orchestra items, and they're probably right. In a grand theatre it's a good spot for the house to change over.

Three numbers by the band, the best of which is a hot pop vocally translated by two of the members. A military band conception of "Yankee Rose" used to close lacked the strength for this applause spot. The number still sounds like an Englishman's conception of "American ragtime song," and a concentrated brass ensemble failed to enhance.

No different from any of the preceding orchestra disks. Recording sounded good here, with a piano passage prominent. This is Herb Wiedorf's former band taken over by Stafford.

Sid.

ROGER WOLFE KAHN'S BAND

VITAPHONE No. 468

11 Mins.; Instrumental

Clinton, New York

This one and No. 469 were probably made at the same time. In the latter, assisting the Kahn band, were Henri Garden, tenor, and the Williams Sisters. No. 468 has the Mound City Blue Blowers for variety. Without the freak four-piece musical combination it's just straight band record, and that means little today.

Two selections by the orchestra with the Blowers in the middle. This specialty concludes in a dance by one of the quartet. Kahn does his own announcing with clarity and ease. Night club set. Half dozen or so spectators sitting and applaud.

A departure from the usual would be to have the extras get up and dance to one band number. That might have made No. 468.

Big.

EDDIE NELSON (2)

VITAPHONE No. 2548

8 Mins.; (strictly instrumental)

Strand, New York

Good enough light comedy, carried along by Eddie Nelson, its principal. Support holds a girl (Dolly Nelson) and a traffic cop (Jack Lipson).

Scene is supposed to be Columbus Circle, New York, with the cop on the highway, but the backing is entirely foliage, suggesting studio staging. Besides the absence of all foot or wheel traffic while the action proceeds is against the illusion of the subject. That may or may not be noticed by audiences at this early time of talking shorts. Where light comedy will fit in, this will nicely do.

Dialog by all of the players, each doing well but Nelson far in the lead. His comedy antics as per usual, for Nelson is fairly well known along the march of musicals in key cities.

Small.

JOHN CHARLES THOMAS,

VITAPHONE No. 481,

Singing; 5 Mins.,

Warner's, New York

Baritone singing the prolog to "I Pagliacci" and how. Above the average operatic short because the melody cushions on the ear; it will not be familiar to the average audience. Thomas is not in clown attire and the deeper register of his voice is mechanically heard to particular advantage. Besides, it only runs five minutes and no encore.

Thomas steps through drapes to sing and exits in the same manner. Especially well received before a first night crowd and apt to be more appreciated by the local clientele in the regular houses. But this disk holds enough appeal to entertain both dinner jackets and sweat-shirts.

Sid.

CAROLYNNE SNOWDEN CO. (4)

VITAPHONE No. 2109

Songs and Band; 9 Mins.

Clinton, New York

Colored syncopation dished up by Miss Snowden and three piece band consisting of drums, piano and banjo. It's an amateurish effort, in every respect.

Opening in full stage the colored gal, who screens poorly, offers a snatch of "St. Louis Blues." Following another song the singer is off for a change while musicians try to get hot and miss. Charleston finish also lacks entertainment value.

This short, probably the first with an all colored cast, will get little even in houses catering to the race.

FRANK RICHARDSON

VITAPHONE No. 2329

Songs; 9 Mins.

Clinton, New York

Working on a draped set and assisted by a pianist, Richardson sells a trio of pop numbers in snappy fashion. His high tenor voice reminds of Joe Schenck. A short recitation and a mild gag with another song to close. Later is effectively put over in a minor key on the second chorus.

This is Richardson's second record and, like his first, was well received at the Clinton. Okay for early spotting in the neighborhoods.

HARRY DELF

VITAPHONE No. 2551

6 Mins.; Songs

Clinton, New York

Harry Delf at his best in two comedy character songs, the second and featured one being "Soup," also serving as the record's title. Oper informs the men that they don't look so hot when getting up in the a. m. either. "Soup" characterizes various types in the act of tipping the bowl, from Hebe to Irishman. Fine comedy item.

Big.

THE TOLLERS

(SOUND)

Tiffany-Stahl's sound feature, synchronized by R. C. A. Photophone, with special score by Dr. Hugo Riesenfeld. Joseph Littau, musical conductor. Reginald Barker's production from original story by L. S. Higley. Titles by Harry Braden. Mark Strand, Brooklyn, N. Y., week Oct. 27. Running time 78 minutes.

Cast: Mark Strand, Douglas Fairbanks, Jr., Mary, Jobyna Ralston, Joe, Harve Clark, Tony, Douglas Fairbanks, Jr., Robert Ryan. Tiffany-Stahl's first Tiffany-Tone or sound film feature, debuting at the Brooklyn (N. Y.) Strand, is a strong program feature. It is vigorously forceful, grossly impressive and possesses a somewhat seasonal advantage because of its Xmas theme, which would make it about ripe for the bulk of the booking dates. The holiday period, however, is just as incidental for general purposes, as it is significant for immediate timeliness, paradoxical as that may sound.

Starting a bit slowly, and this can readily be corrected with the cutting down of those 78 minutes of running time. "The Tollers" grows on one, grips the interest with the realism of the three buddies' existence in a coal mining town, packs a tear in the simple earnestness of the grateful orphan waif (Jobyna Ralston), who sacrificially endeavors to signify her gratitude for his savior of the storm, and builds up into an epochal wow finish in that battle against time to rescue the entombed miners.

If nothing else, the finish makes the picture. Here Reginald Barker has extended himself in many forceful yet subtle niceties to build up the suspense and get across the grim realism of it all.

A cul de sac in the mine is barricaded in a desperate effort to halt the flames, which have taken serious human toll already, and the dozen men who are trapped within finally tap out a Morse code S O S attracting the rescuing crew above, who for 36 hours fight against time in drilling their way into the lower level of the coal mine.

Douglas Fairbanks, Jr., as Steve, is the amanuensis of the unfortunate group, leaving behind members of the number of men, date and hour, who are forced to retreat into the mine. Building barricade after barricade to check the flames, they are finally trapped at the blind end of the passageway. In lieu of titles his memos,

with great impressiveness and undeniable drama, detail the fate of himself and his buddies, with occasional tragic notes punctuating the biography, such as one man dying in the flames, another from asphyxiation, etc.

Outside the mine, at the helm of the rescuing crew, is Toby (Wade Boteler), while his two particular buddies, played by young Fairbanks and Harvey Clark (in an excellent four role), are among the 12 trapped miners. This very day was to have been Steve's wedding day to the orphan of the storm, whom he had literally rescued out of a snow drift earlier in the year. With this poignant dramatic premise as a basic background, Barker builds up the human interest significance of the rescue in masterful fashion.

"The Tollers" as a title, is derived from the celluloid saga of three men who toll below the earth for the benefit of humankind in general, while giving little thought to them and their labor. Under the R. C. A. Photophone process, with the sound waves on a celluloid sound track adjacent to the film, cutting is an easy problem, thus simultaneously eliminating film action and coincidental synchronized music with a snap of the shears. Under the Western Electric system of phonograph records this cannot be done without damage to the synchronization, particularly where there is dialog.

"The Tollers" is devoid of dialog, but introduces three choruses of a miner's doggerel. There are two other brief, snatches of pop song choruses for comedy purposes. The sound effects are limited, but well done, such as a motor car rumbling across a wooden bridge, usual door knockings, gongs, chimes. The big punches are the whirring grind of electric drillers eating into the earth's vitals as the rescue crew is at work, and the shrill siren whistles of distress.

When the air compressor goes awry the effect is wallowed across as the trapped miners below bemoan their fate and conclude the rescuers have given up the attempt. As the air compressor becomes efficient again the synchronized whirring effect, coupled with the physical animation of the entombed miners as they react anew to the drilling, is an undeniable effect.

At the Mark Strand, Brooklyn, the Photophone synchronization is protected over the W. E. equipment. Dr. Hugo Riesenfeld's score is excellent and well mated to the theme of the picture.

Tiffany-Stahl has a winner in

It Will Be a Bear of a Production

"FIVE O'CLOCK GIRL"

Starring

MARION DAVIES

Directed by

ALFRED E. GREEN

Released by

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WATCH UNIVERSAL GO! AND WHILE YOU'RE WATCHING, TIE UP with it as tight as you can!

"The Tollers." It rates a Broadway first run if booking exigencies don't count against that. The Stanley Co. forced this one in at the Brooklyn Strand, thus setting that theatre's feature schedule back a week behind the Manhattan Strand, which was the former routine, although lately both Strands, across the bridge from one another, have been playing the same pictures, day and date, only varying a week apart on the talking shorts.

Abcl.

THE HOME TOWNERS (DIALOG)

Warner Brothers production and release. Featuring Richard Bennett and Doris Kenyon. Adapted from George Cohan's play of same name and directed by Bryan Foy. Screenists, Addison Hurkath and Murray Roth. Cameraman, Barney McGill. At Warners, New York, for twice daily run starting Oct. 23, \$2 top. Running time, 94 minutes.

Richard Bennett. Beth Calhoun. Doris Kenyon. F. H. Bancroft. Robert McWade. Mr. Calhoun. Robert Edison. Lottie Bancroft. Gladys Brockwell. Joe Roberts. John Miljan. Mrs. Calhoun. Vera Lewis. Wally Calhoun. Stanley Taylor. Casey. James T. Mack. Maid. Patricia Caron.

George Cohan's comedy won't have much, if any, trouble entertaining the proletariat. It's one instance, possibly the first, where the dialog is minus constant heroics and

where an effort has been made for tempo, a drastic fault most of the preceding talkers have unfurled. The dialog evidently has been taken intact from the play with Robert McWade, who does the trailer on this one, in his original part and running away with the picture.

It may be an all-legit cast. Yet McWade and Gladys Brockwell are the standouts because they've a majority of the answers, while Richard Bennett and Doris Kenyon are limited to carrying the story and playing straight. Both perform and screen well with Miss Kenyon's voice a bit too high in pitch to sound natural.

Principal error is the 94 minutes; when 80, or even 70, would have been sufficient. A bit slow and too silky in spots. That's something many a stage comedy has suffered from. If the situation is duplicated here it shows how close this talker is running to the in person version. Studio will and can take a bow for itself when its work necessitates such comparison, as that's what the coast has been aiming at ever since it started on sound.

Sooner or later Warners must go outside. Phoney exteriors or outdoor shots with studio made effects cannot and do not impress. These immediately remind that it's a sound picture to dispel whatever illusion has been woven by the interior work no matter how excellent that may be. This, of course, is looking toward that time when the talkers will be 100 per cent efficient as well as dialog, and when sound films have proved their complete field. It may not make so much difference at present as the novelty angle remains prominent although tapering off in many spots.

"Home Towners" revolves around a man in his late 40's about to wed a girl 15 years his junior with best man coming on from South Bend just to confirm his suspicions that the prospective bride is after his pal's coin. Bennett is the bridegroom and McWade the well-meaning friend.

McWade runs up the entire situation to the extent Bennett got back his ring. McWade, finally convinced that he's wrong, tries to bring the would-be honeymooners to another again.

Moral of the piece is in the author's indictment of the suspicious small town mind. It is unrelieved that the girl and her family are not flashing money but either Bryan Foy, director, or the author has omitted to build up any sympathy for the bride or her kin.

Interest centers on McWade, the fun he

comedy grouch he develops. Pace and strength taper off during the build up for the grand reunion. Foy might have done better had he not prolonged the trip to the climax. Story is slow in starting. The side arguments continuously swing on between McWade and his misceus (Miss Brockwell) hold many a chuckle, outright laughs and a few double entendre replies.

Miss Brockwell is excellent all the way. She's in talkers permanently and belongs there. With

McWade, she's being taken perfectly cast. McWade has long been known for his stave grouch and hasn't forgotten any of the tricks. It's likely Foy allowed McWade to direct himself during his supposed unruly moments. Robert Edison has very little to do and after the main quartet Stanley Taylor is best among the support.

Picture will do business because it has merit besides being a talker with the Cohan, Bennett and Kenyon names. Opening night at Warners, amplification was exceedingly good. Interior sets rather obviously reveal where the microphones are masked with the players' voices becoming indistinct when turning away from these mouthpieces.

Another conclusion to be drawn from this performance was that no Broadway picture ever received worse projection at a premiere. The booth was possibly concentrating on the records and forgetting that focussing does help. Sid.

THE MIDNIGHT TAXI (DIALOG)

Warner Bros. production and release. Directed by John Arnold. No other program ensues, other than featured players: Antonio Moreno, Helen Costello, Myrna Loy and William Russell. Titles by Joseph Jackson. At Strand, New York, week Oct. 27. Running time, 82 minutes.

"Tusi" Drabell. Antonio Moreno. Helen Costello. Myrna Loy. William Russell. Joe Brant. Tommy Dugan. Mrs. Joe Brant. Myrna Loy. Jack Madison. Bobbie Agnew. Detective Blake. Pat Hartigan. Lolly. Jack Santoro. Saint. William Huber. Dutch. Paul Kresge. Haratus. Spencer Bell.

As a dialog talkie melior, good enough, on the dialog end mostly after saying that Tommy Dugan steals the picture, for work, voice and comedy. Can go into any wired house for a week.

Story's conventionality no help. About cheating cheaters, run runners and plain crooks. Its title "Midnight Taxi," taken from a fleet of taxicabs carrying booty. Then there are stolen bonds and

the young clerk convicted, a tough kid, too, tougher than the crooks and made a bit too tough for this background, because he looks, talks and acts like a glorio, with boy-sweetheart doing some detect stuff to get his release.

After that the cheating cheaters frame an exchange of fur coats on a train, pinch, beating the train by plane, and once more the detached car, rushing backwards.

Involvents all familiars, but action snapped up, and Dugan does the rest. In this billing, Dugan could have easily stood featuring with the others. It's about time the Warners gave their comedian some billing; he looks the best they have with his natural vocal adaptability for added value. Here he is a stuttering simp crook, a hanger-on, and his dialog contains more laughs than the printed captions.

Dialog is not continuous. There is a long stretch of silence at one period. It hurts, for there is nothing to meet the expectancy meantime.

Antonio Moreno does fairly well with the dialog; much better in acting. Helene Costello is carefully proficient, having been given much protection, it appears, on the dialog thing. She needed more on her hooks here. William Russell runs about second when talking. Bobbie Agnew and Pat Hartigan in their minor roles suggest talking voices with more opportunities.

One of those talking melodramas that Warners seem to do so well at but extravagant cost.

VARSITY (DIALOG)

Paramount production and release starring Buddy Rogers and featuring Mary Brian and Chester Conklin. Directed by Frank Tuttle from Wells Root's story. Titles by George Marion, Jr., with R. J. Stout cameraman. At the Paramount, New York, Oct. 27. Running time, 67 Mins.

Jimmy Duffy. Charles Rogers. Fay. Mary Brian. Chester Conklin. Middlebrook. Phillips R. Holmes.

College story minus a football game and with dialog. It's the yarn for which Yale refused its campus and so the author, a New Haven alumnus, had his prayers answered by Princeton. It's a prettier school anyway. "Varsity" as a picture, doesn't go very far out its way to prove anything but it figures as moderate program material with three dialog passages to help.

Not that the conversation is particularly port or well played. Understanding is that the dialog scenes were inserted after the picture was completed on the Coast, east prin-

cipals coming east to do it. Only three of these talk-Rogers, Miss Brian and Conklin of whom the latter is best and the girl, as usual, is not heard to advantage. Holmes also says a few minor words. Rogers is vocally colorless. Of the 13 minutes of dialog 10 come at the climax. The earlier three-minute insertion had a couple of youngsters singing just go for the "talker" on the outside billing. No laughs in the "sides," Marlon's titles getting all the word-of-movement.

The Tiger in its hair looks good and the atmosphere is excellent. Synchronized score, of course, aids by playing a good many of the cheers have been recorded, four or five voices not yet being able to duplicate the roar of a cheering section, although as this is a stretch of a baseball game it's the right effect. Love story is rather silly and meaningless, young Duffy falling for a carnival girl he meets in Trenton and eventually wedding her after a title has skipped two years and graduation. Suspense hinges on Duffy thinking himself an orphan with his father (Conklin) the janitor of his dormitory and trying to break the boy's inheritance of a hat or drink. Builds up until a couple of carnival men frame Duffy into getting well stewed so they can

(Continued on page 31)

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LITERATI

Hershey's Burning

Harry Hershey quit his "Broadway Unlimited" column in the New York Evening Journal last Friday, owing to contractual differences with King Features. This does not affect the cartoonist's contract with the syndicate for his comics, this arrangement having 3½ years yet to go.

Hershey was displeased with the King Features' treatment of his stuff for out-of-town syndication, according to understanding. In view of the toll the column was taking on his health, considerably jeopardized owing to his manifold duties, the cartoonist-columnist-humorist felt himself entitled to better terms.

Harry says he would have quit Thursday as he planned originally, but extended himself an extra day in order to get a plug-in for his pals, the four Marx Brothers. Hershey states that the "Broadway Unlimited" title is owned by his wife, and is her personal property. If King Features or the Journal elects to essay another Broadway column, it may mean a new title for the department.

Hershey is particularly burned about Walter Winchell's paragraph in his Friday morning column in the Graphic which gave the impression it was the cartoonist who called Winchell when, Hershey alleges, it was the Graphic col. conductor who phoned him to verify the report and asked that a long-standing feud between the rival columnists—strictly a difference resulting from their newspaper activities—be buried. Winchell also added that hereafter the Hershey-Hershey feud would punctuate his (the Graphic) column. Hershey vehemently denies that for no other reason than that he'd be a chump to contribute to a rival paper against his own syndicate, even though he may be personally on the outs with that syndicate over contract details.

Class for Telegraph

Gene Fowler, m.e. of the Morning Telegraph, is going out for a class, specialized paper, though Fowler prefers not to hear "specialized." He has thrown out the vaudeville, burlesque and nite club departments, injecting opera, society and high-grade music, holding racing, sports, pictures, and the legit.

In the new form the Telegraph, it is understood, will go after national and department store advertising. Price, 10c, sticks.

S. Jay Kaufman's daily column has been scrapped, though Kaufman remains under his contract expiring next April. Norman Hapgood has been added as political writer with the Telegraph coming out for Smith.

Many additions have been made to the reportorial staff, likely leading to a wedding out. Several let-outs with the discarding of the three departments. Vaudeville was played up by the Telegraph for 30 years. Burlesque has been in the paper for 20 years.

G. B. McCutcheon Dies

In the death of George Barr McCutcheon, 62, novelist, the literary world lost one of its best-known and

and most popular romantic writers. Mr. McCutcheon died of heart disease, collapsing in the Hotel Martinique, N. Y., where he was attending a Dutch Treat club luncheon Oct. 23.

G. B. was a newspaper man in his early days. While with the Daily Courier in 1901 his "Greatest" was accepted by Stone & Kimball of Chicago. The first check for \$1,500 gave G. B. the incentive to turn out more and he did. Hundreds of novels poured from his pen, one being "Brewster's Millions," which was first published under a fictitious name, "Richard Greaves," by way of proving that a book by an unknown could record a success.

One of the McCutcheon books was produced as a show in New York, "The Flyers." Many found their way to the screen. Among the McCutcheon novels screened was "Black Is White."

His last novel was "Blades," published last August which had just settled down to a successful sale. McCutcheon came of a literary family in Indiana and his pals numbered George Ade, Booth Tarkington, Harry Leon Wilson; G. B. was a brother of John T. McCutcheon, the famous Chicago Tribune correspondent, and Ben McCutcheon, also a writer.

No Swope Inside

No inside stuff is reported with the resignation of H. Bayard Swope as general director of the New York World. After a visit abroad for some time, Swope intends returning to New York. He may then, it is said, buy or start another New York daily.

Owing to a rumor some time ago that Swope contemplated leaving the World, to assume another paper, with a couple of the World's former special writers, Heywood Brown and Alexander Woolcott, as his stars, the impression spread that Swope and Ralph Pulitzer had not found fraternizing on the same sheets a matter of happiness to either. It was Pulitzer upon whom the blame was placed for his rather thin-skinned shunning of Brown when Brown told what he thought of the World in another periodical. Swope is reputed quite wealthy and more so recently through Wall Street.

Gallico Hurt

Paul Gallico is writing his daily column on sports for the News from his home in Cos Cob, Conn., the result of an auto accident as the News sports editor and his wife were returning home from the Yale-Army game Saturday.

As Paul and the missus were on the Boston Post Road near Fairfield, Conn., a drunk reeled across the thoroughfare and an oncoming car swerved out to avoid hitting him and crashed into the Gallico car. In a car behind was J. Westbrook Pegler, newspaper man; who rushed Mr. and Mrs. Gallico to the hospital.

English Co. Buys Papers

Inveresk Paper Co., said to be one of the largest paper manufacturers in the United Kingdom, has acquired additional newspapers, a report to the Department of Commerce in Washington sets forth.

Acquirements include 80 per cent. of the Daily Chronicle Investment

Best Sellers

Baker & Taylor Co., wholesale booksellers, report the following:

FICTION

The Hounds of God	Rafael Sabatini	\$2.50
At the South Gate	Grace Richmond	2.00
Silver Slippers	Temple Bailey	2.00
Prisoner in the Opal	A. E. W. Mason	2.00
Old Pybus	Warwick Deeping	2.50

GENERAL

House at Pooh Corner	A. A. Milne	\$2.00
Buck in the Snow	Edna St. V. Millay	2.00
John Brown's Body	Stephen V. Benet	2.50
Beneath Tropic Seas	William Beebe	3.50
Rasputin, the Holy Devil	René Pullop-Miller	5.00

Arthur R. Womrath, Inc., chain retail booksellers' tabulations:

FICTION

Empress of Hearts	E. Barrington	\$2.50
Strange Case of Annie Sprague	Louis Bromfield	2.50
Harnessed	A. H. Gibbs	2.50
Children	Edith Wharton	2.50
All Kneeling	Anne Parrish	2.50

GENERAL

Zola	Josephson	\$5.00
Buck in the Snow	Edna St. V. Millay	2.00
Strange Intimacy	Eugene O'Neill	2.50
Why We Misbehave	Dr. Schmallausen	3.00
John Brown's Body	Stephen V. Benet	2.50

The Doubleday, Doran Book Shops, Inc., another good criterion of best sellers, have a different system of tabulation. The following list comprises not actual best sellers but the titles of volumes of which they ordered the most copies during the past week. Naturally, this indicates either a large demand or an anticipated strong call:

FICTION

Point Counter Point	Aldous Huxley	
Hounds of God	Raphael Sabatini	
The Gate Marked Private	Ethel M. Dell	
Old Pybus	Warwick Deeping	
Lady of Stainless Raiment	Mathilde Elker	
The Babylons	Clemence Dane	
Harnessed	A. Hamilton Gibbs	
The Forsythe Saga	John Galsworthy	
Best Short Stories, 1928	E. J. O'Brien, Ed.	
Silas Bradfords' Boy	Joseph C. Lincoln	

NON-FICTION

This Book-Collecting Game	A. Edward Newton	
Motherhood in Bondage	Margaret Sanger	
Goethe	Emil Ludwig	
Doctor Looks at Marriage	Dr. J. Collins	
Why We Misbehave	Samuel D. Schmallausen	
Lenin	Marku	
My Life	Isadora Duncan	
Napoleon	Emil Ludwig	
Mother Goose	Willy Pogany	
House at Pooh Corners	A. A. Milne	

Corp., which holds 98 per cent. of the stock of the United Newspapers, Ltd., and which in turn controls five papers in the north of England and Scotland. In addition 50 per cent has been acquired in the Daily Mail and Hull Times Company, which controls three large newspapers. Amount involved is reported at \$8,000,000.

Inveresk already owns George Toulman and Sons, Ltd., which publishes the Lancashire Daily Post, Preston Guardian, and Blackburn Times. An increase in the capital stock of Inveresk is to be made, bringing the new capitalization up to \$20,750,000.

Tully as Play

Philip R. Davis, who practices Blackstone in Chicago but between times goes literary, is in New York killing two birds with one trip. Davis was co-author of "The Rack-ett," which Alex. McKaif produced. Davis has made a play out of Jim Tully's colorful story, "Shanty Irish."

While on Broadway he expects to place his Tully script, with McKaif reported as getting the first fling at it.

Telegraph's Wandering Sons

Willard Keefe, newspaperman and dramatist, who wrote "Celebrity" and one-fifth of "Gentlemen of the Press," went back to his old trade of rewriting on the Morning Telegraph. Keefe recently returned from the Coast where he had been recruited for scenario work. Keefe's return to the Telegraph was simultaneous with the return to that paper of Sonny McLaren,

who also went to the Coast for the pictures. Keefe and McLaren have both previously been on the Telegraph.

Crossword Cold

Although the crossword puzzle fad has gone the way of the collegiate bell-bottom pants and the vo-deo vogue, the puzzle books are still selling at the rate of 50,000 copies a year. So say Simon & Schuster, who came to important attention as publishers with their series of crossword puzzle books, which went 1,000,000 copies in gross aggregate at the peak of the fad.

Tomorrow's Almanack

The new Tomorrow's Almanack for 1929, edited by Burton Rascoe, the second of the series, is a better diversified anthology than its predecessor, although lacking individual brilliance of the first. Almanack, William Morrow's Sons are the publishers, the 1929 edition being

tilted 50c to \$2.50 retail over the former.

It's a bright collection of short pieces by over 56 contributors, including Rio, George M. Cohan, Bernard Sobel, Rupert Hughes, Thyrza Samter Winslow, Samuel Hoffenstein, Herb Roth, Louis Golding, Walter Winchell, Arthur Kober, Sidney Skolsky, Elliott White Springs, Christopher Morley, et al.

Too Much Show Stuff

Charles A. Hughes, editor-publisher of DAC News, classy Detroit Athletic Club monthly, says he's running too much theatrical stuff and is cutting down on it; comedy preferred.

Hughes, with E. A. Batchelor as his managing editor, was strong for Broadway stuff for a long time.

Article on P. A.'s

In the current issue of the Atlantic Monthly, Selma Robinson, p. a. for the Literary Guild, has an article titled "For Immediate Release, Please." In it she devotes considerable space to theatrical press agents. The snapper in Miss Robinson's yarn, her test for recognizing a phoney publicity agent who guarantees space in the papers, is of interest to managers and actors.

McFadden's Low Sale

Cabaret Stories, E. L. McFadden, Inc., publication, pays as high as \$15 for a 2,000-word story. Beatrice M. Miller, said to be at one brief time a short story writer, is the editor. She gives credits the works that since Cabaret Stories is a new and struggling publication, couldn't they compromise for \$1.98?

Love Study By a Femme

Simon & Schuster's publication of "The Technique of the Love Affair," anonymously credited to "A Gentlewoman" for authorship, ruthlessly dissects and analyzes the art of attracting and holding masculine attention. The book was issued in London early in October and has attracted sensational attention as to the author's identity and the book's subject matter.

Name Change

Tatler and Social Digest changed its publishing name from Stuyvesant to Carleton in order to facilitate delivery of its mail and that of Town and Country, which also bears firm name, Stuyvesant Publishing Co.

Tatler has moved from the 10th to the ninth floor of the Manhattan Trust Building in New York.

Star's New M. E.

Oliver Owen Khun, formerly news editor of The Evening Star, Washington, D. C., has just been made managing editor. He succeeds Sheldon S. Cline, who died last spring.

Star is still holding fourth place in national display advertising and first place of all the country for amount of local display.

Renaud Succeeding Swope

Ralph Renaud, managing editor of the New York Evening Post, succeeds Herbert Bayard Swope when the latter resigns as executive editor of the World Jan. 1.

Somebody said Swope was quitting the newspaper field because he saw no future in it.

GRACE

MARIE

ELINE

in "SUNNY SPAIN," A PUBLIX UNIT

Staged and Produced by JACK LAUGHLIN

THIS WEEK—NORSHORE, CHICAGO
NEXT WEEK—TOWER, CHICAGO

Direction WILLIAM MORRIS OFFICE

FRANCES

LORETTA

FLORENCE

3-KEENA SISTERS-3

"KEEN-HARMONY"

With "PICKIN' PEACHES"

Staged and Produced by LOUIS McDERMOTT

A PUBLIX UNIT

WEEK OCT. 27—ORIENTAL, CHICAGO
WEEK NOV. 3—PARADISE, CHICAGO
WEEK NOV. 10—HARDING, CHICAGO
WEEK NOV. 17—NORSHORE, CHICAGO

Thanks to MAX HALPERIN—WILLIAM MORRIS OFFICE

WEEK NOV. 24—TOWER, CHICAGO
WEEK DEC. 1—MIDLOTH, ST. LOUIS, MO.
WEEK DEC. 15—CAPITOL, DETROIT, MICH.
WEEK DEC. 22—FISHER, DETROIT, MICH.

Dorothy Morrison

DAILY "MIRROR" SAYS:

"DOROTHY MORRISON, a hot singing, snappy little brunet, does an amusing number a la Helen Kane. She's better than Helen."

—Bland Johanneson.

ALL PATHE PICTURES WILL TALK

Box Office in Sound and Dialogue

Following the sensational release of "CAPTAIN SWAGGER", "NED McCOBB'S DAUGHTER", and "MARKED MONEY" with spectacular and unusual Sound Synchronization by R C A PHOTOPHONE process

*All Feature Releases as follows will
be in SOUND and DIALOGUE*

"ANNAPOLIS", "SHOW FOLKS", "SAL OF SINGAPORE", "THE SHADY LADY", "THE SPIELER", "GERALDINE", "THE LEATHERNECK", "NOISY NEIGHBORS", "SQUARE SHOULDERS", "THE FLYING FOOL", "THE OFFICE SCANDAL", "LISTEN BABY", "HIGH VOLTAGE".

Cecil B. DeMille's
"KING of
KINGS"

and
"THE
GODLESS
GIRL"

by Jeanie Macpherson
IN SOUND

GRANTLAND RICE
SPORTLIGHTS
In Sound

TOPICS OF
THE DAY
In Sound

AESOP'S FILM
FABLES
In Sound

**PATHE *SOUND* NEWS
RELEASED NOV. 11th**

NOW not only **THE BEST OF THE WEST** but **BETTER THAN THE BEST** of ANY class of attraction! **KEN MAYNARD** Breaks House Record Set by \$4,000,000 Special!

THIS THEATRE WAS BUILT, IS OWNED AND OPERATED BY THE VOLUNTEER FIRE COMPANY OF HURLOCK, REAL SERVICE IS ITS MOTTO. PATRONS WILL ALWAYS FIND IT HERE.

The
Firemen's New Theatre
Hurlock, Maryland
PICTURES SHOWN EVERY
WEDNESDAY AND SATURDAY NIGHTS
W. M. LeCOMPTE
General Manager

FOR THE VERY
BEST PICTURES OBTAINABLE
WE USE
FIRST NATIONAL PROGRAM
METRO GOLDWYN MAYER
PARAMOUNT
UNITED ARTISTS
WARNER BROS.
PATHE SHERITT
MACK SERRITT
HAL ROACH
CHARLIE CHASE
MAX DAVIDSON
OUR GANG COMEDIES

September 24th, 1928

First National Pictures
Washington, D.C.
Mr. Smeltzer

Dear Sir:

This letter is to inform you that on Saturday night past, we broke the house record with the largest crowd we have had since our opening date which was January 15th, with "BOY". The picture we played Saturday night was Ken Maynard in "THE LAND BEYOND THE LAW", and it was a wonderful picture, I have heard that "THE OVERLAND STAGE" is about the best thing he has done, but I can't see how it can be any better than this one we have just played for the acting of both Ken and his wonderful horse, Tarsan was both 100% in this production.

Our house was loaded and we had them standing, and the beauty of it all, the crowd was just getting this morning, of comments on the picture, I am still getting this morning. Ken Maynard's productions are not the everyday Westerns, they are high class outdoor dramas of a high type. More of Ken is what we want. Let me hear from you.

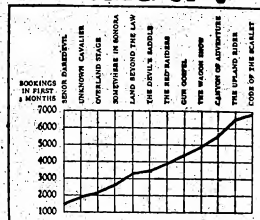
Yours truly,

W. M. LeCompte



**FIRST
NATIONAL**
Everybody's Business!

GOING UP ?



EXHIBITOR DEMAND FOR
MAYNARD GROWS BIG-
GER BY THE MINUTE !

You'll never know how much money there
IS in Westerns till you've played Maynard in

"THE GLORIOUS TRAIL"

Presented by CHAS. R. ROGERS
Story by MARION JACKSON

Directed by ALBERT ROGELL
Supervised by HARRY J. BROWN

VARSIY

(Continued from page 27)

grab the bankroll the sophomore class has contributed to a drive.

If this is the first one Rogers has been started in it's not strong as a sendoff. Conklin romps in for personal honors as neither of the juvenile team is sufficiently vivacious or capable of outshining the other. It's a bad camera match, both needing a more powerful personality opposite to strengthen.

Location scenes at Princeton have been better handled than the story. Or maybe it's the impression that it's just another college picture and there's not much to ponder over in the yarn. Picture needs its dialog, no matter what the faults, for b.o. attractiveness and it not especially robust at that.

THE RED MARK

James Cruze production for Pathe Release. Nema Guerrero stars. Gaston Blum featured. Others are Gustav Von Seyffertitz and Roy Dione. Continuity by Julian Josephson from story by John Russell. Screen gives no credit for photography or titles. New York. Running time, 64 minutes.

What can be said of a film story with the drab background of a penal colony on a Pacific Ocean island, with the romance involving a girl, wife, and a French pickpocket? What more can be said of the possibilities of such a picture without a single name that means anything?

Depressing is right. In this atmosphere it is difficult to work up interest in the romance. Cruel governor desires the girl wife and so does the pickpocket. The minute a title hints that governor has a long lost son distinguished by a red mark on his throat you know that the pickpocket is the son.

Picture hasn't an excuse; never should have been made; but being made, it ought to have been put on the highest shelf independent of any subject for any exhibitor's opposition.

Legend of Gosta Berling (SWEDISH MADE)

Swedish production. Distributor in America unnamed. Founded on novel by Selma Lagerlof. Adapted and directed by Maurice Stiller. Greta Garbo and Lars Hanson featured. At 4th Avenue, New York. Week of Oct. 27. Running time, 60 minutes.

About pars the average Swedish picture in costume. Interest lies chiefly in the background, foreign locales unfamiliar to this side. Also interesting is the appearance of Greta Garbo, totally unlike the sleeky dame M-G-M's experts made

of her. Still a picture only for the sure-seat circle.

Story based on what is described as a Nobel Prize novel. Must be another case of a great literary effort lost between the scenario and the cutting room.

Just what is missing in the film story is hard to determine accurately. Too much plot at times and it is frequently difficult to understand the motivation of the characters.

Many foreign films suffer in attempting too much coverage with the result that the lead characters are never developed to their full importance. Despite its faults the American star system has a big advantage over this Swedish scattering of fire.

Photography is never good, a very general commentary on Swedish film product. Story concerns the intrigues, woes and social attitudes of the landed gentry the late 17th Century in Sweden, with Lars Hanson, an expelled minister, the central character. Clergyman Angled to the 5th Avenue Playhouse billing the picture as "a longings of a 'Claret' film." Land.

STREET OF ILLUSION

Columbia production, released through Qualla and Hollywood, according to screen credits. Directed by Eric C. Kenton. Based on story by Channing Pollock and adapted by Harvey Thew. Features Virginia Valli. Cast includes Jan Keith, Kenneth Thomson and Harry Meyers. At the Academy of Music, N. Y., week of Oct. 29. Running time, over 70 mins.

If Channing Pollock's literary offspring ever possessed any distinguished or meritorious traits everything possible has been done by the producers to conceal it from a public eager for stories dealing with the inside of Broadway and the show business. It is not conceivable that the painful triteness of this picture was sponsored through the author's original script.

Reduced to simple terms this is the story of a ham actor jealous of another's merited success. Disappointed in himself, but still cherishing dim hopes of thespian greatness, he is too dull in mentality and character to appeal to the popular imagination.

Action and Interest have been carefully weeded out. Long, boring, irrelevant scenes have been allowed to run without hindrance. For a climax the old expedient of a death on the stage, where the heroic character is supposed to be shot, takes place. There are a few incoherent philosophical titles inserted at odd intervals.

Used in this house to back up a strong, well balanced eight-act vaudeville lineup, the picture impressed as mainly of the grind and not suitable for the better type of neighborhood.

THE WEST (FRENCH MADE)

Paris, Oct. 21.

Adopted by Henri Escourt from the melodrama of Henri Kristemackers "L'Occident" this was carefully produced under the patronage of Cinemas to feature Claudia Vetrux (Mme. Jean Sane). It has met with local success. Let us add that the Cinemas star has been judged on her merits in this picture, and not entirely on her influence. She has made good and plays the part of an Oriental engaged to a French officer, Lucien Dalceux.

Story is of Hassina, daughter of the said (an Arab governor), captured by brigands. While in captivity she saves Lieut. Cadereux, of the French Navy, and escapes with him to France. Meanwhile, the brigands have also taken away Hassina's younger sister, Fatima, and their chief, Taieba, follows Cadereux to Toulon, where he accuses the French officer of being responsible for the girl's death. Hassina

first believes this to be true and is on the point of going away with her. Then, however, she discovers that Fatima's whereabouts are discovered by Cadereux's servant, and all ends happily.

Technical work is good while revealing certain flaws in construction. Some interesting battle episodes, and the scenes in Toulon, with sailors' resorts and officers' quarters, are fine and noteworthy.

Supporting Claudia Vetrux are Jacques Catelain, H. de Bagratide, Paul Guide, Raymond Guerin, R. Lievin, Labry, Mmes. Renee Velez and Genevieve Lane. With-out being perfect, this is a good French picture for local consumption.

TWO OUTLAWS

Universal (Western) production and released by Pathe Release. Directed by John Ford. Stars, John Ford, director, Virgil Miller, cameraman. With John Ford, John Ford, John Ford. New York, one day, Oct. 25. One half of double bill. Running time, 50 minutes.

Based on a stock yarn of the secret utility man posing as outlaw, with the additional angle of a woman who has been kidnapped. "Two Outlaws" fills the bill for regular nondescript houses. In fact, it's a little favor than the average Universal western.

"Two" had a tough time in this one. Every time he walked on the set or stepped before the camera, a wind machine blew plans dust into his nostrils. A few times he headed a pack of Hollywood nags in front of the lens.

After that his job was to step on bad boys who would pop off the good outlaw.

Girl Perrin saves from herd stars love interest. Always with the black rug on his jaws, girl never identifies him until he arrests her guard-ian as the real fourflusher.

AUTUMN LOVE (GERMAN MADE)

Affiliated through European Producers. No credited producer. Lya DePuitt and Eugene Klumper featured. No further screen credits given. At Stanley one day, Oct. 26. Running time about 60 minutes.

When Lya DePuitt had long, bristly hair and was not so good, and when the World War was not such a memory, some never identify Lya as the girl in "Autumn Love." In its form here it has been cut into continuity such a way as to provide a continuity of an imposition to ask any semi-intelligent audience to sit through it.

Everything is old-fashioned. The story of the metropolitan star who picks out a girl from an itinerant company, makes her a star, gets the turnaround for a young count and then realizes December is too near to care through, is—just that.

The acting is in accord with the story. Altogether, just one of those things to pass by. Even if the rental was only for a couple of bucks it may prove a costly economy when the audience reaction sets in.

NAUGHTY DUCHESS

"Tiffany-Stahl production and release. Directed by Tom Terrant. Featuring H. J. Warner and Evelyn D'Amore. Story based on novel, "The Indiscretion of the Duchess" by Gertrude Astor. Martha Mattox, Duncan Reynolds. At Loew's New York, one day, Oct. 25. One half double feature. Running time, 60 minutes.

"The Naughty Duchess" may read well, but on the screen it is 100 percent drawing room. Straight society, with lightest of comedies, high calibre of leads saves it and will get it by in small houses of the upper strata.

Only suspense is built around outcome of meeting on train and a duke posing as husband to save strange dame from dicks. This carried on to chateau and ultimately marriage, practically no interference.

COURT MARTIAL

Columbia production and release. Directed by George H. Stolls from story by Walter Harris. Screenplay by George H. Stolls. Betty Compson, Dan Hill, Pat Harmon. At Stanley, New York, one day, Oct. 25. Running time, 75 minutes.

Long drawn out Civil War yarn. It depends upon shots of Lincoln and the Stars and Stripes for approval. Photography, production, direction and cast makes it just a so-so release for the daily grind. Fewer titles and discreet slicing might help.

Jack Holt is commissioned by President Lincoln to bring in Betty Compson, leader of a guerrilla band operating on the western frontier, dead or alive. Joining her band under disguise, the Yankee spy wins his way into her confidence. Torn between love and duty, he follows her for emotional foot-ling with the spy saving the girl's life during a cavalry attack and she returning the favor when her band discovering his identity is about to do a little neck stretching.

Failing to deliver his prisoner at the fort as he had promised, Holt is accused of allowing her to escape. Sent to prison, he is sentenced to be shot at sunrise. But the girl gang leader gives herself up in time to save her lover's life at the expense of her own. She is miraculously wounded on her way to the fort by one of her own men, who had attempted to prevent her self-sacrifice.

POWER OF DARKNESS (FOREIGN MADE)

Landmark release. No credits. Directed by Robert Wiene. Based on story by Tolstoy. Continuity and adaptation not credited. Cast: Moscow Art Theatre Players, including Peter Sarsow, Pavel Pavlov, Vera Pavlova, Vera Orlova, George Sorev and Serge Cosensky. At Stanley, New York, one day, Oct. 25. Running time, 72 mins.

This picture bears the distinction of being among the few foreign productions for which no definite credit for extraordinary greatness is made. Merely a simple claim. In the foreword, that the film is far above the average. And another, also in the introduction, that it is as good as it could be the censorial shears should be blained.

Little doubt censors erred on the side of leniency. A few more cuts toward the ending, eliminations in the middle, and a reduction of foot-ling in the beginning, leaving only the introduction to speak for itself, this picture may be shown in lap-pier and better.

Nothing more than a grotesque burlesque, crude, primitive, unfinished mockery of a picture. Thrown together by hands untutored in, possibly unaware of, the first principles of picture production. No continuity and it looks also as if no adaptation has been made. It is like a literal translation of Tolstoy's book, meaningless and incoherent. Story is of a country yokel, strangely endowed with some power over women, glorified beyond all belief. Repentance finally comes, accompanied by the Russian police.

PARIS AT MIDNIGHT

Metropolitan Pictures Corp. production, released by P. D. C. (Pathe). Directed by E. Mason Hopper. Screen story by Fran-cis Marion Brown. Novel by Gertrude Astor. Cast: Mary Brian, Edmund Burns featured. At Columbus, New York, one day, Oct. 6. As half double bill. Running time about 60 minutes.

Little entertainment value to this one at all about life in a boarding house in the Latin quarter of Paris and a bad man with a heart of gold, who is a sort of Robin Hood, robbing the rich and righting the wrongs of the oppressed.

It gives Lionel Barrymore a chance to strut his Jekyll-Hyde stuff once again. Flicker has everything in it but the kitchen sink, the pay-

off being a couple of Parisian tartas who ride in limousines and find it frequently necessary to shake their poor old father, living at the cheap lodg-house for a handful of change. Death of the old man, while the daughters are making whoopee at the Art Students' Ball, run ex-cursively long and grow tiresome.

Titles are of the inane variety, overlaid with explanation. Director Hopper has caught the spirit of gaiety in Paris in only one place and that too has been done often and better. This love story that shows infrequently in the footage is dragged in for the wind-up with the boarding house lovers reconciled through the kind aid of the Robin Hood of Paris.

Just a lot of wasted film. Probably old P. D. C. anyway.

THE BURNING WIND

Universal production and release. Directed by Henry Hathaway and Herbert Blaché from story by W. M. Raithe. Adaptation by Raymond Schrock and George Pimpton. Starring Hoot Gibson. Cast includes Virginia Brown Faire and Cesare Gravia. At Loew's, New York, Oct. 26. One-half of double bill. Running time approximately 50 mins.

The boys who directed this one know how. It's not as fast as other western with a series of stock situations, but it holds because of speed, action and Hoot Gibson's horse and gun manipulation.

At the opening it swings back to another generation for the purpose of injecting a fight sequence. Serves for immediate interest.

The two old friends then lay out a plan to test the son of the American who is cutting loose in New York. The boy is brought out on the pretext that his father is in danger of losing his lands to a neighbor. Valdes. The latter's daughter is left in charge for her father. The crooked foreman is used to promote an element of reality, trying to grab everything, including the gal for himself.

City of Purple Dreams

Trim Carr production, released through Raynet. Directed by Duke Worne. Walter Griffin, cameraman. In cast: Barbara Bedford, Robert Frazer, David Torrence, Josephine Goddon. At Loew's New York, one day, Oct. 25. One-half double bill. Running time 60 minutes.

One of the old fairy tales revived. Sandwich man makes up his mind to rise to the occasion. He sweeps everything before him, even to the point of robbing the wheat king of his crown and daughter. Hoke personified, but good suspense if the story isn't taken seriously. Slip it in as second half or feature if it grinds on off day.

Cast good, although Barbara Bedford a little too wild-eyed in spots.

Theme mechanical.

DORIS WHITMORE

World's Youngest Prima Donna
Toe Dancer and Violinist
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

ALFRED BROWER

World's Fastest Russian Dancer
Re-negared by FANCHON & MARCO
Direction WILLIAM MORRIS

DOROTHY GUY

CROOKER BUCK
Specialty Dancers
in FANCHON and MARCO'S
"NIGHT CLUB IDEA"

BROOKS TRIO

SINGING BANJOISTS
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

Michigan Vaude Mgrs. Ass'n

Charlie Mack
Booking the most extensive circuit
of vaudeville and presentation the-
atres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

HELENE HUGHES

ROY SMOOT
Featured with
FANCHON and MARCO

JERRY ROSE

FORMERLY KNOWN AS

'JERRY'

THE DANCING ACCORDIONIST

NOW FEATURED IN

FANCHON and MARCO'S IDEAS

Direction, WM. MORRIS AGENCY

ABE LASTFOGEL, NEW YORK

MAX TURNER; CHICAGO

WILLIAM PERLBERG, LOS ANGELES

THE THREE BIGGEST

GRAF ZEPPELIN

"JEANNINE" and

(I DREAM OF LILAC TIME)

AMERICA'S 2 TREMENDOUS

A Genuine Ballad Hit!
**"MY OLD GIRL'S
 MY NEW GIRL
 NOW"**

by IRVING CAESAR &
 CLIFF FRIEND

*A Sure-fire Ballad
 And A Sure-fire Hit*

**"I'M
 SORRY
 SALLY"**

by GUS KAHN and
 TED FIORITO

*A
 TANTALIZING
 TANGO TUNE
 AND FOX TROT!*

"QUERIDA"

by EDWARD G. SIMON
 & JOSE VALDEZ

*A Melo-de-light
 by the writer of "JUNE NIGHT"*

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FROM YOUR
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"Telegraph" Discards Vaude Dept.; Also Burlesque and Nite Clubs

Vaudeville, burlesque and night club news and reviews, also advertising, have been ordered out of the Morning "Telegraph" by its new managing editor, Gene Fowler.

The "Telegraph" for over 30 years had devoted considerable of its space to vaudeville. At one time it was looked upon as a vaudeville authority. Of late years any influence it retained in that field disappeared.

The paper's burlesque department, mostly confined to the Sunday issue, had been operative for nearly 20 years. Its night club feature was recent.

Racing, sports, moving pictures and the legit will remain in the "Telegraph's" make-up. Society, opera and the higher class music will be added in news and departments. No change is contemplated in the sale price of the "Telegraph" (10c) other than the out of New York price may be set at 15c.

Johnny O'Connor, who has had charge of the paper's vaudeville and picture departments, remains with the sports daily, handling the picture end at present.

With the discarding of the three departments, the newsmen and advertising solicitors connected with them were let out. "Une," the "Telegraph's" burlesque man for 17 years, is among them. Wallace Sullivan, its Broadway and night club reporter, is another.

COLORED GIRL ORCHESTRA

Burt Earle, producer of girl orchestra acts, is reading what he claims is the only colored girls' orchestra in America for vaude.

It's a 10-piece combo mostly brasses.

GEORGE DUPREE

1547 Broadway, N. Y. Chickering 3086
VAUDEVILLE
Want Girl Review for Clubs

MAKING AN M. C.

According to Carl West of Detroit, if a new guy comes to town and is well dressed with curly hair, they throw a stick at him.

If he catches it, he's a master of ceremonies.

Act Cancelled for Gag With "Kings" on Screen

Buffalo, Oct. 30.

Weinhill and Bristol, vaude act, at the Lafayette last week, were cancelled following the supper show Saturday when they insisted, after warnings, on injecting suggestive material.

Film attraction on the bill was "King of Kings" with much of the audience daily consisting of ministers and church-goers. Attention of the management was directed to the injection of the material by a number of people during the week, particularly objection being made to the gag on Mrs. Coolidge showing Mrs. Hoover the White House bedroom.

Baseballers Breaking-In

Baseball players opposing each other on Bronx vaudeville stages the last half of this week.

Andy Cohen and "Shanty" Hogan, of the Glanias, are at Loew's Boulevard and Waite Hoyt, of the Yankees, at the Keith, Fordham.

America's Idol—Carey

Harry Carey, billed as young America's screen idol, is routed over Fox-Poll time.

He is supported by Mau Lubow. Bobbie Dupree and Joe Harris.



STANLEY SALES and MARION LEWIS

A classy, flashy duo of eccentric dancers, playing Keith theatres. Known as the "Collegiate Steppers." Their routine is new, novel and original, and chockfull of eccentricity.

Exercises to Mark Cooper's A. K. Estate

Harry Cooper, now in the insurance business and formerly of the Empire City Quartette, was the hero of a testimonial dinner at the Commodore hotel Sunday evening on the occasion of his 50th birthday anniversary. Cooper has lent the helping hand in many benefit affairs and functions allied with show business and it was due to that rather than the fact that he was getting in the A. K. class, that the feast was held. He was presented with a diamond ring.

Mayor Jimmy Walker, an old friend, was one of the speakers and he attested to the excellence of Mrs. Dora Cooper's (the wife) noodle soup. There was a showing of snozzles among the notables on the dais in addition to Harry's. There was Captain Irving O'Hay's for one. Irv being the toastmaster and calling attention to his generous awning. Bugs Baer, snozzle runner-up to Jimmy Durante, had the crowd giggling plenty.

George Jessel came through with an excellent speech, other speakers including Senator Royal S. Copeland and Eddie Cantor. Present too were Col. Herbert H. Lehman, Democratic candidate for Lieutenant Governor; Albert Ottinger, Republican candidate for Governor; Dr. Shirley W. Wayne, New York's health commissioner, and Stanley Mitchell, president of the Mercantile Bank.

The proceedings and entertainment were broadcast over WMCA, the station operating until after 1 a. m.

Lil' Esther for Talker

Lil' Esther, child (colored) vaude performer, has been signed for a talking short by Movietone. Booked through William Morris.

Family Booking

Starting as a kid in variety, Sam Lyons of Lyons & Lyons may actually book Frances Arms, the wife of Abe Lastfogel, manager of the William Morris agency.

Sam met Abe and went to work on the rival booking agency and land his wife's act into the Lyons & Lyons office, stating that he (Lastfogel) couldn't very well sell his own wife to the bookers and do her justice. Abe said that wasn't a bad thought. If Sam does better on the dough, they may split commissions on an act, strictly a home product.

College Kids Break Up Schenectady Vaude Show

Schenectady, N. Y., Oct. 30.

Charges of rioting were preferred against two Union College students following demonstrations at two downtown theatres Friday night. The two young men, Anthony Cheer and Fred Bruhn, were released in bail of \$25 each furnished by their fellow students after the hat had been passed. A. J. Gill, manager of Proctor's and whose show was ruined by the kids, insists he will go through with the charges. Youths were held for examination Thursday.

About 500 students paraded downtown after a pep meeting at the college Friday night preceding the R.P.I. game Saturday. They were playing, but lost out through the efforts of four or five cops. Proctor's was the next stop. They tossed the doorman in the corner and scampered in. Employees diverted them upstairs where they sat for a couple of acts. Suddenly they got loose a yell, dashed out and played tag up and down the aisles. It was reported several women fainted.

ON TALKING SHORTS

Van and Schenk return from abroad Nov. 8, and are due at the Metro, New York studios the following day to start work on several shorts booked by Leo Morrison.

Other acts placed with Metro by Morrison for shorts are Whiting and Burt and Charles Irwin; erroneously reported as going with Fox.

ACT'S 'UNIQUE' DECISION REVERSED ON APPEAL

Discounting the favorable notices in Variety and affidavits that Mitchell and Durant are unique and extraordinary, the Appellate Division Friday handed down a decision reversing the injunction in favor of the William Morris agency, leaving the act free and clear to continue playing for Keith's. The decision, in view of its drastic reversal of a previous injunction, strangely enough carried with it no opinion or statement of any kind to indicate on what ground the reversal was made.

The belief is that Frank Mitchell and Jack Durant were found not unique and extraordinary, although Frederick E. Goldsmith and Harold M. Goldblatt of Goldsmith, Goldblatt & Hanover, for the act, advanced another point that an agent or manager can guarantee an act 20 weeks and then keep it idle for the remaining 32 weeks of the year, if it so pleases.

William Morris, Morris, Jr., and Abe Lastfogel, comprising the William Morris agency, sued Mitchell and Durant, alleging a two years' contract of exclusive management guaranteeing the team \$300 a week or \$540 net, after 10 per cent deducted. In view of this annual obligation of \$10,800 a year for two years, the lower court felt that while Morris' arrangement with the team smacked of a booking contract, the financial guarantee made it an exclusive employment contract and issued an interlocutory injunction.

Mitchell and Durant were made co-defendants with Keith's, as they were playing for the circuit at \$750 a week, as they are now. The act balked at Morris' Public route, claiming that the four and five shows daily in the picture houses are too strenuous and made it impossible for them to accept in view of their hard stage acrobatic work.

The Morris agency submitted affidavits of Louis K. Sidney (Loew's) and other showmen to the effect Mitchell and Durant were unique and extraordinary. Notices from Variety of a favorable nature were also appended.

Frederick E. Goldsmith argued the appeal and the indication for a reversal was favorably noted, the decision coming practically off the bench, although not being handed down until a week later.

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A SENSATIONAL COMEDY HIT

THIS WEEK (OCT. 28th) B. F. KEITH'S PALACE, NEW YORK

and

HELD OVER FOR NEXT WEEK (NOV. 4th)

The International Star

AL TRAHAN

on tour with

LADY MARIE DU VAL

Direction CHARLES BIERBAUER

ENO TROUPE

JAPANESE EQUILIBRISTS

THIS WEEK (OCT. 28th) B. F. KEITH'S PALACE, NEW YORK.

DIRECTION CHARLES BIERBAUER

New Keith House in Boston Opens As Two Veteran Stage Hands Draw The Biggest Ovation of the Night

Boston, Oct. 30. New \$50,000,000 B. F. Keith Memorial theatre opened its doors tonight to an invitation audience. Mayor Curley acting as master of ceremonies and Governor Fuller, of Massachusetts, making the formal speech of welcome.

House adjoins the former Keith theatre and is on the site of the former Keith-Boston. It seats 3,000 and probably holds the world's record for art treasures, statuary, paintings and antiques which are scattered throughout the house like an art gallery.

Raymond Hitchcock spoke for the profession and introduced Maggie Cline, who made a short speech to the audience.

Biggest applause of the evening, however, went to the two veteran stage hands from the old Keith house who were better known to Bostonians than the Governor or the Mayor.

Opening bill comprised Jack Pearl Co., Rastelli, Foy Family, Frankie Heath, Mitchell and Durand, and Day, Allen and company. Feature film was Colleen Moore in "Oh Kay" (FN).

Theatre will have a reserved seat policy on week days with two shows and a 10 p.m. Saturday, Sundays and holidays will be continuous policy with rush seating.

J. P. Kennedy and E. F. Albee, programmed respectively as chairman of the board and president of Keith-Albee-Orpheum, each delivered speeches early in the festivities. Newspaper publicity the last day jumped from Albee to Kennedy, the latter's picture being carried in practically every paper with the stock release from the office of John J. Ford, executive manager and vice-president of K-A-O, although the earlier publicity had been mainly Albee.

Whether the sudden switch to Kennedy was on order, or to build up a new local slant because Kennedy is a Boston boy and the son-in-law of ex-Mayor Fitzgerald, is more or less problematical.

Official name of the house, however, precludes all minor arguments. It is, and always will be, "The B. F. Keith Memorial Theatre."

Dempsey in Picture Houses for \$40,000

Chicago, Oct. 30. Jack Dempsey, minus his wife, Estelle Taylor, will appear in the Balaban & Katz, with other picture theatre for five weeks at a gross salary of \$40,000.

In this city, where the ex-champ will appear for a week, his salary will be \$10,000. In Detroit, St. Louis and the two other houses, it will be \$7,500 weekly.

The William Morris office manipulated the contract.

Jack Dempsey proved himself a man of letters, at least to Western Union, when he sent a wire costing \$150 to his sister, Elsie, who was married last week to Danny Beck, vaudeville, in Salt Lake City. The congratulatory barrage was followed by a check for \$15,000.

Beck is a brother of the Beck Brothers, who supply hotels and night clubs with imported novelties. Harry Beck says his sister-in-law and brother are living in Dempsey's home on the coast.

Buffano in Charge

Los Angeles, Oct. 30. Jules Buffano, until a month ago in a for Publix, has been appointed head of the M-G-M sound department at Culver City. He is in charge of all composers and writers and supervises the synchronization of sound pictures.

Ruth Etting's Shorts

Paramount has signed Ruth Etting for three talking shorts. She will make the films while appearing in Ziegfeld's "Whoopee."

Keene-Williams Reunite

Dick Keene and Ina Williams are back together as an act. They split about a year ago when Keene joined "Sidewalks of New York." He opened with "Animal Crackers" in Philadelphia.

HARDYS IN JAM

4 People Accused of Aiding Driver to Escape After Accident.

Charged with assisting an operator of an auto to escape after an accident, Mrs. Ann Hardy, 26, of 565 West 144th street; Joseph Hardy, 33, actor, Mrs. Hardy's husband; Arthur Mowatt, 32, actor, of 110 West 35th street, and Mowatt's wife, Averill, 22, actress, were in West Side Court. They offered pleas of not guilty and the case is to be heard in the Traffic Court. Bail of \$500 was fixed. Hardy told the Court the N. Y. A. would see that bail was obtained.

The quartet were arrested by Patrolman Martin O'Connor of the West 100th street station, at 106th street and Manhattan avenue. O'Connor stated that Florence Greco, 22 years old, of 229 West 22nd street, had been struck by an auto.

O'Connor was sent to the scene and Miss Greco was taken to Knickerbocker Hospital suffering from a fractured rib. The patrolman stated that he was informed that the defendants had assisted the operator of the car in leaving the scene. This was vehemently denied by the defendants.

Find Albee's \$75,000 Corot in New House Basement

Cleveland, Oct. 30.

Officials of Keith's Palace here went pale with worry when one of Albee's pet paintings, a \$75,000 Corot, was believed lost recently.

Painting, entitled "La Danse du Amours," has hung in the local foyer for seven years. Albee decided to place it in the new Keith Boston house and ordered it shipped. En route, it apparently disappeared and remained lost for 12 days.

Detectives, railroad officials and Keith people searched frantically and the \$75,000 Corot was finally found in the basement of the new Boston theatre. It had been thrown there by a stage hand, who thought the crate contained props.

Mosconis Quit Unit

Mosconis Brothers will quit the Keith unit carrying their name. In addition Parks and Ford also will leave. Brothers were reported dissatisfied with the unit and handed in their notice.

As a step to keep the unit going without the Mosconis is being made, offers having been made to Vanness. She is at present breaking in a new act with Lido Boys.

SUNDAYLESS EMERSON

Sunday vaude is out at the Casino, Emerson, N. J., after a tilt with local councilmen. Final show was given last week when the management was arrested for violating the blue laws in Bergen County.

Casino is the third theatre in the county thus hit, although the Orifans, Stanley-Fabian house at Hackensack, also in Bergen County, has bucked the Sunday edict successfully with pictures.

ALTROCK-SCHAAT AGAIN

Nick Altrock and Al Schaet, baseball comics of the Washington Senators, are looking for vaude dates again. Act is being offered on the Keith floor.

Last year the pair worked the middle west for Orpheum.

McDonald's Trio

Charles McDonald is now supervising three Keith houses, the Hippodrome and Cameo, in addition to the Broadway.

His brother, Harry, is at Keith's Washington, shifting from the Strand, Brooklyn, where Joe Plunkett supervises along with his Manhattan Strand.

Another Team Splits

Maylon and Grey have dissolved as a vaude team after five years. Grey will do a new act with Bobby Henry. Maylon's plans are indefinite.



RENIE RIANO

Week Oct. 21, Palace, Chicago. Touring Keith-Orpheum Circuit. Direction, MILTON LEWIS.

Girl in Cancelled Act Locks Up Chi House Staff

Chicago, Oct. 30.

Werner and Mary Ann, comedy act, were cancelled at Marks Bros. Saturday after one performance. This action started plenty.

Mary Ann refused to leave the theatre, although her agents had secured a settlement, and at one time had the theatre executive staff locked in its own office afraid to come out.

At 11:30 p.m. cops came in to try and drag her out and got her as far as the mezzanine. Then they had to give up because her squawks were disturbing the midnight show. At 1:30 a.m., with the house dark, the gendarmes finally got her to the police station for a lecture.

Carlton Hoagland Guiding U on Talker Talent

Carlton Hoagland, vaude agent and producer, has landed with Universal as contact man between the picture company and talker talent. He will be in charge of all engagements in the sound department. Hoagland is a veteran vaude man, having produced acts and prior to that having been a booker and agent. Formerly was interested in Henderson's, Coney Island.

Velma Harvey Killed

Bloomington, Ill., Oct. 30. Velma Harvey, member of the Flying LeMars, whose death occurred Oct. 23 in Melbourne, Australia, where the company had gone less than a month ago to begin a year's engagement in Australia, was the third Bloomington aerialist to die as result of injuries sustained in a fall while working in an act.

No details have been received by her father, Bert Harvey, but as the LeMars were not booked to open until this week it is believed the young woman was injured while practicing. The body, on instructions of her father, will be returned to this city for burial. Beside the father, her mother in San Pedro, Calif., her grandparents in this city also survive.

Bumped Off Bridge

Chicago, Oct. 30. Driving from Terre Haute, Ind., to Chicago last week, John Bentley, of the Carrell agency, and his wife, were severely cut and shaken when another auto crashed into theirs on a bridge. Both cars went into a ditch.

City Magistrate of Lowell, Ind., fined the other driver \$100 and costs.

FOX'S 2D MALE TEAM

Los Angeles, Oct. 30. George Bickel, once of Bickel and Watson, is on the Fox talker payroll. It is understood that Harry Watson has been engaged and out here Dec. 1. In that event the pair will be re-teamed for Movietone shorts.

This will give Fox two male star teams, as Clark and McCollough have already made three talking shorts.

Stevens Dissolves Agency

The Chain Vaudeville Agency, organized a year ago, has dissolved. William Stephens, who headed the agency, has joined the M. S. Ben-grand office.

SIDNEY GREEN'S HOLD-OUT

Florence Gillespie Has "Revue de Vogue" Actor Arrested

Charged with the theft of \$118 belonging to Florence Gillespie, 777 Beach street, Long Island, theatrical producer, Sidney Green, 29, actor, \$40 Tiffany street, Bronx, was held in \$1,000 bail for the Grand Jury in West Side Court.

Mrs. Gillespie stated that on June 23 she was the owner of a vaudeville act called "Revue de Vogue," playing at Bound Brook, N. J. She said Green had a part in the act and was empowered to take charge of it. On the date mentioned, she said, Green was told to collect the \$118 from the manager of the theatre and bring it to her at her office at 1660 Broadway.

Instead of bringing her the money, she declared, Green left trunks, music and some keys. He also left a note saying he would return later.

Green said the amount he collected was \$30 and that after he had paid expenses all he had left was \$40, which he thought he was entitled to as salary. Magistrate thought special sessions should pass upon the case.

Ring Down Curtain on Chi Society Woman's Act

Chicago, Oct. 30.

Mrs. Frank Townsend Brown, Chicago society light, was given the distinctly democratic razzberry when showing at the Ritz theatre, Berwyn, last week in a costume act written and produced by herself. Customers became so audible in their disapproval that the curtain was run down prematurely.

The Ritz is a one-night Association showing spot. Mrs. Brown claims the act has been playing the sticks for several months and that she has been partially supporting an aviation school on her Wheaton estate with the profits therefrom. Some time ago Mrs. Brown announced she would produce a picture featuring Chicago gold coast luminaries. Just an announcement.

Keith's, Wash., Quitting

Washington, Oct. 30.

Two weeks' notice was posted at the local Keith house Saturday. Indications are it is a shut notice and not a week to week continuing proposal.

Now in grind policy, with musical tab and picture, business though attracting more people, has been even worse at near \$7,000, than the brief try of two-a-day at the opening of the season.

Prohibitive Salaries

Chicago, Oct. 30.

Agents coming here from the west coast are submitting a long list of picture names for vaudeville or picture houses.

Forbidding salaries are being asked for the screen players.

JACK SHEA BACK

Jack Shea, who has been at Saranac to benefit his health, has returned to New York to take another fling at vaude booking and producing.

Some years ago Shea was an indie agent in Times Square.

BROADWAY'S 4-A-DAY

Keith's Broadway, New York, will change to four shows daily starting this Sunday. It gives the house two shows in the afternoon and two at night.

Theatre has been doing three-a-day.

SOUND OUSTS VAUD NOV. 4

Chicago, Oct. 30.

With wiring to be completed shortly, Great States' Washington, at Quincy, Ill., will discard association vaude Nov. 4. House will undertake a straight sound policy.

Melnick's New Affiliation

Al Melnick, former Ass'n (Chicago) agent, has joined Morris and Feil, agents in New York. Melnick was associated with Lyons & Lyons for a time after coming east.

Riverside Manager Resigns

Jouis J. Hartman has resigned as manager of the Riverside, N. Y. Charles Levine is temporarily handling the house.

RED GRANGE SAYS HE'S NOT BABY GIRL'S PAPA

Hotel Checkroom Girl Brings Charge—Athlete Continuing in Publix Unit

Chicago, Oct. 30.

Harold "Red" Grange, former Illinois football star, who opened last week at the Oriental in "Come On Red," Publix unit, was served with a warrant charging that he is the father of a seven-months-old girl born to Helen Flozek, former checkroom girl at the Morrison hotel. Appearing before Judge William F. Holman Thursday morning, Grange was ordered to appear before the court again Nov. 13.

Termining the charge an outright attempt at blackmail, Grange claims he doesn't know anything about the girl other than that she is just one of thousands who have written to him. He stated an attorney had visited him previously with offers to settle for \$300 but that he prefers to fight the case in court. Mrs. Flozek was married to Leo, a truck driver, four years ago and separated in 1927, at which time she claims she was visiting at his home in Wheaton. She says she met the football star while he was staying at the Morrison hotel. Besides the baby girl, Mrs. Flozek has a son.

A representative of B. & K. stated Grange's unit engagement will not be affected by the case. Fapeau is handling the story with slightly suspicious gloves but dishing out plenty of space.

BRENNAN-RODGERS SPLIT

Jay Says "No"; Rodgers, "Yes"—Latter Claims Shubert Contract

Cincinnati, Oct. 30.

During their engagement here last week in "Gay Paree" it was reported Brennan and Rodgers would split as partners. Confirming the story, Rodgers informed a Variety reporter that he has signed a personal contract with the Shuberts. Brennan, however, denied the split will occur despite that the pair occupied different dressing rooms here.

Jay Brennan and Rodgers became a team shortly after the tragic death of Bert Savoy (Savoy and Brennan), Rodgers occupying Savoy's place as a female impersonator.

Short Emergency Director

Los Angeles, Oct. 30.

With all future talking shorts scheduled to be made by Warner Brothers at the Vitaphon studios in Brooklyn, N. Y., by Bryan Foy and Al Lloyd, it has been decided to have an emergency director at the Sunset boulevard plant in case they want to produce any here.

Larry Ceballos has been given this assignment in addition to producing stage entertainment at the Warner Brothers' theatre here.

Barnes—After 10 Years

T. Roy Barnes is back on Broadway, after 10 years in Hollywood. Barnes has a vaude act or he is prepared to go into talkers on the eastern end.

He is now doing a single turn, with Bessie Crawford (Mrs. Barnes), his former stage partner, remaining at their home on the coast.

A REHEARSAL BUST

"Broadway Brevities" flash act, stranded in rehearsal this week when Frank Wagner, producer, was unable to pay rehearsal hall rent. Act was to have opened the last half at Peckskill, N. Y.

1500 BROADWAY, NEW YORK

William Morris
CALL BOARD

Among Talking Picture
Contracts Closed

EDDIE LEONARD
Universal Pictures
Corp.

CHICAGO: 1111 BUTLER BLDG.

PARIS: 20 CHAMBERS ELYSEES

24 Acts Booked by London Agent All Found by Him in Loew or Fox Houses

Harry Foster, the London agent, since in New York, has so far engaged 24 acts for England appearances.

The singular circumstance is that all of the turns so far Foster-booked were found by him in either the Loew or Fox houses around New York.

Not one of the two dozen turns comes out of a Keith theatre. As the British, naturally seeks comedy or novelty turns of admitted entertaining value, that he did not locate any on the Keith time it looked upon as a curious item. In former years the majority of all European-American exported acts were found on the big time, then Keith's or Orpheum. The small time of those days, Loew's, and Fox, was

Three Feet High

Chicago, Oct. 30. Low Cantor came here to be at the bedside of "The Skull" for the local opening, Sunday, at the Garrick.

He left here a smalltime girl act producer and comes back with his name over a legit play in electric lights not less than three feet high. America I love you.

seldom explored by the foreign agents visiting New York.

Foster, while in New York, makes his headquarters with the William Morris agency. The Foster and Morris offices are representative of one another in their respective countries.

ROYAL APPOINTED

Keith's Div. Mgr. Given Civic Aud. Job, Cleveland

Cleveland, Oct. 30.

It's understood John Royal has received the appointment of manager of the Civic Auditorium, at a substantial salary. He will step into the position around Dec. 1, or before.

Royal is middle western representative for Keith's. He will relinquish that position when taking over the municipal berth. Previously Royal was resident manager of Keith's Palace in this city.

More Stanley Houses

About four or five Stanley houses now playing musical tabs or stock will be added to the circuit's vaude group shortly. Several Stanley theatres changed from straight film and vaudeville to tabs early last summer.

Those switching to vaude will be added to those booked out of the Keith office by Harold Kemp.

Keith's Riverside Splits With Reserved Seats

Keith's Riverside at Broadway and 96th street, New York, is the second Keith two-a-day house on the revival of big time try to change policy once more to a split-week of vaudeville. The first house since the renewed policy was installed late in September was Keith's Washington.

Riverside will start the double bills Nov. 11, also with reserved seats. The reserved seat is made mandatory through a lease provision by the theatre's owner.

Frisco Likes St. Vaude And Smoking All Over

San Francisco, Oct. 30.

Former straight vaude policy at local Orpheum with smoking permitted all over house, evidently caught on opening week. Business best in many months. Vaudeville policy tried out during the summer, but failed to interest the Orpheum "regulars."

Manager Cliff Work received more than 300 letters commenting on the new policy, with about 90 per cent on record as favoring the smoking.

Settles With Acts

Meyer Cohen, operating the Brook theatre, Boudrook, N. J., has adjusted claims made by four acts booked in there for one day prior to Labor Day when the house held over Ray Marr's "Varsity Revue." Acts were placed by John A. Robbins against whom the members were reported complaining to the V. M. P. A. Robbins claims that the failure of the house to play the acts was wholly due to Cohen's holding the revue without notifying Robbins in time to cancel.

Lloyd and Ladd were given another booking; Earl Mountain Co., Weston, Mich., and A. Bonovi, 17 Union street, Scores, Mich. Revised plans drawn. Indian Revue were paid by Cohen for the cancelled one day. Neither Cohen nor Robbins is affiliated with the V. M. P. A.

Chorus Boys Dropped

San Francisco, Oct. 30.

Charles Drescher and Ollie Egan, chorus boys with the Public unit, "Stop This Way," were fired by Charley Kurtzmann, manager of the Granada, when they failed to report for rehearsal and refused to give any logical reason for their delinquency. Investigation developed that the pair had been causing trouble ever since the unit hit Minneapolis. Ralph Grabbil, Public general manager out here, sustained Manager Kurtzmann, and the arrogant duo will have to figure out their own way of getting back to New York.

Levey Leaves Denver

Denver, Oct. 30.

After five unsuccessful weeks, William Quinn, manager, and Hal Reed, press agent, have returned to San Francisco, marking Bert Levey's abandonment of the Empress. Local populace wouldn't go for the Levey vaudeville and a desperate scale reduction to 15-25 failed to help.

The Empress is dark and turned back to the Denver "Post," owner of a long lease. Reopening probable shortly, with musical stock, under the management of Louis Leland, "Post" official.

BERKES WALKS OUT

Chicago, Oct. 30.

Johnny Berkes walked off of the Palace bill Sunday afternoon after complaining about being on the same show with Toto. Berkes works in misfit clothes while doing comedy dancing. Toto also uses a grotesque makeup. Berkes refused to consider any spot on the bill.

CONGRESS' STRAIGHT SOUND

Chicago, Oct. 30.

Congress, L. & T. house operated by Balaban and Katz, will discontinue vaudeville after Nov. 4. Theatre has been wired and will start a straight sound film policy.

Jim Corbett Acting Again

James J. Corbett, who has been running a health farm since closing his act with Bobby Barry, returns to vaude with a new partner.

Theatres Proposed

Audubon, N. J.—(Alterations) \$50,000. Owner, South Jersey Amusement Co., White Horse Pike and Kings Highway, Audubon. Architect, W. H. Lee, 1605 Race street, Philadelphia, Pa. Policy not given.

Appleton, Wis.—(Also stores and offices) Owner, Fischer Paramount Theatre Corp., 36 S. State street, Chicago. Architects, Hooper & Janusch, 879 N. State street, same. Policy not given.

Bluffton, Ind.—\$40,000. Owner, The Gaiety Theatre Co., East Market street, Bluffton. Architect not selected. Policy not given.

Chicago, Ill.—(Also apartments) \$300,000. Owner, Elaine Bldg. Corp., 3732 Southport avenue, Chicago. Architects, L. I. Simon & B. Steinborn, 197 Washington street, Chicago. Policy not given.

Cleveland, Ohio.—(Also stores and office building) Owner, L. E. Meade, 601 Sweetland Bldg., Cleveland. Architects, Yeager and Crothers, same. Policy not given.

Connersville, Ind.—\$70,000. Owner, Auditorium Co., Connersville. Architects, C. E. Wearing & Son, 307 American Trust Bldg., Richmond, Ind. Policy not given.

David City, Neb.—\$20,000. Owners, C. C. Machurek & Judge E. Coufal, David City. Architect, G. L. Fisher, City National Bank Bldg., Omaha, Neb. Policy, pictures.

Green Bay, Wis.—(Also stores, offices and lodge rooms) Owner, B. P. O. E., Green Bay Lodge No. 259, Elmer Club House. Architect not selected. Policy not given.

Green Bay, Wis.—(Also stores) \$400,000. Owner, Midwestern Theatre Co., Fox Theatre Corp., Architect, United Studios, Inc., 14 W. Lake street, Chicago.

Kankakee, Ill.—(Also stores and offices) \$300,000. Owner, Syndicate, care of architect, E. B. Rupert, 222 W. 70th street, Chicago.

La Fayette, Ind.—\$150,000. Owner, company forming care of C. H. Mote, 1100 Hume Mansur Bldg., Indianapolis. Architect not selected. Policy, pictures and vaudeville.

Madison, Wis.—(Also stores) \$125,000. Owner, East Side Theatre Co., 3429 Center avenue, Madison. Architect, F. Klein, 512 Ashton Bldg., Rockford, Ill. Policy not given.

Monmouth, Ill.—(Also stores and apartments) \$75,000. Owner, Community Theatre Co., care of Chamber of Commerce. Architect, F. J. Klein, Ashton Bldg., Rockford, Ill. Policy not given.

Peoria, Ohio.—\$50,000. Owner, Thomas Fulton and I. Collins, Lancaster, Ohio. Architects, Miller & Reeves, 263 E. Broad street, Columbus, Ohio. Policy not given.

River Rouge, Mich.—(Fire rebld.) \$50,000. Owner, J. Motok, 2731 Salina street, Pontiac, Mich., and A. Bonovi, 17 Union street, Scores, Mich. Revised plans drawn.

St. Louis, Mo.—(Also hotel and store bldg.) \$1,000,000. Owner, Eighth St. and Phillips Ave. Bldg. Corp., St. Louis. Architect, E. G. McEllan, 7441 Cottage Grove avenue, Chicago. Policy not given.

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HOMER NEER, Gen. Mgr.

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Oct. 22

Fox's Phila.—Muriel and Fisher, Snap and Ginger. Silver Slipper, N. Y.—Gerardo and Adair, 28th Consecutive Week.

Walter Pearson, Barbe and D'Arcy, with Peaches Browning.

Oct. 27

Fox's Phila.—Martha Vaughn. Fox's Wash.—Don and Jeri, 4 Life Buys, Sally Mayo, Al Moss. Coconut Gr., Boston—Bernice Jarrot. Hotel Richmond, Va.—Ruby Shaw. Bob Fridkin's Orchestra

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INCORPORATIONS

NEW YORK
Houseboat-on-Styx, Manhattan, pro-
ductions: Jacob L. Rothstein, Jos. E.
Farbrough, Isidor B. Rosman, New York;
Ed. E. Doherty Attractions, New York;
Felix L. Cohen, Isidor B. Rosman, Sid-
ney J. Levine.
Pittsburgh Gaiety Corp., Manhattan;
amusement: Henry Lederman, Mordecai
Kosowitz, Arthur A. Rosenfeld.
F. & M. Productions, Manhattan; the-
atrical: Frank Teller, Rhoda M. Silver-
man, Marion Roth.
Elk Film Delivery Corp., Manhattan;
Chas. Stern, Benj. Stern, Benj. Marks.
The Real Thing, New York, produc-
tions: Wm. N. Hechheimer, Michael
Walters, Edie Jaffe.
Cafe Tomaso, Manhattan, theatrical:
Gerson H. Werner, Theresa F. Brown,
Frederick G. Mussumuth.

CONNECTICUT
Rialto Theatre, Waterbury, pictures
and vaudeville, \$50,000; Bernhart E.
Hoffman, New Haven; Israel J. Hoffman,
New Haven; Joseph M. Levenson, Bos-
ton.

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36 in. wide at 75c a yd. and up
A full line of gold and silver bro-
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NEW YORK

Young Vaudeville Couple In Suicide Attempt

Arthur King, 24, and his wife,
Martha, 21, both of vaude, are in
a serious condition at Metropolitan
Hospital, New York, following the
self administration of bichloride of
mercury tablets in their room in the
Lanfer apartments, 245 W. 51st
street, yesterday (Tuesday).
It was reported by neighbors that
the couple quarreled. In the midst
of the argument King downed two
mercury tablets of five grains each.
Panicked over her husband's sui-
cide attempt, Mrs. King proceeded
to do the same and swallowed the
one tablet remaining in the bottle.
The pair met in Detroit recently
and married shortly after, coming
to New York about three weeks
ago.

BIRTH

Mr. and Mrs. Neal Burns, at
Hollywood Hospital, Oct. 26, son.
Mother formerly Joan Marquis,
leading lady for her husband, co-
median, in Christie Comedies.

FRINT'S TEA SHOPS

Chicago, Oct. 30.
Frint George, former traveling
representative of the Orpheum Cir-
cuit, has gone in for tea shops.
He already has places in Win-
netka and Park Ridge.

Ben Barton on Broadway
Ben Earton (vaude) has aban-
doned his band tour and turned
independent act producer.

ILL AND INJURED

M. S. Bentham, agent, confined to
his home with an abscessed nose
expects to return to his desk this
week.

Rodney Pantages, son of Ale-
xander Pantages, is seriously ill with
pneumonia in the Fresno hospital,
at Fresno.

William D. Lang, manager, Ad-
justment and Claim departments,
International Alliance stagehands
and m. p. operators, recovering from
operation in Community Hospital,
New York.

Charles Bryan, general manager
Walter Reade enterprises, operated
on last week in Fifth Avenue Hos-
pital, New York. Condition re-
ported favorable.

John Dacey, Pathe exchange ex-
ecutive, reported as improved in
French Hospital, New York, fol-
lowing operation upon his right leg.

Houses Opening

Stanley company has taken over
the Rexy (new) in Philadelphia.
Theatre completed some time ago
remained dark while the owners
looked for a lessee. Policy vau-
dism.

Palace, Bergen, N. J., booked by
A. & B. Dow.

Pathe theatre, Flabush district,
Brooklyn, opens Friday (Nov. 2). It
is a 3,500-seater built by A. H.
Schwartz for pictures. Emil Vel-
age, organist; A. L. Green, man-
ager.

Runnymede, Runnymede, N. J.
Pictures.

Regarded as a white elephant, the
Gibson, Philadelphia, owned by John
T. Gibson, will be taken over by
Irvin C. Miller, colored show pro-
ducer. It will play pictures and
taps.

Washington theatre, Washington
Heights, N. Y., playing five acts and
films. Four changes a week.

Olsen-St. John in Show

Los Angeles, Oct. 30.
Ralph Olsen and Sue St. John
will leave their vaude unit in Den-
ver, week of Nov. 3, for New York
and accept a Shubert contract.
"Rainbow Revelry" carries eight
girls and will continue with a new
duo sent on from New York.

Straightened Out Union Troubles in Brooklyn

Threatened strike of stage hands
in Brooklyn picture and vaudeville
houses Sunday night was avoided
when representatives from the V. M.
P. A. and Brooklyn local No. 4
agreed upon a new contract which
will be operative for two years.

Stage hands obtained a slight in-
crease. Film houses will pay no
more money in weekly salaries, but
accepted the new working plan.
Vaude houses, however, will pay
each stage hand an additional \$5
weekly.

Some 43 houses were involved in
the negotiations.

The V. M. P. A. was represented
by Major Thompson and Charles
Moskowitz.

JUDGMENTS

Apollo Burlesque Op. Co., Inc.; Aelma
Life Ins. Co.; \$791.
Ahner Greenberg; R. Albert et al.; \$40.
Koselle, Nathan & Wallace, Inc.;
M. J. M. Dist. Co.; \$760.
Josephine Enterprises, Inc.;
Robert Morton Organ Co.; \$49.
Ira B. Arnstein; Irving Berlin, Inc.;
costs, \$60.
Commodore A. C. Inc.; Stanley &
Patterson, Inc.; \$72.
Leo Broder; Brookmire Phonogram
Service, Inc.; \$48.
John Fort; N. Y. Tel. Co.; \$296.

Satisfied Judgment

Harry Reichenbach; Sheik Hadj
Tahar; \$425; Dec. 22, 1921.

25 in Unit

The James Burke-Eleanor Durkin
unit produced for Keith will have
a cast of about 25, including Jer-
mann and Green and a chorus of 12
besides the principals.
Unit produced by C. B. Maddock.

NEW ACTS

Owen Martin is returning to
vaude.
James B. Carson is returning to
vaude.
George Stone and Ritaillard.
Keno and Green.
Herbert Glass, sketch.
Russell and Marconi.

RAJAH RABOID



Hearst's Atlanta 'Georgian' Said

"RAJAH RABOID is truly a mas-
ter showman for he is not only fill-
ing the big Metropolitan theatre four
times daily but when reviewed he
kept the audience in a continuous
round of laughter."

Direction, Marty Forkins
Jack Welner, Associate

MISS

JUBAL EARLY

EXCLUSIVE MATERIAL BY WM. K. WELLS
PLAYING KEITH-ALBEE-ORPHEUM CIRCUIT

DORA WINNIE CRISP SISTERS

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Week Oct. 29th
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Personal Rep.: FRANK EVANS



KRAMER and PAULINE

"Classics in Rhythm"

Pantages Circuit Dir. ELI DAWSON

L. A. "RECORD": "Kramer and Pauline, a
couple whose feet will never let them be-
come unpopular, ran off with the bill as far
as dancing is concerned. And why not?
They danced their heads off to the urgings
of an enjoying public."

THE SENSATIONAL MOTHER SONG HIT!

Keep Baby Sleep

The HUSH! SONG

by JOHNNY TUCKER and JOE SCHUSTER

A REALLY DIFFERENT SONG
IT'S BOTH A BALLAD and LULLABY IN FOX-TROT TEMPO — A WONDER

Moderately Slow (With much feeling)

There's a pic-ture I can see Plain-ly in my mem-o-ry Days when moth-er held me on her knee
At my crad-le night and day With her dear hand she would sway Kiss-ing and car-ess-ing me to sleep

Seems I hear her croon-ing low, Pret-ty lul-la-bies Just to soothe her ba-by when he cries, mo-
Then she'd turn the light down low, Leave me qui-et-ly Bless her, she was won-der-ful to me

REFRAIN (Slowly with very much feeling)

I wish I were a kid-a-gala Just to hear that sweet re-frain Sleep ba-by sleep

In my ear she used to say, "Ma will put your toys a-way Sleep ba-by sleep" Hush hush

Hush hush, Sand man will be peep-ing, Hush hush hush hush, He thinks you are sleep-ing, I would give most an-y-thing

Just to hear my moth-er sing Sleep ba-by sleep I sleep

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PHILADELPHIA, RENNIE CORMACK, 42, THOMPSON BLDG.

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BOSTON, TOM MARTIN, 233 PARK ST.

Cooch Dance Court Trial in St. L.; Girl Dancer Acquitted by Jury

St. Louis, Oct. 30.

This town has just experienced its first stage dirt court trial in many years. A jury in Judge Butler's division of the Court of Criminal Correction had the case. It grew out of the arrest on April 26, last, of Oscar Dane, manager of the Liberty music hall, Grand and Delmar boulevards; John Christopher, assistant manager, and 16 chorus girls. The arrests were made in the midst of a spectacular police raid following a cooch dance number which the chief of detectives and several of his aides characterized as indecent.

The state chose to attempt to make its first case against "Pep" Whitney, 22-year old chorus girl. The defendants had demanded a jury trial. After a hearing lasting two days the jury acquitted Miss Whitney. No decision has as yet been announced whether the state will push the warrants against Dane or any of the others picked up in the raid. The theatre was closed only for one night and has been unmolested by the police since the raid, with hot shows, still advertised.

The long trial was enlivened by an attempt of the state to compel the girl on trial to do the dance in question in court. That idea made an immediate and continuous hit with the members of the jury, but Judge Butler refused to turn his court room into a cooch baren.

At one point Chief Kasper, who led the raid, was asked what effect the hot dance had on him, and he replied none. The dailies printed the statement in just that fashion. Rewrite men wrote it that way and copy-readers passed it. The morning paper editors let it slip by in just those words but at least one afternoon editor tamed it down a bit before it got to the street.

Another high light at the trial came when Assistant Chief of Detectives Egenreither was asked by Assistant Prosecuting Attorney Graves whether he could imitate the dance in question for the court and jury. "If I could do a dance like that I'd be getting paid big money for it—more than I make as a detective," was his reply.

The raid was made by the police at the request of the St. Louis Civic Union League, a body "for the protection of public morals," headed by Prof. Isaac Lippincott, professor of economics at Washington University here and one of the best known educators in the middle west.

Stocks Gross More Than Wheel Shows

Stock burlesques are by far overshadowing the Mutual shows on weekly grosses in Greater New York, at least according to compilation of grosses from a last week's check-up on returns, and traveling companies dispensing wiggle over.

Minsky's National Winter Garden, New York, and stock at the Casino, Brooklyn, have been hovering between \$3,000 and \$10,000 weekly for the past month, in excess of all New York Mutual houses save Columbia. The latter has practically minimized burlesque to an added attraction with its present triumvirate policy of pictures, vaude and burlesque.

Minsky's, operating 24 girl entertainers in stage productions, will enhance the firm to census with an additional runway ensemble comprising 12 additional girls and two subroets to handle the hot numbers. Margie Pinetti, who closed as runway soub at the Casino last week, opens for Minsky as runway soub next week.

Conn. Stands Shifted

Bridgeport, Conn., Oct. 30. It is understood here that when the Hyperion, New Haven, drops Mutual burlesque shows next week the Mutual wheel will take over a house in Waterbury in order to break the jump between Hartford and Bridgeport.

All Mutual shows playing the Hyperion this year have lost money. Last Monday night there were about 150 people in the house.

Kill Censor Move on Gayety, Minneapolis

Minneapolis, Oct. 30.

Local newspapers and public sentiment have killed an attempt to instill censorship upon Minneapolis in connection with the agitation against the Gayety theatre, Mutual burlesque house. Alderman Victor Johnson, who sponsored the censorship move, publicly acknowledged he was in the wrong on the matter and it has been agreed the task of suppressing objectionable entertainment will be left to the mayor.

The largest crowd in council history attended the public hearing on the Gayety closing proposal. Feeling between supporters and opposers of the theatre ran high. Cheers, applause, jeers and hoots greeted the various arguments pro and con.

Organized labor representatives warned the council not to throw a large number of people out of employment and asserted that the Gayety performances were no worse than those at other theatres. "Greenwich Village Polities" and "Lulu Belle" were cited as being "worse than anything offered at the Gayety."

CHORUS GIRLS' ESCAPE

Three Dodge Bottles in Buffalo Soft Drinks Place.

Buffalo, Oct. 30.

Mary Mason, 18; Helen Henor, 24, both of Milwaukee, and Laura Dori of Raleigh, N. C., choristers with a burlesque show at the Gayety, last week escaped being beaten up in a soft drink parlor here when they were attacked by two waiters at the place.

The girls claim that someone aimed an empty bottle at them as they were entering, followed by an attempted attack. The girls' screams brought policemen. The proprietor and waiters were arrested charged with assault.

Colored Chi Stock Out

Chicago, Oct. 30.

The Willard, colored musical stock house at 51st and Calumet, owned by Martin Kline, closed last week, bad business.

That leaves the Turkline Theatre Corporation, in which Kline formerly was partnered with Charles A. Turpin of St. Louis, without a house. Turpin withdrew his interests previously.

Kline also is vice-president of the T. B. O. A.

BENNETT BACK IN STOCK

Jim Bennett, featured comic of "Puss Puss" (Mutual), leaves that company to return to Detroit as producer at the Colonial (stock burlesque). Bennett produced the stock last year at the Cadillac, Detroit.

MIDNITE GROSS OFF

Just what happened to the biz at the midnight shows at the Columbia, New York, nobody seems to know other than the returns which revealed \$300 slumped off last Friday to \$400.

Catch in Hotel-Sale

Minneapolis, Conn., Oct. 30. The West hotel, stopping place for many theatrical folks here and erected at a cost of more than \$2,000,000 sold last week at a bankruptcy auction sale for \$10,000.

The catch was that the purchaser had to take over encumbrances against the hostelry amounting to more than \$90,000.

Another Brooklyn Stock

A "burlesque stock" is being cast this week by L. S. Redelsheimer to open Nov. 5 at the Liberty, Brooklyn, N. Y.

Mark Lee will do the staging.

Wheel in Meriden

Meriden, Conn., Oct. 30. Mutual burlesque shows will be booked into this city and New London on a split week if the Hyperion in New Haven closes Saturday.

Girls from the Follies

Mutual Wheel show, produced by J. K. Ryan, Sam Raynor and Gladys Clark featured. At the Irving Place, New York, Oct. 29.

One of the semi-litvrit who had never before attended a burlesque show went along with Variety's mug to get the angle on Mutual. "The function of a critic," the tall hatter explained, "is to regenerate for his reader the atmosphere of the original."

"Yeah," said Variety. "Or, in other words," continued the hefty gent, "to discuss the genital in terms of the particular."

At this point the chief hawker started his merchandising campaign for "Art Studies" containing 38 real pictures and photographs of "leading models and actresses" and a snappy short story which the hawker claimed was alone worth a dollar.

nearly 15 minutes before the show started, giving the gentlemen in the audience ample opportunity to study biology in terms of anatomy.

By the time the curtain was hoisted the hawker had made many pilgrimages down the aisle selling something new each time and generally at a loss, according to his own statements. This was a new and puzzling system of economics to the uptown chappie.

Gladys Clark was the first to appear in secondary parts of some vibrators. She was much in evidence throughout, being the featured soubrette and aggressively self-assertive. A nifty figure, a pretty face, a great smile and an attractive personality go on the credit side of Miss Clark's ledger. The debts include a raw voice and untrained feet. This was a new and it's a show that dances often and in which nobody can dance. The faking included most of the comedy scenes; endlessly padded, continually reminding the audience of a stranger, "that man had some lines he would be funny." That man was Sam Raynor, the comic, and at times it did appear that he was doing exceptionally well in the absence of pert sayings. It was explained to the visiting elder that in the present era burlesque comedians are secondary to other things. For instance, Zoula Duvall.

"This young woman, auburn-haired and balloon-chested, was exhibit A for sex appeal. Mostly she just paraded. That was a common way, "Patricia" was the word our friend used, and it fit Mae Raynor, Jean LeRoy and several of the chorists. The first mentioned Miss Clark brought along a lot of what the stage wanted.

Frank Mallahan, a hefty gent, seemed the most capable and versatile trouper among the males assisting Raynor. Johnny Crosby, second comic, and Lou LeRoy, straight, were steadily in line. The show advanced some of the skits had some semblance of unity and cleverness which took part of the curse of the earlier yawn inducers. Production looked pretty good for a Mutual troupe. Runway callisthenes were oddly restrained, due perhaps to that Issi Horvick manifesto of recent date. The actors wined and showed, but not too ardently. "This is much less bawdy than I anticipated," said young Herbert Spencer. "In fact, I think they should call it musical comedy instead of burlesque." What an idea! Land.

Detroit Cops Clamp Stock Burlesque Lid

Detroit, Oct. 30.

Determined to regulate burlesque and other attractions, the Detroit police department has placed four officers at the service of Lieut. Lester Potter, police censor.

Lieut. Potter reported that the situation in Detroit was beyond the ability of one man to handle, especially since the vogue for stock burlesque. He will have the permanent and full time use of the men, who will work in plain clothes. They are Charles Nagel, Melville Kells, Edgar Neal and Harry Scher. Kells and Scher claim to have had theatrical experience with the Kinsky organization.

Lieut. Potter arrested Ethel Bernard of the Broadway-Strand on Oct. 8 and charged her with disorderly conduct, after interrupting her cooch dance. Carol has been postponed until Thursday.

Peggy Gilligan of the Colonial has already had one conviction and has been warned a second time. Should she be convicted again, Potter claims the right to have the theatre's license revoked.

Burlesque Changes

Jack Hunt, comic, replacing Jim Bennett, in "Puss Puss." The latter's wife also has left. A chorus girl is assigned to her role temporarily.

FORUM

New York, Oct. 11.

Editor Variety:

For the current review of our act at the 125th Street we thank you very much for some of the constructive suggestions. However, we take exception to the paragraph in which you say our songs are of "last season's crop." May I tell you that the numbers we are doing are very new songs. Our reviewer confused our "Evening Star" (new) by calling it "My One of our other numbers is a current popular song entitled, "Down Where the Sun Goes Down." Three Ross Girls.

BEST SHOW IN TOWN

What price burlesque? It's \$1.65 at the Columbia, New York, if you come early, 65 cents if you come after curtain time, and none of the bargain hunting mugs take advantage of the reduction. Maybe they're smart.

Bert Todd's outfit doesn't figure for that kind of money. Mike Joyce, house-manager, is a swell feller. We had a date after intermission but he didn't keep it. Okay. Mike probably didn't want to be embarrassed with the squawk. Company manager was also a nice guy, and we can't hold the show against him either.

Children present Monday night were inquisitive. Children of a burlesque couple when burlesque was burlesque. The kids hated the show pugged and were very inquisitive, but the parents literally slapped them down. They had their opinions on burlesque. "Ma and pa didn't want the Yarely mugs to quote. But you couldn't throttle the youngsters. They asked where the comics came from, but the boy of the outfit challenged his sister and said, "Hudson, he had sat through three quarters of the show and nobody had made him laugh. Pop didn't sock, as he had to agree."

With programs out the mob in the Mutuals are hiding.

Brace of comics in "Best Show in Town" don't mean a thing. Better laughs from taxi drivers who pilot you home. Anna Propp struggles well as the featured soub but can't get anywhere. House girls, for instance Erin Jackson, take it away from Ann.

Not a laugh with the chorus too indifferent to worry over what it's all about. Edna.

Burlesque Routes

Weeks of Oct. 29 and Nov. 5.

Bare Facts—Empire, Brooklyn; 5, Trocadero, Philadelphia.

Best Show in Town—Columbia, N. Y. C.; 3, Gay, Brooklyn.

Bohemians—Howard, Boston; 5, Columbia, N. Y. C.

Bowery Burlesque—H. & S. Apollo, N. Y. C.; 5, Empire, Brooklyn.

Burlesque Review—Gayety, Buffalo; 5, 6, Geneva; 7, 8, Oswego; 9-10, Schenectady.

City, New York; 5, Gayety, Montreal; 5, Howard, Boston.

Dainty Dolls—Gayety, Kansas City; 5, Gayety, St. Louis; 5, Gayety, St. Paul.

Dimpled Darlings—State, Springfield; 5, Grand, Hartford.

Dixon's Eye Review—Gayety, Louisville; 5, Mutual, Indianapolis; 5, Grand, Boston.

Flapper Follies—Star, Brooklyn; 5, Orpheum, Paterson.

French Models—Gayety, Minneapolis; 5, Gayety, Milwaukee.

Frivolities—Empire, Newark; 5, Star, Brooklyn.

Greaser Girls—24, Tropic, Allentown; 30-31, Palace, Trenton; 3, Empire, Newark.

Girls from the Follies—Empire, Pittsburgh; 5, Lyceum, Columbus.

Girls from the Follies—Empire, Pittsburgh; 5, Lyceum, Columbus.

Girls in Tiar—Empire, Toledo; 5, Columbia, Cincinnati.

Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

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Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

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Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

Cop Halts R. R. Depot Rehearsal of High Kicks

Syracuse, N. Y., Oct. 30.

A New York Central station platform is no rehearsal hall. Patrolman Patrick Dowling, guardian of the peace at the local depot, settled that when he put the quietus on an impromptu rehearsal staged by members of the "Red Hot" company between trains, a rehearsal which attracted a record audience of traveling men and natives.

Girls of the troupe unlimbered their portable photographs and began practicing sauts and kicks, mostly kicks. Patrolman Dowling took one look, two if you insist, and then ruled that it was a family station.

The girls stopped kicking, and the boys began. No pinch.

MARRIAGES

Elsie Dempsey, actress, sister of Jack Dempsey, to Danny Beck, vaude, at Salt Lake City, Oct. 22.

Helen Cooke, Foster troupe girl, to Eddie Coscia (Coscia and Verdi) in Omaha, Neb. Both are members of different public units.

Henrietta Caneron, organist at Loew's Rio, New York, to Charles Zelenko, non-pro, Oct. 28 in New York.

George Pineus, Peist Chicago office, to Florence Cohn (non-pro) at the Bismark hotel, Chicago, Oct. 28.

Brownie Peabees to Norman Oberg, Oct. 28, in Chicago. Both are of the American Opera Company.

Lodovico Oliviero, Chicago's "Clive Opera," to Gladys Bishinger, of Pittsburgh, Oct. 24 in Chicago.

R. I. Woods, assistant orchestra leader at Keith's Palace, Cleveland, to Katherine Axman, Syracuse show girl.

Leon Levey, house manager at Levey's Imperial, San Francisco, Oct. 28 at Santa Cruz, to Hazel Morrison, non-professional.

Anita Peracchini (Santiago Trio) will wed Lalo Cadona (Flying Cadonans) at Long Beach, L. I., Nov. 6.

Philip Norman (broker) to Vivian Cornwell, show girl, applied at Durien, Conn. for a marriage license.

Edwin B. Thayer to Beatrice Doncourt, theatre organist, in Ansonia, Conn., recently.

Ernest Bachrach, still photographer at FBO studios, Hollywood, to Rae Seegmiller, hair dresser at the same studio, in Los Angeles, Oct. 28.

UNION MEETINGS NET 11 MONTH

When the American Federation of Labor convenes in New Orleans Nov. 19 the General Executive Board of the I. A. T. S. E. of the U. S. and Canada will assemble there in executive session Nov. 17.

A number of theatrical matters will be considered by the board.

W. F. Canavan, president of the I. A. T. S. E., and subordinate officers will attend. Canavan goes as a delegate to the A. F. of L. convention.

SHARKEY'S "STAR BOUT"

"The Star Bout," Taylor Granville's old act, will be revived for Jack Sharkey, ex-bantamweight boxer. Sharkey will carry a support cast of nine.

McDonald at Hig

In addition to supervising the Broadway and Cameo theatres, New York, Charles B. McDonald has also been assigned the Hippodrome, this additional supervision coming through the recent departure of Tom Gorman.

Herk Vacationing

I. H. Herk left New York yesterday for a western trip labeled pleasure. Mrs. Herk accompanied him.

They will be gone a month or so.

WEST COAST NOTES

(Continued from page 23)

Roads are in Husky Oakland, Anita Garvin and "Husky" Haines, James Horne directs.

Gus Meins signed by Al Christie to direct Jack Duffy comedies.

Wheeler Oakman added Bebe Daniels untitled newspaper story, "Pat."

Pathe scenario department working on "Listen, Baby," "Square Shoulders," "High Voltage," "The Flying Fool," "The Office Scandal."

Ralph Graves added "The Side Show," Col.

Frederick and Fannie Hatton titling "Rainbow," T. S.

"I made everything like with the customers. This youngster is a possibility. He used to be of Pepper and Salt, but now works with two eccentric men plants. Kid is a wholesome type, clean cut and a hit with the snaps. Uses a trick

AL TRAHAN and Co. (1)
Comedy
25 Mins.; One
Palace (St. V)

Al Trahan, now programmed as "the international star," bills himself as a solo with the sub-billing phrase: "On tour with Lady Marie Duval." Trahan is doing the same act as when of Trahan and Wallace. While "Lady Marie Duval" looks suspiciously much like Vesta Wallace, Bill McCaffrey says it's a new partner. Bill should know; he books the Palace.

Trahan and Wallace played around for years and years until suddenly "discovered" by Keith's, after Variety made several mentions of this act's comedy possibilities and one of those three-year contracts was forthcoming. This recent engagement is part of it.

The act is substantially the same, with Trahan clowning at the ivories, reminiscent of Herb Williams to some degree. He registers best when "dumb" but after a slow talking start, builds up into strong low comedy returns. Miss Duval, as his femme partner is now labeled, is excellent foil, being more than a conventional straight, and rating equal billing as when the Trahan-Wallace combo was in existence. The solo billing, however, may be a bid for production distinction which isn't a bad thought, though the act has strong potentialities in that direction.

Act's billing is "The Curtain Speech," referring to the getaway which is a skit in itself and clicking pretty.

Comedy highlight at the Palace Sunday aft.

MANHATTAN STEPPERS (12)
Majestic, New York (Oct. 28)

This dancing act numbers 12, evenly divided as to sex, all youngsters, stepping high and handsome and shaping up as a corking dance rush for any type of stage presentation—vaudeville, picture house or production.

There's a similar type act around in the valettes playing for Loew, and while it's a bare possibility this is the same act under a different monicker, much of the stuff is so new and the other's routine still so fresh in memory (excepting the name, which escapes memory) it's not likely.

The act opens as an octet peeping through apertures in a cloth curtain in "one." Act goes to three and four eventually, the octet being augmented by a male dancing team and then again supplemented by two more girls. Their tap-and-buck routines, all in concerted uniformity, are impressive because of the rhythmic cadence of the staging.

On a series of six short flights of stairs, a stair dance routine takes them off to heavy returns. Running time, because of the al fresco nature of the Sunday night vaude concert at the Majestic, is indeterminate, running approximately 15 minutes.

PARSONS and HAWKS
Songs
11 Mins.; One
American (V-P)

Apparently two men from a male quartet, tenor and bass. Straight, no comedy included. Pair attempt no comedy and are fair. Appear in tux and go right into ballads.

Sing four numbers, mixing blues and ballads. Nice-looking and well-mannered pair. Strength act is fine rich bass that ranges through high baritone and serves splendidly for harmony with a high tenor and is a treat in one solo. For No. 2 as here, excellent for this grade of bill.

NGAIRE and TONTON
Dancing, Xylophone
12 Mins.; Two (Special)
5th Ave. (V-P)

No need to start picking this one apart. There's enough bad material in it for a "Saturday Evening Post" serial.

Man plays xylophone. A xylo, unless masterfully played, is simply secondary entertainment today. The woman dances twice and sings once. Three strikes on her.

Plenty of good ones out of work.

GORDON and MANNERS
Songs, Dances, Acrobatics
8 Mins.; Two and One
American (V-P)

Pretty weak when singing or dancing, this man and woman, but they come into their own when fishing with double acrobatics on a table. Although nothing sensational in the latter, it's so much better than preceding efforts, looks good.

KEN MURRAY UNIT (25)
Revue
65 Mins.; One and Full (Special)
Jefferson (V-P)

Last week at the Palace, Ken Murray announced the present supporters as merely a nucleus for his proposed Keith unit. Since he has set those with him then as his entire unit. At the Palace there were added starters which had to be spotted between Murray's unit. Down here it's the whole show for the first time.

Murray has set his unit in even better shape than the Palace showing through having nothing to interrupt its continuity, if you can call it such. Murray is a slick and likeable m. c. and gets more leeway for mirth provoking than was his lot with Carroll's unit last season.

He clowns in and out of the entire show with quips and wisecracks, and has surrounded himself with sure-fire support. The unit cannot miss anywhere.

Les Ghezis, Paul and Nino, open with classy equilibrium contributions, giving way to the Tiller Cocktails, femme eightsome for some corking precision ensembles.

Murray follows with some more clowning flanked by Helen and Marion Clouston, accomplished hoofers. Helen is there plenty with looks and ability while Milt has a comedy make-up that aids the laugh division aside from his click as a stepper.

Going from "one" to full stage, Harry Webb, Entertainers, are spotted for selections, with Murray and the other principals flitting in and out between numbers.

It's a class revue with everything desired in a tab of this sort and more than many of his predecessors in the unit division. Murray has plenty of personality and showmanship. He never overplays but grows, which makes him perfect for the job. A natural clown and no double-entendre stuff necessary.

LESTRE LA-MONTE and Co. (6)
Song and Dance Revue
20 Mins.; Three and Full
Hippodrome (V-P)

Excellent flash and girl act novelty headed by a female impersonator. Takes interest from a number of angles. Makes a first rate medium for an impersonator, is a stunning flash of clothes billed and announced in screen statement as being all made of paper, and is a fast and good looking dance display. For a while it is as if it has an adagio in the whole routine and that alone qualifies it as a novelty.

Personnel is made up of La Monte, Isabelle Brown, Madeleine Moore and four girls. One of the billed girls is a singer and the other a remarkable acrobatic dancer and both are made to count.

Opens with an introductory song out front, introducing girls in pajama dress of wild and futuristic coloring. Contortion stepper has a solo bit that nailed attention for such feats as back-overs into splits and other difficult bits.

Then Lestre himself in a smashing paper costume done in aqua tones as helicopter, Nile green and Chinese red worked into remarkable harmonies. Dress is an elaborate Colonial crinoline, with the girls dressed to match for a startling stage picture. Half way through a soprano number, Lestre reveals a baritone voice and continues to alternate throughout, taking the edge off the surprise, but giving the act interest from the knowledge the clothes are worn by a boy.

Act is a succession of such costume splashes, leaving the audience on the fence whether they're really paper or not. Anyhow it is a revel of color and a turn of excellent specialty besides being an interesting way to introduce a female impersonator.

Closing the Hip bill it did very well in spite of overrunning its time to more than 20 minutes. Minor trimming will better a good idea.

GANTSCHI and PHELPS Co. (9)
Dancing and Marimba
13 Mins.; Full (Special)
State (V-P)

One of those flashes with dancing to marimba accompaniment. The instrument has ceased to be a novelty. The dancing in this act is average.

So it's just a formal flash. Usual skit routine of three numbers, waltz-adagio, tango and apache. Seems that every flash in vaude has the same routine. The Gantschi-Phelps apache is the best of the rep. As good as anything else of its kind.

LeMAIRE and PHILLIPS (4)
Comedy
27 Mins.; Full
State (V-P)

The same pair formerly worked together as George LeMaire and Co. in a skit called "The Osteopath." LeMaire also used that script with possibly others. Now back together with Phillips on the billing, as he should be, they are just as good a comedy team. The new turn has two untaunted, but decorative girls in foiling support, with Phillips taking less punishment. He earned the equal billing by those tossings around on the operating table.

The new act has the principal pair dating up the trials. Familiar situation of social errors by the comic and hard-boiled prompting by the exasperated straight. Phillips' excellent sense of comedy and LeMaire's equally good straight work make the familiar situation seem as funny as ever.

To be different, they use genuine U. S. coin and not the usual stage paper. That's liable to bust up a perfect comedy team, fighting after every show for the seven bucks.

But with all their laugh material they shouldn't stretch it to 27 minutes. A heavy cut would no doubt improve the act considerably.

"LA SALICE REVUE" (5)
Dance
15 Mins.; Full Stage
American (V-P)

Adagio craze gone wild. Five people, three boys and two girls, try to fill in a quarter of an hour with various manifestations of looms, no semblance of expert staging. They just crash on and go through an adagio. One of the boys sings a song, and they return to more adagio.

They must have realized that too much adagio is too much. The handler, a giant, tries for comedy, in a burlesque ballet bit that is sad. Girls are rather nice looking and the acrobatic stepper has some good routines, but the whole thing has no style or shape as an act.

9 ALLISONS
Tumbling
Majestic, New York (Oct. 28)

This act can't be new. Obviously a second generation frame-up of the 8 Allison, caught in 1908, the nine youngsters have, presumably been around, chiefly in Europe. It is probably the world's fastest ground tumbling act, flashing also some corking gymnastic and aerial work that rates this among the top notchers in their field.

The nine are all youngsters, with 30 probably top age ones of the troupe is a young girl and she, like the others, doesn't cheat, all whirling, tumbling, prouetting in sensational tempo.

The costumes are white tights, with purple bodices, an idea that probably dates back to 1906 when some caught the parent's attention and suggested a contrasting color to their virgin gymnastic tights.

Act showed at the Shuberts' Sunday night vaudeville concert at the Majestic. Things went a bit wrong in the act, but the girls' turn evidences what might be two separate routines, running too long and possessing enough meat to wow 'em anywhere. This is a body-of-the-bill act; no mere opener or tag-ender and worth the money the nine people must command.

PATENT LEATHER BOYS
Instrumental and Dancing
9 Mins.; One
86th St. (V-P)

The quality of this colored two-act suggests the boys might be taken more seriously with legit names.

One plays piano and a uke while the other dances. Instrumentalist holds the bag until the finish, skating dance under the flicker spot.

Should deuce on any time unless working rather listlessly as here.

ERIC PHILLIPS and Co. (3)
Juggling and Balancing
8 Mins.; Full
American (V-P)

Eric Phillips does club juggling at the start and later uses the top of a chair for a wheel support, with the taller of the two women in the act mounting same.

GREAT LABERO (4)
Animal Hypnotism
15 Mins.; Full
5th Ave. (V-P)

Exciting novelty. It entertains and provides a chance for explanation. That part of factors make it playable anywhere.

Labero practices the power of one animal, human or otherwise, over the mentality of another. Hypnotism, Dr. Mesmer was regarded a madman for that. Today Labero and others are playing vaude for thinking the same way.

Labero, for theatrical purposes, beats them all. He kids a lion into slumber. He may have raised his lion from a pup, but a lion is a lion, and Labero's lion is in obvious possession of a full set of teeth.

In fact, he has two lions, one a lioness. He works them singly, the latter first. It was a treat to see the female hanging around the old man's cage and paw him through the bars before she'd return to her den after doing her stunt.

Before the highly entertaining beast business, Labero demonstrates his control over a chicken, a rabbit and a python. That's merely routine, but fine build-up for the lions.

A middle-aged gent does the smiling, the waxes most poetic and talks throughout. It helps maintain a certain pace that probably would be lacking in silence. Only he should find out if Labero's name is Labero or Laberto. He picked Laberto in opposition to the billing.

IRENE VERMILLION and Band (7)
Revue
16 Mins.; Full (Special)
Broadway (V-P)

Irene Vermillion is the dancer. Girl band plus male pianist. For general vaudeville houses, turn okay although no wow.

Edna Nally, in pantalon costume, directs the music described as a Frankie Cramer Unit. Girls are distinctly above femme band average with good collective and solo work uniformly first rate.

Modest flash production. Miss Vermillion alternating with band not very prominent for featured member.

LIGHTNER and McQUEEN
Comedy
16 Mins.; One
Proctor's 86th St. (V-P)

Fred Lightner and Rosella McQueen, latter fluring only incidentally and later in act. Lightner has some good ideas, sense of buffoonery as yet imperfectly realized and a lot of pep that holds the audience when the material would not.

It's hodge-podge with mingling of horse business with songs. Serviceable for the intermediates and holding possibilities for development.

CASPER and O'NEIL
Blackface Comedy
16 Mins.; One
Broadway (V-P)

Emil Casper (formerly Emil and Dolly Casper) with Dennie O'Neil. Combo is okay but spotty because of recurring moments of weakness. Here, a hodge of darkyisms, songs and hoofing, latter very good.

Boys should keep building as they are not getting maximum results at present. Both members appear seasoned troupers.

COLE and TAYLOR and Hudnut
Sisters (3)
Song and Dance
13 Mins.; Full Stage
81st St. (V-P)

Hudnut Sisters have been around. Couple of mature women harmonizing and giving off a drawing room atmosphere.

Light in themselves, they have merged with Cole and Taylor, young pair of class dancers, and added the Moscow Art Trio, three-man string orchestra.

Total is nice bit of polite entertainment. Boy and girl dancers have real distinction, girl a good looker and boy a whole of a stopper, shining in acrobatic taps and lark and waltz routines. Whole turn pretty and lavishly dressed.

ORIENTAL

(Continued from page 40)

walked off to let them go through a regular routine. Three Keith Sisters, first turn, did the hot burlesque on a moving platform, pulled on and off stage. Voices are good, and harmony arrangements, finely developed. Sid Willis, following, did a lot of prop comedy into six minutes. He dresses luggally, uses a ten-gallon straw hat, live chicken with shoes on, miniature lily, still suit, girl. Gags are miscellaneous and a sizeable percentage cliche.

Production flash next, with ballet in bird costume hitting off a low routine and then posing on a tree limb setting in backstage while one of the girls goes through a neat walking specialty. Script and extra scenery used.

Always a crowd of a hit here, George Dewey Washington started a three act comedy act at the Oriental as part of this unit. He's a colored ballad singer, with powerful voice and emotion. Three numbers of ballad singing, well backed, the audience in demand for a speech, so G. D. W. said applause went to his heart, not his head. Cut.

Closing were Three Diamonds, acrobatic and comedy hoovers with incidental vocal work. Usually four Diamonds, but the girl is injured and out. As a trio, they did a speech, so G. D. W. said applause went to his heart, not his head. Cut.

Unit finale was another flash, with five acrobatic female lighting successively of five staves of life from cradle to coffin. Girl in the middle of the posing, while Small handled the descriptive ballad. Fairly impressive.

Unusual and important booking for FBO is "The Perfect Crime," in the Public-Oriental this week. It's a sound and dialog feature. Proctor's 86th St. organist used collegiate songs for his community bee and had no trouble getting response.

Paul Ash worked without working up a sweat or disturbing one of his neatly combed red hairs. Somewhat different now.

Capacity Saturday mat. Bing.

OAKLAND
(OAKLAND, CAL.)

What is unquestionably the last word in de luxe picture houses so far as the Pacific Coast is concerned is the new picture house at the Oakland, formerly opened Oct. 27, as a part of the Vancouver to San Diego chain. There's nothing like it in any town hereabouts, and it sets a pace for the competition.

With a seating capacity of close to 2,500, the new Oakland is the week's largest and finest motion picture house.

Theatre proper is housed in a mammoth store and office building, occupying a solid block frontage on Telegraph avenue, and extending from 14th to 15th streets. Decorative motif is a mixed Oriental type, done in soft colors, with an elaborate lighting system. One of its chief attractions is its roominess, wide lobbies, foyer and promenades giving the interior a sort of "homey" atmosphere.

Theatre proper cost well in excess of a million. A battery of elevators leads to the loges and balcony, in addition to wide staircases. There are no boxes, all de luxe seats being taken care of in the loge section.

House will be operated by West Coast as its de luxe presentation house here. Dance shows, stage shows will come here direct from the Warfield, San Francisco, with a weekly change policy. A 40c gate will prevail Mondays to Fridays, 50c Saturdays, and 60c on Sunday the tariff jumps to 60 cents, with loges at 85. Frank Newman, most recently in charge of the circuit, has been good to the city, is in charge of the Oakland.

Hermie King was selected from stage band leaders and masters of ceremonies. "The head of a 20 piece band, King is afforded the great opportunity.

Initial program made up of a variety of entertainment headed by "Box" The Great Searchlight. A silent Paramount News of three subjects, and a Fox Movietone News; also three subjects, were followed by Gertrude Lawrence in a Fox Movietone.

Label, at the revolving, ascending organ, set the mob in excellent humor. The rendition gave the customers a fine, good time, and what can be done by a master. Got an ovation.

Pantheon and Mares's "Up In the Air" idea was a fitting finale for the "Air Circus" feature. It rates high for talent and novelty. Featured are Walter Nilsson, comedy vocalist; Brooks Trio, pianists; John McKinley, still dancer; Puris Whitmore, soloist and violinist; and Helen Drake, a lady bird dancer. The act is pretentiously staged, and credit is due to the fact that it is still going.

The second number, with the girls "The Girls" upon different heights of a table, was a good feature. It was a bit of a flop, but it was a good feature. The girls were good, and the music was good. The act was a good one, and it was a good one.

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News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items: each has been rewritten from a daily paper.

NEW YORK

Beatrice Thompson in "The Unknown Warrior" comes under Equity rule for alien players. She will be forced to quit the cast in November, the second case of the kind under rules in effect Nov. 1. Equity has allowed Charles Hopkins two weeks to replace the actress.

"Big Wayne and Little Wayne" rule in gambling season. Editor Ferber's story "Show Boat" Now one "Little Wayne" Damon of Catlettburg, Ky., asks \$25,000 damages. Tom Taggart, a fired political leader of Indiana, filed objection to a character of that name in the Ferber story.

The Commerce Department inspector at Curtiss Field, Long Island, penalized Eleanor Smith, 17-year-old air pilot, with order not to fly for 15 days. Girl and Norman under East River bridges, in violation of government regulations which forbid flying over thoroughfares at less than 100 feet. Publication of the pilot's disclosure that the girl is daughter of Tom Smith, the actor.

Bayard Voller sued American Play Co., asserting concern had nothing to do with placing "Trial of Mary Dugan." Voller signed an agency contract for the usual 15 per cent. Subsequently he borrowed \$3,000 from the Play company and agreed to give up 20 per cent of royalties. Now he seeks to void both agreements.

Famous Players of Canada Inc. in patent suit with DeForest Phonofilm of Canada, cited sound photography patents antedating those of Dr. Lee DeForest. Picture company seeks to establish that sound devices were known and used before the DeForest device was introduced, and contends DeForest cannot prosecute an action for infringement under the patent laws of Canada.

Sidney Ross has offered \$1,000 for a scholarship to be used by a student actor or actress for a year's study with the Moscow Art Theatre, announced by the American Society for Cultural Relations with Russia. Details will be arranged by a committee made up of Mrs. E. T. Dugan, Eva Le Gallienne, Irene Livingston, Lee Simonson and Oliver M. Saylor.

Marriage engagement announced of Marion Hamilton, dancer in "Billie," and David S. Ludlum, Jr., son of former president of the Auto-Union Co. of America, and nephew of the president of the A. & P. Tea Co.

Juanita Jansen, who used to lecture about the drug traffic after admitting she was an ex-addict, crashed the dailies with the declaration she intended to sue a hotel near Times Square for \$20,000 for injuries received when she was scalded in a defective shower bath.

CHICAGO

Grand jury in McHenry County, Ill., has returned 44 indictments against 75 defendants in a drive to clean out roadhouses, gambling joints and other tough spots in the county. Most of the roadhouses were socked on prohibition violations.

Box office of the Majestic theatre was stuck up by an unmasked hand last week who escaped with about \$150. William Newman, cashier, saved quite a roll by dropping it to the floor.

With the roller skating marathon having boiled down to three girls singles after more than 1,200 hours a First Regiment army, the dancing marathon previously at Asiland auditorium has been brought into the army to bolster biz.

Mrs. Vivian McDonald Page, "Miss Mobile" in the 1926 Atlantic City contest, was arrested for theft in Media, Pa.

LOS ANGELES

George Sherwood, producer of "Women Go On Forever," is having woman trouble of an unusual kind. The producer's wife, Verda, sued him for divorce and charged him with being unfaithful to Ruth King, actress, now the wife of Ward Hamilton. Mrs. Sherwood then sued Miss King for \$200,000 for alienating Sherwood's affections.

The latest development was a contested suit between Sherwood and Velma Dodge, professionally Barbara Winthrop, associated with

him in "Women Go On Forever." Sherwood claims Miss Winthrop owes him \$100,000 for her services and retort and says Sherwood owes her \$13,000. Before the judge this week.

Walter Pidgeon, screen actor, had nose smashed and face cut when his auto struck a gravel pile in the road, hurtling him through the windshield. His nose was restored at Hollywood hospital by an operation performed by Dr. Howard Updegraff.

Suit filed eight months ago by Joan Armstrong, Alquist, author, in Federal District Court, demanding more than \$1,000,000 for alleged infringement of copyright in C. B. DeMille's production of "The King of Kings," was dismissed by Federal District Judge W. P. James.

Florence A. Good, who told probation officers she was engaged to marry Clyde Carruth, film director, pleaded guilty to writing two checks without sufficient funds in the bank. She said she had quarreled with Carruth, who stole the checks to secure clothes for a date with another man. She was placed on three years' probation by Superior Judge Fricks and forbidden to open a checking account in that time.

George Fisher, film actor, and Jack Gray, Hollywood shopkeeper, were arrested on liquor and traffic charges when the auto in which they were riding crashed into a car containing two policemen.

Fire routed many guests of Jess Willard's hotel apartment, St. George Court. Tenants were driven from their rooms in flimsy attic when the entire building, choked with smoke originating in the apartment of Mrs. Frances Fay who fell asleep and dropped a lit cigarette. Damage was slight.

Henry Schumann-Helk, son of the opera singer, made defendant in two civil suits amounting to \$3,000. Al G. Smith Co., complainant, charged that amount as the result of a stock transaction.

William Brent Patton, film stunt man, appeared in Superior Court before Judge McDaniels, demanding \$74,886.61 damages from the Southern Express Railway Co. for injuries he claims to have suffered when thrown from a train by a conductor during an argument about his ticket. According to Patton his spine was injured in the fall.

Involving charges of breach of contract and forcible ejection, a suit was brought before Judge Bee Sheffield against Will Levington Comfort, magazine fiction author and material writer. Miss Sheffield, art dealer, asks \$4,750 damages.

An order issued by Judge Edwin L. Haan, Superior Court, restraining the firm of Goldstein and Wenzel, haberdashers, from displaying ready-to-wear bow ties with the catch name "Menjou Bows." Adolphe Menjou had threatened suit against the firm for \$25,000 for using his name without permission. He agreed to drop the suit upon the firm's promise that they would not contest Judge Haan's order.

Ruling that John Dobberts had conducted a gambling game in violation of a city ordinance, Judge Wilson suspended all but \$50 of a \$250 fine when Dobberts promised not to reopen a similar game again. Dobberts' concession at 1501 Ocean Front, Venice, was called "Dart-o." It consisted of throwing feathered darts against a numbered circular board.

Myrtle Bonillas has filed suit for divorce against Capt. John S. Peters, former crack army polo player. Miss Bonillas became the bride of Captain Peters after courtship of but a few hours four years ago. Charges include cruelty.

Lucy Doraine, Hungarian beauty, brought to this country on a six-month contract by Paramount to succeed Pola Negri, announced her engagement to Dr. Richard Belch, muller, wealthy oral surgeon and author. Following her release from Paramount at the expiration of her contract, she was lanced for Pox and First National. Miss Doraine was formerly married to Michael Curtiz, now directing for Warners. The wedding will take place after New Year's.

A divorce suit has been filed by Joseph B. Verdi against Bessie M. Verdi. Both professionals.

Just after having fainted with joy over her acquittal in Santa Monica police court of a forcible entry

charge laid by John Francis Donovan movie cowboy, Mae Murray made tracks for Superior Judge Yankwich's courtroom and after considerable legal argument and red tape succeeded in removing from the calendar a suit for \$110,000. Mae brought against her by Arthur Gregor, director. An out-of-court settlement was made.

Tui Lorraine, New Zealand screen actress, secretary of Clara Bow and most recently the bride of Clara's father, Robert Bow, who found her self entangled with U. S. immigration authorities, is now a full-fledged American citizen with the deportation bogle gone. To comply with the technicalities of the immigration law she crossed the border into Mexico at Mexicali and then returned, making application for admission as a citizen through her wedding with Bow. The application was granted.

With the subject of all the discussion barred from the courtroom, Mrs. Ada Johnson threw a bombshell into the proceedings over the custody of little Frankie Darro child movie star, when she testified that Frankie's husband, was not the father of little Frankie.

Ada Johnson and her husband, Frank, and Beatrice Walton, the boy's aunt, are each seeking his custody and custody of his ability to make the bucks before a camera. Auntie Walton claims Mrs. Johnson, the mother, is unfit to care for the child.

Johnson says that if he isn't Frankie's father, it sure is news to him.

Demanding \$200,000 "heart balm" Mrs. Genevieve Ross has filed suit against Mrs. Marian Owens Thompson, charging that she alienated the affections of M. Ross, and was a former executive of a film company.

Jean Sosnovsky, dancer, granted divorce from Nathan B. Sosnovsky, wrestler. Wife charged cruelty, asserting Sosnovsky forced her to work as a dancer in a Main street honky tonk against her wishes.

Joseph Bonaccase, opera singer named defendant in divorce suit by Louise Bonaccase, filed here Oct. 16. Charges cruelty and desertion.

Dallas Van Cleave, film actor, sentenced from five years to life in San Quentin, Cal., prison, following conviction on burglary charge. Van Cleave's thumb print on a trustful victim's shirtment was the convicting evidence.

Esther C. Varela, former Mexican opera singer, has filed suit for divorce against Senovio Varela, charging non-support.

George Edward Gates, truck driver, granted divorce from Gladys Dean French Gates, night club entertainer. Desertion charges. He was the third divorce for Gates, who is 28.

Vera Sherwood has filed suit for divorce from George Sherwood, promoter and actor, charging cruelty. The couple have four children.

Mrs. Ruth M. Southworth granted divorce from George Southworth, organizer of Story Picture Corporation. Non-support charge. Mrs. Southworth awarded \$25,000 community property.

Nina Byron, former chorus girl, granted final divorce decree from Richard Ross, film director, has left for New York. Incompatibility of temperament.

Jeffie Rae Flannery, screen actress, filed divorce complaint against Charles Flannery, charging cruelty.

Louis Von Frohner, dancing instructor, found guilty of second degree murder by a jury. Convicted of performing illegal operation upon Miss Charlotte Ricks, July 28 last. She died Aug. 14. He is scheduled for sentence to San Quentin prison for 10 years to life.

Cordella May Kamm, scenarist, granted divorce from Philip Schuyler Kamm in Superior Judge Alvarado's court. Cruelty charged.

Thomas Whiteley, film gag man, accused by Dorothy Frederick, 17, of attacking her, was released by L. A. police following confirmation of his story that he did not harm the girl.

Matilde Boritsky Keenan, film actress, was freed on bond after two nights and a day in jail, but faces deportation to Hungary. Immigration officials claim she married Keenan on the day she was denied extension of her visitor's permit and now seeks to remain because she is the wife of an American citizen.

Merle Clinton Wade, said to be an Indian picture producer, has filed suit for divorce in Superior Court by Annabelle Hazen, actress, who charges breach of promise.

According to Miss Hazen's con-

William H. Vanderbilt, young and handsome multimillionaire, is the Republican nominee for Rhode Island. Son of Alfred G. Vanderbilt, lost in the "Lusitania," he is president of the Casino theatre, Newport, and last summer frequently entertained the players with dinners each Tuesday night and supper Saturday. His mother, Mrs. Paul Fitz Simons, also entertained the players. She recently declined the nomination for Alderman at Newport. After divorcing Vanderbilt, she married Lieut. Fitzsimons of the Navy. He is considerably her junior, and changed the spelling of his name.

Alfred G. Vanderbilt chose as his second wife Margaret Emerson, daughter of Col. Isaac Emerson, of Baltimore, of Bromo-Seltzer, millinery and hat business, and divorced Smith McKim, and also divorced Raymond Baker, marrying Charles Minot Amory last week. She has two Vanderbilt sons and a Baker daughter.

William H. Vanderbilt was divorced by Emily Davies, and has a small daughter. He is first cousin of Francis Ormond French, who was divorced and became a taxi chauffeur, and of Julia French, who divorced Jack Geraghty, Newport chauffeur, and then married Howard Williams.

The marriage of Teddie Gerard and Capt. Archie Grant, of the Grenadier Guards, son of the Scottish laird, J. W. H. Grant, is expected to take place without delay at the bride's country place at Effingham, Surrey. A year ago Capt. Grant's engagement to Cicely Gordon-Cumming, of a noted Scotch family, was announced and canceled.

Teddie, originally Teresa Cabre, was born in America, and first acted at the Casino, New York, in 1909, in the chorus of "Havana." The year before that she married Joseph Raymond, an advertising solicitor for Variety. They wed a month after meeting, and parted immediately. Raymond later became insane and died in an asylum.

When the late E. R. Thomas, millionaire publisher and sportsman, was divorced by Linda Lee, the first of his three wives, Teddie was named as correspondent (Linda Lee Thomas later married Cole Porter, songwriter). Miss Gerard, about that time, constantly encountered with George Bronson Howard, playwright. She had him arrested for annoying her. He committed suicide in Los Angeles. She was a friend of Barry Baxter, who died in New York, and was reported engaged to Tom Douglas, the actor, now appearing in "Young Love."

Three years ago the rumor persisted that Teddie would marry the millionaire polo player, William Averell Harriman. But his wife, Kitty Lawrence, did not divorce him, and the couple became reconciled. Subsequently it developed that Harriman owned nearly all the preferred stock of Inspiration Pictures, Inc., the company that starred Lillian Gish.

The Mdvnais

The Mdvnais are always figuring in the news! Mae Murray, whose fourth and current husband is

plaint, she and Wade became engaged last September. Miss Hazen claims that on Oct. 10 she requested Wade to fulfill his promise, but he declined to do so.

Punchboard and slot machine manufacturers are trying to devise some sort of board or appliance which will pass the county ordinance against gambling. This was disclosed when raids were made on numerous soft drink stands by deputies acting under Captain Benton, head of the sheriff's liquor detail.

Officers raided 16 places, and seized 36 punchboards said to violate the ordinance.

SAN FRANCISCO

Irene D. Rothchild granted decree of divorce from Herbert Rothchild, former local theatre owner, on grounds of cruelty. The couple were married in 1907 and separated in 1927, according to complaint. Rothchild sold out of his local holdings to West Coast Theatres and Public some months ago.

Oliver Morosco is opening a theatrical and dramatic school here. Morosco, a veteran for producing and announcing, will shortly present "Spendthrift" at a local house.

RITZY

Prince David Mdvan, has just been acquitted in Santa Monica, Cal., of forcible house entry on charges preferred by Jack Donovan, Hollywood architect. She had previously accused Donovan of misrepresentation of the furnishings of a house she purchased. A verdict of \$32,000 was awarded her.

Meanwhile, Prince Serge Mdvan, brother of David, is enroute from Paris to America, on matters of business, he and his wife, Pola Negri, again denying any domestic disaffection.

It has become known that a sister, Princess Russle Mdvan, 19, secretly married the famous Spanish mural painter, Jose Maria Sert, four months ago. Sert has visited America and decorated millionaire estates on Long Island and Palm Beach, his feud charges being \$250,000. Formerly attached to the Spanish Embassy in Rome, he was divorced last spring. Mae Murray's prince tried acting in pictures, but met with scant encouragement. Mae's name was originally Maria Koenig. Pola's was Appolina Chalupez.

Vannessi Jardeniere

Vannessi, after opening her costume-shop near Times Square, is off on another vaudeville tour. It was in vaudeville she first attracted attention, and later in Broadway musicals. While in "Innocent Eyes" she married Henry Treat Chittenden, New York lawyer and banker, formerly in the diplomatic service. They wed in June, 1927, and parted a few months later. Last winter she got a divorce.

Known as Vannessi Jardeniere, she is said to hail from an Arizona ranch.

Plugging Coffee

A brand of coffee has recently been exploited in the papers, with signed endorsements from society women. First came Mrs. R. T. Wilson, and then Mrs. Douglas MacArthur. Mrs. Wilson entertains many show people. She is a sister-in-law of Mrs. Cornelius Vanderbilt and Mrs. Ogden Goelet.

Mrs. MacArthur who has been seen about with Lionel Atwill, is a daughter of the fabulously rich Mrs. E. T. Dugan and the late Oliver Cromwell Atwill was divorced by Phyllis Relf, and he then divorced Elsie Mackaye.

Coaching Novarro

Louis Gravage, who last year evolved from a concert baritone in America into an operatic tenor in Germany, has joined the Philadelphia Grand Opera Co., and will sing Don Jose in "Carmen." His real name is Wilfrid Douthitt, and he is married to Eleanor Painter, of Walkerville, Iowa.

Miss Painter has been featured in musical comedy productions. Gravage has many friends in society. He has been coaching Ramon Novarro for an operatic debut, as the Mexican movie star who started with the Motion Picture Dancers in vaudeville has long wanted to sing.

Favorite in Paris

The wealthy Col. Nelson Morris, of Chicago, has just married Jane Aubert, musical comedy, in Paris. The lady has long been a favorite with French audiences. Last winter she was co-starring at the Moulin Rouge with the American Harry Plicer, and later took over the cabaret of Josephine Baker, the colored performer from Harlem, when the dusky beauty went to Berlin.

At the Moulin Rouge Jane sang a song while suspended in a basket swung out before the audience.

The Block Beautiful

The single setting of "The High Road" is by Cara Fargo Thomas. She and her husband, Joseph H. Thomas, live at 1518 street near B and avenues in the so-called "Block Beautiful." Friends and neighbors include Robert Winthrop Chanler, artist, who was divorced by his second wife, Lina Cavalleri, the singer, and William Astor Chanler, married actress.

Mrs. Thomas is a daughter of Mr. and Mrs. James F. Fargo, of 5th avenue, and a granddaughter of the founder of Wells Fargo Express. (A history of that express company is to be filmed by National Geographic. Being directed by Ken Maynard, star.) Clara Thomas, brother-in-law, the late Ralph Thomas, married Helen Kelly, after she divorced Frank Gould.

Uncommon Chatter

By Ruth Morris

An exclusive tea last week looked as though it were going to be exclusively attended by two newspaper women until the rain lifted and guests began drifting in. It marked the opening of Mme. Louise Brunl's new quarters at 117 E. 55th street.

Many smart models shown, some just a shade too theatrical but very striking. One dinner ensemble was divine, gorgeous, and any other ecstatic word your vocabulary may contain. Made of rayon velvet in an orchid-beige shade, quite simple in front, draped slightly up to the left hip. Two flaring trails were inserted into the body of the dress at the hips to circle down over the underskirt and be tucked together in back. Sounds complicated, and it is. Sleeveless with a diagonal neckline.

This was combined with a coat of beautiful and unusual construction. A hip jacket on one side, slanting down to a pointed trail on the other, with bishop's sleeves and edging of self-colored chiffon. Many debutante evening frocks in plaided taffeta. Seemed an inappropriate material, but the dresses had beautiful line and treatment. Decolletee was pointed, for the most part, skirts were full, longer and more generously gathered in back, with a perky small flounce outlining the waistline.

One of these in a black and white plaid had a three-quarter coat of royal blue velvet, faced with the plaid. Coat had a flattering puffed collar and circular flares that conformed well to the bouffante lines of the frock.

For Southern wear there was a plaid taffeta beach suit, with three-quarter sleeveless jacket, brief blouse and trousers gathered in by plaatings at the waist. Very chic, with matching plaid sunshade. A suit of brown and gray novelty weave featured fringed edges, plus important material impositions on a crepe blouse in brownish gray.

A "cocktail" dinner frock was in pale salmon-colored ovenskirted with metal-threaded lace, its dainty jacket in matching chiffon with lower sleeve section of the lace. A black lace dinner gown for the younger or older matron had dignified beauty. Made with simple bodice and long full skirt over a short foundation. The skirt of unusual length in back had three tiers of scalloping at waistline, mid-section of skirt and hemline.

A sports suit in smooth green woolen fabric and baranduke was very good. The green cloth skirt with wraparound style outlined the fur, and the jacket of fur lined and piped in green. A fur costume of undyed Alaska seal introduced the fur round muffs of a dress or so ago, and the "stocking cap" of fur which may be crushed to conform to the outlines of the shingled bob. Coat was chic in straight lines.

A Vionnet model announced as mink but looking much more like Manchurian ermine, had skin stripings arranged in a sunburst design from back and front—line cutting across the hips and slenderizing.

The salon is attractively appointed and hung with paintings. Following the showing of models, Mme. Brunl illustrated draping on the form.

French clocks at Nat Lewis's offer further suggestions for Christmas gifts. Made for the most part in square, flat style, with beautiful workmanship. One had an imposition of green on cream enamel, with marcesite numerals, providing the face-markings. Others made in French enamel or gold and silver, and perfectly exquisite.

Travelling cases are all fitted imports. One in snake skin with French enamel and gold fittings, extremely smart. Purse here are beautiful—day-time ones running mostly to suede in black, beige and gray, trimmed with brilliants or marcesite and semi-precious stones.

Cigarette cases with matching lighters are in variously colored enamel. Among the novelties, there is a black enamel cigarette case encrusted with gold and egg-shell, the latter outlining "Ouvrier la Nuit" (Open All Night) in would-be electric lights outside a cabaret. Also ladies' diminutive pocket flasks in gold and silver.

Cute Gadget

What with Christmas and all ap-

proaching, Cartier has a cute gadget to offer for the cigarette and bridge fiend. A flat box in gold, large enough to hold two packs of cigarettes, with top embossed in enamel letters giving bridge honors and scoring. Plus the Cartier name it makes a swaggar gift.

Fay Bainter's Negligee

Fay Bainter in the first act of "Jealousy" wears a negligee worthy of comment. Made of a beautiful taupe shade velvet, with streaky green markings. Features a coquet arrangement held together only at the hips over a flesh crepe slip, the skirt section opening in cutaway style and lengthening into a graceful train. Sleeves full and trailing!

A Well-Dressed Kid

Edna Wallace Hopper stepped off the boat from Europe the other day looking the acme of youth and chic. The eternal flapper was all topped out in a Paton model of red chiffon velvet, polka-dotted in blue, yellow, red, black and white. A red felt cloche and black patent leather shoes with red trim completed the costume that had the camera boys buzzing.

In the collection of gowns that Miss Hopper brought back is an interesting five-piece suit, also from Paton, which comprises skirt, blouse, sweater, jacket and cape. These may be combined in any manner, making possible several different ensembles. The suit is executed in tones of gray—light gray crepe blouse, knitted sweater, with diagonal design in a deeper gray tone, skirt, jacket and cape of beautifully soft gray English cloth. Terribly interesting and smart.

Trudie's Chill

Gertrude Ederle has turned on the chill. She puts in every spare moment at the nearest ice rink with Joe Moore, her instructor, guaranteeing to make her a champ in no time. If the Channel ever freezes over, Trudie wants to be prepared.

Chic Shoes

Daytime shoes look smart and wear about as long as Six Fifth Avenue. Modified Colonial pump is the last word in chic; done in dull black kid, with a wide instep strap flaring slightly through a Colonial buckle. Duplicated in patent leather, but looks more trim in the dull.

The brown costume finds its most modish pedal accessories here in the new burnt copper kid, combined with gold kid pipings and suede or reptile.

For wear with the beige caracul coat is an opera pump made of "velour de plume." It looks like an embossed velvet emulating fur. Very smart and, believe it or not, good taste. Not conservative, but awfully striking, are the separate, highly decorated heels for evening wear. Some have elaborate rhinestone encrustations—others sponsor pearl and gold beaded designs. Probably the most bizarre are made of celluloid in brilliant colors inlaid with tiny round mirrors—sort of Diamond Lillies.

And there's an evening pump that's a darling—made of silver or gold kid—with inserted lacings low on the vamp and a modest gold bow.

Bows, by the way, are decidedly "in"—large ones, small ones, sedate ones, flamboyant ones—the kind that do over the vamp making even size seven's look petite.

Clothes Too Attractive

Marion Harris' talking short should offer a warning to all those contemplating that branch of pictures. In her two selections, Miss Harris sings as delightfully as always, but the dress she wears, although smart and trim, detracts from rather than adds. The reason is that it is so uniquely and attractively trimmed with glittering modernistic designs, that these draw the attention which should be concentrated on the singer herself.

Clothes should lead up and be subordinated to a personality.

The Nervous Amelita

After her Sunday night concert at Carnegie Hall, Mme. Galli-Curci

did everything but wind the clock and put out the cat—and still her audience would not go. This in spite of the fact that the concert was not a perfect one; the singer was hampered throughout the entire first part of the program, with evident nervousness. But Galli-Curci, at her worst, is much better than many at her best, so it's no wonder that New York, which once scoffed, remained to ask for encores.

The stage of Carnegie, customarily, looked in un-decorated brown drapes, draped almost festive with banks of fern, palms and flowers on either side. Amelita appeared in a pink copy of the green and white dress she wore at last year's concert—bouffante silvered lace over chiffon, with a front panel scalloped with pink sequins. She has gone shingle since her last appearance here, and the new bobbed coiffure looks extremely youthful and becoming.

These Marx Ideas

No fashion write-up could possibly ignore the elegance with which Harpo Marx makes his first entrance in "Animal Crackers" and in the old-world dignity of a flaring evening cape and top-hat, only to be relieved of the cape by a butler and stand in all the pristine purity of a pair of swimming trunks—simply this and nothing more.

And only the gorgeous insanity of a Marx brother could have thought up the costume in which the weak, silent man of the crazy quartette later appears—two swimming shirts, one worn on the arms and the other on the feet. After an evening of such madness you leave the theatre feeling that the separate parts of the brain have been unscrewed and been put back not quite securely.

Fast Moving Unit

Paramount this week takes its customers for a trip around the world with Eddie Peabody announcing way stations. The presentation, titled "Step On It," is fast moving and well costumed. It seemed to please the house, which, by one o'clock on Monday, was packed from pit to dome.

First costumes were the Felicia Sorel girls were fluffy dresses in white and silver, dotted with blue and rose hip bows and accompanied by those typical Dolly Tree hats. A double faced transformation costume was used for the second Sorel number—the girls appearing in blue and white Dutch costumes with full aprons that covered a transformation into boys' regalia when the troupe faced up-stage, wigs and false faces carrying out the two sided effect. Roman gladiator costumes provided the third set in red and silver with lights playing effectively on metal breast plates.

Helen Wright, singing an operatic aria, looked much better than she sounded, clad in an evening gown of turquoise blue, with snugly molded bodice, sleeves and skirt flaring in tabs of chiffon. Eddie Peabody seems to have already built a following. House was quite obviously for him and registered hearty approval.

Bernhoff and Josephine, adagio team, were well received—Josephine appearing in a silver cloth costume of the abbreviated bathing suit type. Her work is deliberate and graceful, her takeoffs light footed and swift.

Ordinary Lineup

Maybe talking picture programs will some day compensate for the color and first hand entertainment of regular stage presentations, but this week's schedule at the Strand has that difficult task yet to achieve.

Bill seems drab and unentertaining, and the result is a not too healthily full house. A short of Val and Gene Vining was amusing with garbled grandiloquence, and another of Eddie Nelson in what seemed an old vaudeville bit, lapsed again on rather ancient material.

Familiar Broadway evil wish of "If you go in talking pictures, I hope you feature," develops a boom-crang in the future film. The "Million Taxi." One of its players registers a definite hit because of an impediment in the only amusing sound sequences the picture boasts of. Helene Costello breaks a record for economy. She appears in only two costumes, a simple traveling suit, at times combined with a fur coat, and a more elaborate black velvet.

Tone of the dialog seems to have been greatly improved in this film, but the tempo of the lines and over-melodramatousness of enunciation gives an effect that is slow and stilted.

Women Folks

By Mollie Gray

At the Palace

Even with Fannie Brice, Fowler and Tamara, Dot Dean, Marjorie Tilley with Tex McLeod, Marie Duval with Al Trahan and Lillian St. Leon to uphold the feminine honors of the Palace bill, two young men with a grand piano really overshadow them. Charles Derickson and Burton Brown are the male twosomes.

Miss Brice did several new versions of "My Man," each with tears, and several old favorites that got a hand. She dressed twice in evening gowns, both extremely well and becoming. Her white chiffon had three bands of crystal around the hips, each meeting with a square emerald in front, and to carry out the idea she wore an emerald-necklace and bracelet and even her slippers were beaded with pearls. The black satin was fitted perfectly, plain in front and gathered into a flat surface below the deep decolletee.

Fowler and Tamara's great success is helped by the lovely gowns. One is of black velvet with purple spangles trimming the skirt and matching the slippers or entirely of spangles shading from pale yellow to orange. The hem is scalloped of violet crepe, the skirt lightly petaled and wreaths of large flowers on the hips, not an especially good idea. Another is of yellow crepe, beaded in gold and much straight ostrich on skirt and half sleeves.

Marie Duval made a striking picture in flame taffeta and tulle, an enormous bow on one hip and one side of the long bodice beaded. Her voice is splendid.

Dot Dean looked nice in pink and white organza, but changed to an ugly red velvet and ostrich creation.

Film Feature at State

State show is mostly "Two Lovers," vaudeville not really important. Bernice's and Pansy's frocks were long, taffeta, the skirt's three tiers scalloped a darker shade, the blonde wore green, the brunette yellow.

The two girls with LeMaire and Phillips dress the act in white crepe and a white coat. A more effective gown on the brunette is of silver and jet sequins under a metal brocade wrap lined with purple velvet.

Gautschi and Phelps do a very good Apache as a finale, the girl in purple and red satin with one eight sleeve. Other gowns were a white ruffled crepe and satin, a two-piece costume, one piece a few spangles the other a red silk fringe skirt.

Girls and Stocks

Jacqueline Logan wears a wig so the title could be plural, "Stocks and Blondes," but Gertrude Astor could have carried it double all by herself. Picture removes a stigma from the fair reputations of the night club girls too. They get their bankrolls from listening to market lines dropped by those market men, though in this case they were passed on to the struggling hero.

It took many more spangles to cover Gertrude, even with all backs omitted, than Jacqueline, who looked much better in a soft taffeta with full skirt than in a tight fitting head gown that made her look fat. Gertrude is a big and unusually amusing part of any picture she adorns.

Jacqueline looked nicest in white, though a metallic cloth, wrap, colored and cuffed in summer ermine, was becoming also.

"Stocks and Blondes" won't create any panic in the Pan's Movie Market.

Obliging a Dick

No reason why Olive Borden was "The Stool Pigeon" but what did it matter since it wasn't Charles Delaney, who did it for his little mother? He didn't reform for her, he returned to relieve the detective from worrying about him. A shapely solution how to put a crimp in the crime wave.

Olive's most revealing moment was in silver cloth, over which almost invisible black tulle, gathered into a tight band around her neck. A felt hat had feather fancies and looked good with a belted coat.

Griffithized Sadness

D. W. Griffith's "The Battle of the Sexes" is a good comedy slightly Griffithized with sad scenes of Sully O'Neil pleading, "Iapa, dear Iapa, come home with me now," while Phyllis Haver and Don Alva-

rado have a private fight in another room. Then there's the fight between Papa and Phyllis and between Papa and Mama and between Phyllis and Sally. Its the battle of the century, with probably D. W.'s bankroll taking the count. Phyllis swears to her Sennet self, in a tricky black and white bathing ensemble, an all-black street costume consisted of a big black hat and a little black dress. Then a gold spangled black net evening gown and cape, all shivers of war. But let the men not think that all wandering husbands get such a welcome home. Belle Bennett took Jean Herscholt back, knowing no one else would stand for the pipe.

Fashion Features show several smart hats in technicolor on Barbara Kent, Gwen Lee, Anita Page and Sally Eilers.

Mme. Strand's Show

The lady with the whirling globe, Mme. Mark Strand, spun a good show from the Movietone news which included Annette Kellerman demonstrating her verbal instructions on finding and keeping a figure, light through to the fadeout of "Waterfront."

Musical presentations were endurable star cases for the burlesque soprano in "Amateur Night." This is surely against reason and good judgment since there are plenty of women entertainers and talking is woman's avocation. Reinold Werrenrath's fine voice unwound softer than that of some opera stars.

One Bad Title

"Waterfront" would practically be a perfect picture from an entertainment viewpoint except for the revealing title describing how Jack Mulhally liked his girls. But Dorothy Mackall looks so good in her sailor suits. It's a question which is the cutest the white shirt and duck trousers, and cap or the regulation blue serge. Fisher is enough to make the picture, and both are so becoming she may start a fad. Her dark skirt two piece frock, with striped skirt and tie, was smart though a flowered coat didn't seem the one to wear over it. A most engaging girl, this.

Dear Old Ladies

Roxy makes a splendid presentation of "Cava" in "Rusticiana" and "Autumn Leaves" dresses the girls in soft clinging material in gorgeous colors, blended in each one. Finale carried Columbine and Hucklequin aloft on a crescent moon while the leaves lay prostrate.

The dear old ladies the Roxy seems to have a particular attraction for, always sigh at the loveliness of these things.

More Gangsters

Another gangster set on the right path through the influence of a girl is "The Gangster." A shortage of good girls will leave the boys in bad shape.

June Collyer had the patience of a saint, must have had some heavenly information too. Nothing the human eye could see to warrant it. Her suits and frocks were simple, a belted tweed being especially becoming. A black coat was nice, too. Lots of interest and suspense in this and much wrong information for youngsters.

Walter Pidgeon's Voice

Conversing cinemas have finally vindicated their existence by bringing Walter Pidgeon's voice in the ears of the world. The entirely satisfying in every respect, he fits the voice and the voice fits him, and synchronization is perfect. "Melody of Love," billed as the perfect talking picture, is partly right, the talking is perfect and voices good, but the picture is as poor as they come. Mildred Harris was the French girl and Jane Winton the American, and neither of them helped the picture in the least.

Personality and a Lips

Don Bernice is increasing the popularity of the colony-assisted cinema by Mildred Russell's personality and lips. Her frock was very chic in black and white and spangles. Emmerich's dance was done in pink, black and white, skirt circular and blue satin at skirt and waist.

Add glamour as startling as the scene when a sound picture breaks.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in *Variety*. Mostly the stories dealt with baseball and prize fights, players, and pug. This series will be reprinted weekly. Each story will carry its original head.

CUTHIE'S CORN-FED WIFE TRYING TO RUN THE ACT

Con Has Real Trouble on the Road—Adam's Comigg Back

By JACK CONWAY

Dec. 24, 1920.

Dear Chiek:

Cuthbert's corn-fed wife is hornin into the act just as I told you she would when he married her. He has been draggin her out for bows, all week, and she has taken so much bender, she's gettin hump-backed.

And what a smart janel! She thanks 'n Ban Johnson is president of the League of Nations and that Babe Ruth and Rose Sydney are somehow related.

The other night we pulled a new gag here. I crack to Cuthbert, "I hear Adam is coming back to earth."

He smacks back, "What for?" and I kill them with, "To turn over a new leaf."

The house manager and his eight cousins immediately dashed back stage and made a terrible beef, askin us if we thought we was playin a smoker. Cuthbert cancelled a sofa pillow he was makin for the manager's wife and we have been gettin the chill from the two stage hands and the rest of the mob ever since.

I tried to square it, but Cuthie's wife gummied everything up by bawlin the guy out. She cracked that her husband was a ball player and saidn't have to be an actor for a livin.

The manager said he knew he was some kind of an athlete but after watchin him dance, he thought he was an acrobat.

She come back with, "If my husband would take my advice, he would decess from your theatre right now."

The manager countered with, "If he does it'll be the first break I've had since they wished me into this orchard."

Finally I split them out and cheated some act out of a chance to hop in on a disappointment. But can you beat it? Here's a moll that thought grease paint was used on and burns a couple of weeks ago and now she's hoppin on for bends and tellin us how we should do the act.

What I can't figure out is how a high class guy like Cuthbert ever fell for such a turnip. He's been playin the chit for two dollar broads all his life and finally dances up to the railin with a dame with a fractured brain.

If she had Jack and held heavy you could label him as a male gold digger, but she didn't have no cars around the block when he saw her and got blind staggers.

Algie won't even stay in the same room with her and threatens to scratch her eyes out if she starts anything with him. I think I'll have to stick her in the Navy and call it a day.

My fighter is trainin and we're not goin to let that little set back of last week worry us none. Do you notice how managers when mention their fighters always say, "We're going to box so and so," and "We'll take so much for our end."

Always we, except after the hell rings, when it's him, we don't get the belts on the mush he does.

This kid is a rip and believe me if I ever get him in the Garden they'll want to adopt him. He's faster than an agent openin money orders and he can sock like a pile driver with either hand.

In addition to this he's good to his mother, can count over a hundred, and would rather fight than winter in Palm Beach, so I ought to get some kopecks with him before some other velocipede hangs it on his chin.

At any rate I'm all worked up about him and if he don't cop his first time out, I'll hang crepe in his



CON

corner and fold up the franchise. How are all my women behavin? Can you imagine the break I'm gettin bein away from the big alley on Xmas. I would have been sure fire to cop least four or five fountain pens and a couple of yen hoks.

Remember me to all the mob and keep your poke buried in the right side until the boys cool off.

Your old watch fob.

Con.

Fake Racing Tip Bureau Police, Caught

Lee Adele, 20, stenographer, 728 Vermont street, Brooklyn, was held in \$100 bail for trial in Special Sessions when she was arraigned before Magistrate George W. Simpson in West Side Court on charge of violating Section 441 of the Penal Law which pertains to fraudulent advertising.

Miss Adele was employed in the office of Jockey D. Stirling, 160 West 45th street, a racing information bureau. On Oct. 13 Detective Walter Mitchell of Inspector Bolan's staff entered the place and met the young woman.

He said he paid her \$5 and she gave him the name of a horse, "Argo," to run in the third race at Laurel. The detective said he was informed by Miss Adele that that was the only horse given out for that day.

Oct. 15, Mitchell said, he read Jockey D. Stirling's advertisement in the Daily Racing Form and saw that he claimed credit for giving out the name of Tull Grass, the winner of the third race at Laurel on Oct. 13. Mitchell returned to the office and called it to the attention of Miss Adele and also announced he was a policeman.

Miss Adele said that that was the slip which had been left in an envelope but that later the choice was changed. Mitchell confiscated a number of telegrams from various states demanding information they had paid for or the return of their money. Miss Adele told Magistrate Simpson she was not in the habit of handing out tips but that the manager, Harry Adelman and David Grossman, had gone out and she took the responsibility of handing out the envelope.

Despite her testimony that it was the first time she had done so and that she had no hand in drawing the name of the horse or placing the advertisement, she was held for the higher court. Mitchell stated that Adelman and Grossman are awaiting trial in Special Sessions on another charge.

Opium Layout Found in Park Central Hotel

George Gray, whose right name police say is George Williams, 41, of the Park Central Hotel, and Henry Coster, 38, of 1661 Bryant avenue, Bronx, were before Magistrate Simpson on the charge of possessing an opium lamp and layout.

They were arrested in Room 736 at the Park Central by Detectives Brady and Morrison of Headquarters. The sleuths stated they went to the room which had been engaged by Williams. They had been informed that a crap game was on.

When they reached the room, Brady stated, he smelled opium. The door was opened by Williams, averted Brady and the room reeked with the opium smell. The sleuths conducted a search. They were unable to locate a crap game was on. They found a locked closet. The sleuths found in it a costly opium pipe, alleged jar of opium and some yen shee.

Williams and Coster denied ownership. As the boys Williams had failed to open the room, the Court freed the pair. Williams told the cops that perhaps the previous occupant had left the contraband behind.

In Doubt

A strained condition obtains in the picture department of a local morning rag. The picture editor freed the picture department. The day he came back the former picture editor of the paper joined the staff. Now neither knows which is or which is to be fired.

Winchell and the Speak

In a reported liquid pinch on a West 46th street speakeasy last week, called the Artists Club, two names among the list of incorporators of the club given were Walter Winchell and Glenn Condon.

This in itself set forth how old the original charter must have been. It is four or five years since Glenn Condon, then in charge of the Vaudeville News, left New York for Oklahoma, where he is at present. At the same time Winchell was under Condon on the same sheet.

Chances are it was an old club organized for social purposes and its charter passing into other hands.

POLICE WATCH SUSPECTED TENANTS

Office Bldgs. with Camouflaged Rackets—Escort Bureaus Among Them

A check-up on tenants in a suspected list of office buildings is being made by members of Deputy Chief Inspector James J. Connelley in Times Square and environs. The suspected list are watched as tenanted bookmakers, tipsters and other rackets against which complaints have been registered at Police Headquarters. The complaints, as best as could be learned from underground sources, have been blanket, occasioning the presence census taking routine.

Although the coppers are really checking up on the bookies, tipsters and suspected call joints operating under the guise of office buildings, the police aren't going to help the booze apots in some of the buildings.

Several pseudo booking offices in buildings on Broadway and the side streets housing the camouflaged escort bureaus are under particular scrutiny.

Alleged Drug Mob In Evening Dress

An alleged drug ring of three women and two men, said by the police to have centered their trade in Times Square were rounded up and \$20,000 worth of alleged heroin, morphine and cocaine seized in a raid in two apartments by the cops. The prisoners gave their names as Mrs. Mary Hanson, 31, 1229 Findlay avenue, Bronx; Mrs. Catherine Murphy, 32, 536 West 153d street; Mrs. Louis Perry, 32, 29 Manhattan avenue; her husband, Louis Perry, 43, Carpenter, and George Murphy, 34, chauffeur, of 536 West 153d street.

Murphy and the two Perrys were in West Side Court charged with possessing drugs. They pleaded not guilty, waived examination and were held for the action of Special Sessions. The Perrys have a criminal record. Murphy was arrested several times but never convicted. The Haslan woman and Mrs. Murphy were arraigned in the Morrisania Court and held for Special Session also.

Det. Jimmy McHale and Fred Wilson, of the Narcotic Squad, made the raid. They told Magistrate Simpson the drugs seized were valued at \$20,000 and after "out" would probably bring a return of \$75,000.

The quintet have been under surveillance for four weeks. They moved from one address to another when the chase became hot. Traveled in a Buick sedan, the auto was equipped with eight small mirrors on the inside. Murphy either dressed as a liverette or a woman in evening dress. They followed Murphy and acted as look-outs. All carried Pomeranian dogs to throw off the cops.

It was an addlet who put the finger on the drug mob that operated from the Findlay address, said the sleuths.

BERNSTEIN'S EDGE ON DOWNTOWN BANKERS

Banker Himself Once, but the Sheriff Got Difficult—Double-Headed Gold Piece New

"What a mug! I was to quit the show business," said Freeman Bernstein, as he flipped up a \$20 gold piece with a head on both sides. "Ain't it a pity," continued Freeman, "that I didn't know the banker told me that banking thing downtown is the nuts. All you have to do is to show a card with something about show business on it and you walk right into the main private office."

"Then you got the business. The boss banker opens the safe and you see all of the money in the world right in front of you. Then he tells you what he can do for you. You see and hear plenty in a banker's office but that's about all you get out of it."

"I've been a banker, too. Last summer in the mountains. But the sheriff got difficult. My game was strictly on the up and up but I couldn't pay out more than I took in, could I? I ain't sure yet. And I made some good friends up there but not for much. That bunch sticking around the woods all summer trying to kill time and save money ain't no riot with me. I got a flock of bouncers out of that room of mine that would make a snow storm."

First Layout

"When I think of how I started the show business and blew. I want to take the river route," mentioned Freeman, placing the gold piece on the desk and slowly turning it over. "Look at what I did at Ft. Washington. The first gift I had in New York. I should have had it patented. And then I duck the racket to look up Jews in my vest pocket, and what do I get? Only the works. It's all a painin' neck to me."

"I'm getting some cards engraved to go up against the bankers. They've got an in I suppose but I've got the edge with this gimmick," and Freeman kissed the \$20 biller, rears the small time up and uses it as a secret with double heads for the petty larceny chumps, but I'm doing it right, ain't I?"

"Big money, Freeman, for the big banking boys," I says, so I get this gold piece double headed. It cost me \$325. I want to put it in the world will suspect it and don't you crack."

"When I get in that private office and the planted office boy comes in to say: 'Casey & Sallinsky want that seven millions right away,' and the guy answers: 'Don't send it all over today. We'll give you four millions and let 'em wait until tomorrow for the rest.' I'll start in."

"Boss, I'll say. I'll just flip you this little gold piece for that other three millions, them against my prospects." Here he fell because he don't care about my prospects, but he wants that \$20 gold piece. And so you can know what a pile it is. I'm going to say, 'Boss, you toss it up and I'll guess.' Nothing is fairer than that, eh?"

The Only Guy

"I bet I'll be the only boob in the show business who ever goes into a bank and come out with cash."

"Then I'm going to trail along with the bankers. What a slimp. Me monkeying with a lot of white chips and all of this downtown coin calling for Freeman."

"You name the bank and I'll go to it. New York, to Broadway. The toughest guy down there but make the bank a lady with plenty of sugar."

"I'll tell you what I done and I may split you in for a small piece if you can keep this guy out of New York, to reward me, he again kissed the shiner on his way out."

ACTOR SUES HOTEL

Martin Young (Young and Monoff) has filed suit against the Lincoln hotel, 100 West 44th street, for \$12,000. Young claims he lost that amount of apparel while a guest at the hotel last summer.

Stage Impersonation

One of the new Broadway plays has an actor made up like a nationally known figure; talks like him, and is easily identified by anybody who has seen the man.

What will be done to the character in his transition to the screen is a question which is engaging the interest of the angle-fans.

'RACKETEERS' IS NEW O'CONNOR EXPOSE BOOK

Johnny O'Connor, of the Morning Telegraph, has turned out a hot book, his first, published by Horace Liverlight, in "Broadway Racketeers."

It's a corking title and a corking collection in about 25 chapters, of the easy money styles of fast work. The author doesn't appear to have missed one of the rackets. In seven of the stories he gives names, while his facts sound as though personally related to him, other than those Johnny has picked up knocking around Times Square for these many years.

That's why "Broadway Racketeers" is hot—it sizzles all of the time with inside stuff that never before has been crowded into one volume. It's doubtful if more than two or three of the rackets Johnny writes of have ever appeared in print, and then probably only in news stories.

Hotels Need It

As a sucker and cheap educator, it's a bear. For thinking trunks at the Pennsylvania or New York Central it should be the best seller for years to come, while key city hotels should place one in every room, alongside the Gideon. The Gideons may save souls but Johnny O'Connor's book will save them money while they are living.

Book goes on sale this week. It's written in an extremely readable manner, O'Connor's best. That means he has mixed his language straight and type. It makes "Broadway Racketeers" entertaining as well as informative.

Insulted Girl Punched On Nose on B'way

"Judge, there is no good reason that I know of why I should be punched on the nose," snubbed Dorothy Kennedy, 22, of 222 West 49th street, entertainer in a night club, she said, when in West Side Court to prosecute two brothers whom she said were of a party of four that strayed into her room.

Miss Kennedy was holding a large piece of bandage to her injured forehead in a vain attempt to check the crimson from flowing. Alongside of her was her chum and fellow worker, Phyllis Lorraine, of 222 West 49th street. Lorraine charged with assaulting Miss Kennedy, gave their names as Cornelius McCarthy, 24, doorman, of 236 West 52d street, and Jere McCarthy, 30, clerk, of the same address. Both were arraigned before Magistrate George W. Simpson. Jere McCarthy was freed. Jere was held for trial in Special Sessions. Bail of \$500 was fixed.

How It Happened

Miss Kennedy told the Court that she and Thelma were on their way home. At 52d street and Broadway one of the McCarthy party made an insulting remark to her. She demanded an explanation.

She charged that Jere 'busted' her on the nose and that Cornelius had kicked her, she thought. She was positive about Jere. Thelma began to backbite George. She did not work with her nails, said Dorothy.

Patrolman Dan Ryan of the West 47th street station ran to the scene. He locked up the brothers on Miss Kennedy's complaint. The two other men had left. Jere's brother, neither my brother nor myself struck the complainant. I have sisters of my own. One of our party who had imbibed a little too much said something unkind. I was about to apologize to Miss Kennedy when she punched me on the nose," Jere said.

CLARIDGE HOTEL SOLD

Joe Hornekin, the film man and present general manager of the National Theatre Supply Co., and Chester Sawyer, former treasurer of the Howells Cinema Corp., have purchased the Claridge Hotel, 44th street, from the Edw. Arlington interests.

Messrs. Hornekin and Sawyer took immediate possession. Sawyer will assume the active general management of the hotel.

Football

Following last week's tempestuous Saturday there doesn't seem to be any impending game for the current week of more importance than Princeton and Ohio State at Columbus. The Buckeyes' week vengeance for 20 points and have something more than an even chance of accomplishing same. No that Ohio is liable to run up three touchdowns on this Princeton outfit but the Willemens are very likely to cop.

In '27 there didn't appear to be a better team in the country than Ohio State—on paper. What internal strife did to that outfit is history. This year it looks as if the Ohio boys have forgotten a lot of things, but not how to play football. Roper has got his hands full this week. There's nothing in Princeton's record to date to warrant any other viewpoint. The Tiger has been playing spotty games. A whirlwind against Vermont and Lehigh, the jungle act has acted as if it wanted its tummy scratched by Virginia and Cornell. A 3-0 score against Cornell isn't apt to make any Princetonian reel with merriment.

Yet Roper never used Miles or Bennett against Dobbs and both these boys make a difference. Miles is generally declared to be the best defensive back in the East, while Bennett is a sophomore find who is liable to startle at any time. Princeton looked and played against

but they haven't even started to kick off on first downs.

In the Conference

If the Midshipmen have broken Penn's heart, Chicago has an outside chance on Stagg Field this week. That's unlikely, however, and Lou Young's squad can afford to slump a little and still finish in front against a Marion which has paled considerably. Likewise, Wisconsin seems to have an edge where Alabama is concerned—the southern team having a two-point defeat against it by Tennessee. Illinois, of course, figures over Michigan, although the Ann Arbor crew showed definite signs of power against the Badgers last week. This won't be the romp it figures on a comparative score basis. It seldom is, as it's always a big game for both institutions irrespective of material.

Another conference game throws Minnesota and Northwestern on the same field. Despite Iowa's victory, Minnesota ought to be able to hang on in the hopes that something will happen to make Iowa stumble and give it at least a tie for Big Ten honors if Ohio and Illinois don't come through.

Georgetown is coming up to New York with a will to win a lot of hope. N. Y. U. running up 47 points on Colgate was only second to Navy's win over Penn. In looking over last Saturday's upsets. No

Pitt Strips

Pittsburgh, Oct. 30.

Saturday night, despite a terrific rain, the town went wild after the Carnegie Tech-Pittsburgh game, both institutions being local. The main taxicab company, the head of which is a Tech alumnus, suffered about \$2,000 loss in windows smashed, alone.

Hotels stripped their rooms of everything that could be hurried, stepped on or thrown out of windows, and still went for plenty in damages. The near cabarets this village boasts took in a bonanza covet and check total, but they paid for it pretty in leakage, breakage and rough-house.

Studio's Basketball

Los Angeles, Oct. 30.

A group of actors, who have found time between productions for sport, have organized a basketball team and issued a challenge.

All the members of the team were high school or college stars in their day. They are Rex Bell, L. A. C.; George O'Brien, "Big Boy" William, U. of Texas; Max Gold, All American basketball star in 1923; Ad Schauer, another All American, and Eddie Grainger, Fordham U. basketballer.

Charles Farrell, Boston A. C.; Don Terry, Harvard football and court star, and Ewing Scott of the Hollywood A. C. are the runners up.

FORE

Film Tourney Results

First results in Paramount's golf tournament:

Hector Turnbull defeated Al Kaufman 2 and 1; George Hommel, studio champ, put out Harry Lowe, 3 and 2, and Harry Ensign took over Lane Chandler 3 and 2.

Franklin-Lazarus Challenge

Harold Franklin, president of West Coast, has taken a private pro and challenge off Lazarus, aide to Sol Wurtzel at Fox, to a \$500 match. Franklin bases his right to challenge on the fact that with his pro giving him a stroke a hole he won 75 cents and that Lazarus could not beat the pro if the latter gave him the stroke.

Actual inside is that Franklin figures he can out talk Lazarus on the first hole, and that his former p. a. will blow up after that.

Match will be played at Rancho Nov. 4. No admission fee.

They'll probably be haunted for weeks by the memory of themselves being boxed and the flying Cadet galloping past. It looks like a full week on defense for Yale, the Soldiers' run back of an intercepted pass for a touchdown being technically unpardonable in football.

Yale's offense against Army was also spotty. The Bulldog blew the Army game in the third period when a long pass brought a first down on the Pointers 10-yard stripe and Garvey immediately went off tackle for six yards. Three downs to get four yards and almost a period and a half in which to score again to tie or win. That was the time and when Yale finally pulled by grounding a pass on fourth down, after Garvey had been thrown for losses, it was all over.

On condition both Yale and Dartmouth figure about even, each having given about everything in defeat. But the Blue line figures too strong for Dartmouth and Loud and Ellis can be as potent on attack as Marsters and Black if Garvey lent in shape. The Green must win through the air if at all, and the pass is still a dangerous play.

Cornell played the same kind of game as Princeton on Saturday. Both were heavy footed and slow with Cornell turning loose some atrocious punting. Columbia has an excellent chance to win and if Kumpf were playing would at least be an even choice. But Kumpf is out and holding the Tiger away from its goal line for 60 minutes doesn't speak badly for the upstarts. This one ought to be close, a bit rough and if Cornell doesn't absorb a little then by the end of the week it's quite likely to get an unpleasant surprise.

Forged Paper Peddlers Get Heavy Jail Terms

After flooding poolrooms, theatre ticket offices, haberdasheries and night clubs in the Times Square district with forged express orders to the amount of \$2,000, George J. Phillips, 25, salesman, of 95 Thayer street, and Thomas Lord, 29, acknowledged bootlegger, of 2491 Broadway, pleaded guilty before Judge Max S. Levine in General Sessions and were immediately sentenced. Phillips received a term of two and one-half years in Sing Sing, while Lord was sentenced to the penitentiary to a term not to exceed three years.

The express orders, together with railroad tickets, European hotel reservations and cash were stolen from a storeroom on the Steamship "Paris" July 15.

Lola Crosby, an actress of 200 West 112th street, who was to have been married to Phillips on Nov. 3, was in court when he was sentenced.

Process Server's Story Denied by Uberall

Ben Uberall, part owner of the Everglades Restaurant, 203 West 47th street, denied that he called a process server "filthy kike" or kicked him in the back as the process server sought to serve a summons and complaint in a civil suit against John Wagner, another part owner of the Everglades. Ben's story was so convincing that Magistrate Salomon discharged him.

Uberall gave his home address as 340 West 85th street. He stated that he was just about to go to Atlantic City with his family when the fracas started. The complainant against Uberall was Ludwig Salomon, 1133 Broadway.

According to the process server's story he entered the restaurant and asked for Mr. Wagner. He said he explained his mission when Ben planted his foot on the lower part of his back as he was ascending the staircase to look for Wagner.

"Uberall then called me a dirty, filthy kike and tore my coat," testified Salomon displaying the torn garment. "He also broke my glasses," added Salomon.

Uberall's story was vastly different. He declared the process server stated he was a tax collector. Ben said that Salomon handed him the papers in the civil action.

"I told Salomon that I was not John Wagner. I also told him that I could accept service as it would be faulty," heard him say that he was a tax collector," said Uberall.

"I did not call him any names nor did I boot him," declared Uberall. The latter stated that the process server tried to run up the stairs past him when he was checked. Magistrate Salomon stated that Salomon's story was improbable.

Chatter in Loop

INACCURATE BIOGRAPHIES

(Henri Keates)
Henri (Doo) Keates, solo organist, introduced community singing into Chicago picture houses. To make things even worse, he let his hair grow and eats with a decided accent. Various critics have called him the King Community Bee, the Lovers' Delight, Chief Pain in the Neck, and Why Don't You.

In 1898, when other boys were out playing football, striking matches and asking dad, little Keates sat dully at an organ his father had made out of an old Jew's harp, butting off a flock of sad notes. In 1903 he got his big chance when a local saloonkeeper decided to squelch competition by furnishing organ music for "Sweet Adeline." Keates was an immediate hit, and brought home a lot of tonatoes each night that his mother decided to open a catnip factory. With the catnip profits she was able to send Keates to a conservatory, where he became what he is.

When Paul Ash opened with his standard at McVicker's, Keates was brought in to play the custom-ers all worked up with community singing so that Ash would be appreciated. It worked so well Keates remained with Ash three years, but didn't go with him to New York because his feet bothered him.

Keates loved to have the custom-ers sing "Slater Sussie Slipped Soda Through a Straw." The resultant steam like noise rounds him of his old saloon days and a gal named Lou.

Ted Weber, White City p. a., had

Jack Pearl's Defense Of Chauffeur Flops

Jack Pearl, actor, 31, playing at the Palace, did his stuff in West Side Court before Magistrate George W. Simpson. Pearl was summoned to court on the charge of disorderly conduct. He gave his address as 515 West End avenue.

The actor was taken to the West 47th street station. Lieutenant John (Broadway) Collins, erstwhile actor himself, told patrolman Otto Westphal to give Jack a "ticket" to appear before Judge Simpson.

Pearl was arrested for creating disorder at the stage entrance of the Palace after he learned his chauffeur was summoned, said the bluecoat. The cop was serving a summons on Jack's chauffeur when the actor emerged from doing his stuff at the Palace.

"What is taking place?" demanded the actor to the bluecoat. Jack was quickly informed by the chauffeur he was being "ticketed" for parking. "That can't be so. I am a taxpayer and a good citizen of this country," Jack is quoted as saying.

"That is all very fine," said the cop, "but don't create any disorder here or I shall have to arrest you." Again Jack began to orate about his citizenship, when the bluecoat hastened him and the chauffeur to West 47th street station house.

"Broadway" Johnny Collins directed that the chauffeur be served with a ticket to appear in Traffic Court and that Jack be given one to appear before Magistrate Simpson. Pearl came to West Side and explained the trouble. Magistrate Simpson dismissed the proceedings against Pearl. The latter is playing a sketch called "The Old Army Game."

Unable to Serve Convicted Hubby

Irma Rivers, picture actress and newspaper writer and playwright, appeared in Special Sessions and sought to serve papers in a separation suit upon her husband, Mason Long, awaiting sentence for passing worthless checks. The actress failed to get close enough to her husband in the court room to serve the papers.

Long was convicted Oct. 1 and was sentenced to an indeterminate term. He gave his occupation as salesman for the U. S. Rubber Co. Sept. 27 he was arrested on the complaint of an official of the John David Company, 261 Broadway, where Long had passed a rubber for \$18.

Miss Rivers told probation officers that she had married Long in 1925 after he had told her his income was \$2,000 a month. After the honeymoon spent at the Commodore Hotel, she says she had to make good a bill for \$121.

According to probation officers Long has been a steady frequenter of Broadway night clubs and has put over several bouncers. He escaped prosecution for these by eventually making them good.

his fourth automobile smash recently. It doesn't even make him breathe hard any more.

Summy Shipman wears a belt with his dinner coat.

Eddie Cantor, complimented for his excellent Satepost autobiography, denies he has much to do with the writing, giving David Freedman, his protégé and biographer (not ghost writer, as Cantor is having Chicago publicity spread in the weekly) full credit for taking it down, although one senses that Eddie was more than passively active in the work. The Cantor personality is forceful throughout.

At a loss to describe the talking so patters in ballads, Rik, Evening Post columnist, suggests calling it "peeling the onion." Virginia Cherrill, local girl selected by Chaplin as leading lady for his next picture, is having Chicago publicity poured upon her. She visited here last week, has an ex-hubby hanging around in the background.

Muzzles Muzzler

A performance of a stock play in the New Evanston theatre was delayed some minutes while the cast searched for the dog necessary to the plot. Cast member was eventually found in the dog house, charged with having no muzzle. When the delay was explained to the audience the house called out the pooch for a flock of curtain bows.

Probable Football Winners and Proper Odds

November 3

By Sid Silverman

GAMES	WINNERS	ODDS
Princeton-Ohio State	Princeton	3/5
Yale-Dartmouth	Yale	5/4
Notre Dame-Penn State	Notre Dame	5/3
Pittsburgh-Syracuse	Pittsburgh	Even
Minnesota-Northwestern	Minnesota	6/5
Georgetown-N. Y. U.	Georgetown	1/2
Wisconsin-Alabama	Wisconsin	5/3
Illinois-Michigan	Illinois	7/5
Cornell-Columbia	Cornell	6/5
Pennsylvania-Chicago	Pennsylvania	8/5

(Predictions based on fair weather)

Cornell like a team that was saving everything it could for the following week and taking dangerous chances to complete such a plan. Comparing Ohio and the Jerseyites gives a pre-game backfield edge to Princeton because of Wittmer, Miles, Bennett, Norman, Requart, Strubling and others. On the other side is Eby, always dynamite and who played a beautiful game last year until he toppled over from sheer exhaustion while signals were being called. Eby remains Ohio's main ball-carrying threat and will get able assistance from Kruskamp and Cory. Ohio will not be any better than Princeton on the ends, but may have an edge from tackle to tackle with the exception of the snap-back post where Howe is superb. It's going to be a tough and a great game with Princeton the short end choice because of a Roper's team ability to meet a situation and Ohio the favorite due to victories over Northwestern and Indiana.

Notre Dame And Pitt

Penn State has been through two terrific games against Penn and Syracuse and has nothing better than a defeat and a tie to show for it. In meeting Notre Dame the Bezik group is filling the cup to the brim. Regardless of whether Rockne has yet installed a goal line punch into his present squad, this game has a South Bend tinge and if State pulls it out of the fire by a tie or a victory it will be the second consecutive upset on Franklin Field.

Syracuse resumes relations with Pittsburgh and will have to play a whale of a game to come out on top. The Orange is moving on its third successive difficult game, and although Pitt has twice been defeated, it is again favored to win. The Panther's weakness has been a defense too easily pierced by passes and this it cannot afford against such flings as Rysinger will hurl. It's doubtful if Syracuse can stand off Pitt's running attack, an offense which four times was inside Carnegie Tech's 50-yard line—

denying after that display that Meehan has got an unusual team in the Bronx. Everything they did against Colgate was so perfect that it resulted in one of worst defeats ever handed the latter school. And that may be the trouble, N. Y. U. looked too good. A four-game build-up to a much desired victory and then a complete romp. The impression is that the Meehan team peaked at a time when Colgate was off form, although there's no question that N. Y. U. would have won regardless of this Colgate team's form. Still, it's not believable that any team in the country is actually 41 points better than Colgate.

Georgetown is bringing a high scoring machine to Manhattan. It has a habit of running up early high totals and then just missing against its first major opponent, notably Syracuse. They play hard football down in Washington and if Meehan's mob is the least bit off, the game is apt to be a lot closer than normal figuring would indicate. Georgetown knows what it's up against. More so than N. Y. U.

Dartmouth's Complex

The Bowl has a habit of giving Dartmouth stage fright. Following a defeat which it was extremely confident of avoiding, the Green may again arrive in New Haven with an inferiority complex. And that won't do against Yale. Harvard completely throttled Dartmouth's running attack, weakened by Marster's injury, and surprised with its keen defense against a well designed aerial attack. But Dartmouth's and news is that it must again face a line that's equally as strong as Harvard from tackle to tackle.

However, there is this much in Hawley's favor. If the Yale ends permit themselves to be swept out of the play as they did against Army, Marsters or any other back has every chance of duplicating one of Cagle's runs for a touchdown. The Blue Wings may have learned as much in one afternoon as many an end picks up in a season.

VARIETY

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15 YEARS AGO

(From Variety and "Clipper")

Sixty-eight Bronx exhibitors whose houses were on the dime scale met and considered means of increasing admissions. It is said the movement was general among the 750 metropolitan exhibitors and the day of the nickelodeon to be over.

Maurice Costello, leading Vitastar was in so strong a position that he declared he would act in no picture except those of his own choice and he got away with that stand.

Florida was making a strong bid for film producers. One big fruit grower gave Vita free run of his property, and the Jacksonville chamber of commerce declared it would finance a studio.

Legit managers blamed waning patronage of balcony and gallery upon the pictures, and a movement was on foot to have the authorities exact a \$500 license fee from the cinemas, just as they did from the legit houses. Film house license was \$100 for a 600-seater.

The 44th Street Music Hall opened with de Luxe vaudeville at \$1.50 top and threw a scare into Big Time.

"The Little Cafe," revue production, was a sensational success in Philadelphia and set for the New Amsterdam, New York.

Helen Wage was engaged for an additional road company, the 7th, of "Within the Law."

50 YEARS AGO

(From "Clipper")

Copyright ownership in 1878 appears to have been a pretty loose affair. Harry Wadsworth advertised that his play "Trodden Down" is being given in a stolen version, and adds "The first and fourth act and most of the dialogue of 'Trodden Down' is original and my property and its unauthorized use is actionable, he warns.

First American performance of Blais's opera "Carmen" is announced for the Academy of Music. Clara Louise Kellogg was to sing the Carmen role. Another first American presentation was "Frou Frou," from the French via London, at the Fifth Avenue, New York, with Modjeska as Gilberte.

Troupers of the big tops were a hardy lot in that distant day. Sells Bros. circus playing Tyrone, Pa., suffered what amounted to a blow-down during the afternoon. A black bear escaped into the mountains. But the trouper got the job shape for the night performance and in addition pursued the bear and brought it back.

A monument was unveiled in the burial ground of St. Andrews, Scotland, over the grave of Tom Morris, golf champion; the address being delivered by Lord Justice Inglis, himself an ardent golfer.

What was a "budger"? An advertisement reads: "WANTED—A Partner for song and dance. Must be well up in business and NO BUDGER."

Another advertisement reveals an oddity. Fox's American theatre, Philadelphia, advertises for a "singing chambermaid."

Opening of the New Hippodrome, Paris, with 6,000 seats raised the question of the largest house in the world. "Clipper" relates that when Barnum opened the New York Hippodrome first, it had 9,421 seats, but the number was afterward reduced to give more arena room, presumably.

Vote for Smith

In another week the result will be known of the most lively and interesting campaign within memory.

Al Smith has a very good chance. That prediction doesn't come through straw votes or partisan newspapers, but from travelers throughout the country; mostly in the show business. Film people and especially their salesmen who move about are reporting some astonishing facts concerning the trend toward Smith in the classed doubtful states.

The all-wrong betting odds, three, four and five to one on Hoover, have had much to do with the feeling that Smith is much overbalanced by the Hoover crush. Those odds never have been right. Wagers on doubtful states disrupted the general odds, after they had passed three to one. Little actual cash seems to have been placed so far, while the 5-1 never appeared any more than the talk about it.

Smith's followers have done much to create an impression by repeating "I'm going to vote for Smith but I don't think he has a chance." That has been common so far.

But with a certain drift toward Smith, the stoppage of the women's unmanly unfairness and the conclusion that a bigot is never anything else but that if he won't vote for Smith he won't vote for anyone, the outlook, along with Smith's champion stand on Prohibition, isn't so unfavorable right now.

In any event Al Smith has thoroughly demonstrated that he is the outstander in personalities of the political field. He's the only man the Democrats had, he's the only one they have and the chances are the only one they will have for some years to come, in or out of the White House.

And the show business should go for him and solid. Smith is for the show business because he is against Sunday closing, if everything else is not mentioned.

Vote for Smith.

Inside Stuff—Pictures

A suggestion from the Government is the reported cause behind the proposed dissolution of operation alliance between Publix and Loew with West Coast Theatre circuit (Fox) on the Pacific coast. Harold B. Franklin of W. C. is due in New York Nov. 5, to complete the separation.

West Coast has been operating the several theatres for Loew and Publix in L. A., Frisco, Portland and Seattle. The Federal Trade Commission has a decision pending on a cease and desist action against W. C., dating from some years ago, before Franklin entered that circuit or Fox had purchased it. The dissolution may have something to do with that.

Another angle is with the split and Publix-Loew operating the houses direct; Franklin may arrange to place the Fanchon and Marco stage shows in the northwestern houses of Publix.

Joseph M. Schenck's arrangement for the services of S. M. Eisenstein, Russian director, is understood to have been made direct with Sovkino, the film producing department of the Soviet Government. It develops that Eisenstein's agreement with the Soviet is to expire shortly. The director has a temperamental peeve against Sovkino for the censorship of his picture, "Ten Days that Shook the World."

Eisenstein made this picture as the story of the revolution of 1917 with Leon Trotsky as the hero. Trotsky having since fallen into dispute among his Russian contemporaries, he was eliminated from the picture for political reasons. Eisenstein is supposed to be incensed at this "artistic mutilation."

In dispatches to friends in America, Eisenstein has indicated that he will break with Sovkino. This in turn is interpreted as meaning the director might repudiate the deal made between Schenck and the Soviet for his services. It is understood Eisenstein has been in communication with Universal.

West Coast film star identification contest broke all over the front page of Seattle Sunday Post-Intelligencer when winners were announced. Full page headline used in early editions and then smaller but the story stuck to the front page. About 16,000 sent answers, of which 7,500 were on the 40 star list. Of this number 1,918 were correct. This shows the public knows the stars. Prizes were given to 146 of "nooest and most legible" and consolation prizes to the others who were right—tickets to the shows. Sam Maurice engineered the publicity on the contest. It set a record for interest and business building.

A soph co-ed at the U. of Washington, won first prize, \$1,650 automobile.

The chiselling chatterer racket is making Los Angeles newspaper editors look with less and less favor on special motion picture columns. Not only do they admit that it's a tough job keeping down the petty stuff they declare that on the west coast, most would be columnists elomor for job chiefly as an open scheme into a studio job and hand out their publicity favors with this definite end. One of the leading dailies publishes plenty of film news but has cut out the column stuff entirely for this reason, preferring to eliminate the chat stuff rather than be bothered on the larceny end.

Another paper is having its troubles. When the editor is said to have been informed that his film columnist was trading mentions in his column for five case notes, the column conductor was let out and replaced by another writer. The latter is reported to be ambitiously inclined to enter studio work as a title writer and gag man, with the result considerable of his space is devoted to the film scenario and title writing personalities of Hollywood.

Paramount and Metro-Goldwyn-Mayer are reported considering a change from the film to the disc method of recording of talking pictures. It is reported that difficulties in production at the studios in New York have arisen on two or three occasions, necessitating delays in production.

It is said Paramount is already trying both methods of recording. Both companies are still in the early stages of experimenting. This condition is also true in the efforts to launch sound newsreels. M-G-M and Paramount News have each turned back two or three sets of sound news reel equipment after finding it impractical.

A pair of white duck pants, worn by the lead-in a talker, spoiled the picture and made it necessary to reshoot the entire production. It was found that what are commonly regarded as imperceptible sounds may register emphatically in a sound proof studio.

The rubbing of the trousers against each other made too loud a noise when the picture was run off in the projection room.

In a special bulletin issued by Joe Well, advertising an exploitation for Universal, he requests the U house managers not to misrepresent or make an error in advertising, publicity or exploitation of sound pictures.

Mr. Well separates sound pictures into four classifications. He mentions among other matter, all tending toward the prevention of misrepresentation.

"Be absolutely honest in your presentation of all your programs to

the public. You may lose a few dollars at first by not advertising a sound picture as a talker. You may lose a few dollars by announcing a picture "with several episodes in dialog," instead of "phenomenal talking picture."

"If, however, your public learns to trust you implicitly in every statement you make in your advertising, you will gather a far greater return when you do announce a 100 per cent. talking picture than you would if you misled your public in previous announcements."

In one of the large studios there is being tried out the experiment of eliminating gag men on a picture once the camera is turned on the first scene. Reason is that the director should be able without outside advice to spot places where a change would improve the picture.

At the time the order went into effect the general impression in the studio was that behind the Innovation lay the desire of the management to train the production staff in handling speedily and without delay all dialog pictures, recognition that editing and cutting a picture containing running conversation was an entirely different proposition from that of a silent one.

So far the management is reported to be satisfied with the results obtained—at least, there has been no reversion, or even talk of it, to the old order.

Inside Stuff—Legit

"Tin Pan Alley" and M. S. Schlossinger, manager of the Broad Newark, N. J., had a run in. Schlossinger objected to the language of the piece, which used several very naughty words. He finally compromised with the producers and agreed to let it go Monday night as written with the bad words to come out the rest of the week. It so ran and on Tuesday there was another argument. A special rehearsal had to be called and the play was allowed to proceed. Meantime, the Capitol in the same town was having a run-in with the censors over the film, "Fighting the White Slave Traffic," over cuts required.

Ad for Christopher Morley's comedy, "Pleased to Meet You," which opened at the old Italo in Hoboken Monday, although hidden away among the book advertisements in the dailies, held several snappers for those who found it.

Among the lines were "Seidel over and see," the reference being to two night life spots near the theatre where the real McCoy in draught beer is said to be on tap. Another paragraph called Hoboken, "A Last Seacoast of Bohemia," unsuited by Paltine and Paphos. Whatever that means it's a clincher for the intelligentsia.

A party of Broadwayites will be the guests of Jules Brulster on a trip to Philadelphia on the occasion of the debut of Hope Hampton, his wife, into grand opera. Miss Hampton opens at the Academy of Music there Thanksgiving night.

Brulster's party will leave late in the afternoon of that day on a special train. Supper will be served at the destination and the special will return to New York after the performance.

Ruth Fallows, who replaced Charlotte Heaney in "Shanghai Gesture" in Albany last week, is said to have studied up on the role while going to Albany and appeared the same night in the part. Miss Fallows was somewhat familiar with the play. She continued in the show.

Laughs and jeers greeted a try-out of "The Squealer" in the Boulevard, Jackson Heights. There were so many props called into play by a "replica" of the Frisco quake that a part of the backdrop and other supposedly stationary scenery toppled in unexpectedly.

Another howl arose, just before the stage tremor, when a dame pointed a gun at a wrong doing Chink and the yellow boy fell, even though only the trigger clicked.

This is Jack Linder's second as a legit producer and brother Mark's first 100 percent as a playwright.

Inside Stuff—Vaudeville

Doubt still exists as to whether the Vaudeville Collection Agency adjunct of the Keith office will be abandoned. Keith agents are talking about getting up a petition asking John Ford of Keith's to discontinue the practice of charging the agents one-half of their commission for collecting it. Agents say they would like to have the full amount earned less the pro rata share of expense it might entail to continue the Collection Agency for the purpose of protecting the agents in the collection of commission.

The agents may be backward just now in presenting the petition in view of the uncertainty in the Keith office as to who will be in the saddle. It is said the matter of abandoning the one-half split has been placed before the board. Keith directory and they are considering it. For the same reason though there may be no action taken either way.

There isn't any doubt that the Collection Agency's side money has been the most expensive item Keith's has ever had. It has discouraged loyalty by the agents and it has been the means of increasing salaries for acts, the acts and the agents, or some of them standing in on the more money scheme. Acts wanted more salary and were content to split with the agents. The latter felt themselves imposed upon by the forcible and arbitrary deduction of one-half of their earnings, with no offset by Keith's for their continually mounting office overhead.

The one-half split actually resulted in offset for the agents to work for the acts, while ostensibly serving Keith's. In that manner Keith's paid hundreds of thousands of dollars in increased or new salaries that would have been saved to the Keith and Orpheum circuits had the agents been given their full commission amounts, with which they would have been content. Money orders might not have been as frequently mailed by agents in that event. And agents would have borne Keith's in mind when negotiating for acts. Or with new acts or names in vaudeville, a large saving could have been effected by the agents.

The best thing that can happen for the betterment of agency conditions in the Keith office is to stop the Vaudeville Collection Agency, strictly a side money issue organized for the benefit of a few and costing all much, through taking one half of a commission it is never entitled to. With the discontinuance of Keith's will give the agents precision in the collection of commission and have the agents pay the expense only of the Collection Agency disbursing it weekly as now, Keith's will have gone a decided step forward in starting that wave of loyalty it must have in its organization to ever again stand up.

Murdock-Kennedy and Albee-Helman factions took separate trains to Boston for the B. F. Keith Memorial theatre opening, Monday.

Keith's "Founders' Week" plans at first called for remembering all contributors to the present circuit along with the only real founder of what is now recognized as American vaudeville—B. F. Keith. The plans were suddenly changed and "Founders' Week" is currently being celebrated in the name of Keith exclusively.

Ringling in Kohl & Castle, Finn & Helman and the rest, as first contemplated, would have meant no thing to the general public.

Actors are complaining that the price of bookings on one of the vaude circuits has been raised to \$300 this season.

Last year the price for bookings was only \$200 they say. Hence the squawk.

Laughless Dramas, Dark Houses and 8 Musicals Asking \$6.60 Dot B'way

Biz Just Fair—Marx Bros. Okay at \$40,000—Six Musicals in Cutrates—Leaders Remain Same

Equity-Agent Motion

Nears Court Decision

The matter of jurisdiction in the injunction proceedings against Equity in the contest over the legality of the new casting agent rules, may be decided any day this week. Equity contends the action should have been brought in the New York state courts rather than the federal courts, on the grounds that the complainant, Willis Edelen, is an alien. Justus Sheffield, counsel for Equity, filed briefs supporting that contention Monday.

If the contention is denied and the case remains in the U. S. court, an adjournment for two weeks will be asked and the case argued on its merits. If it be ruled that the matter belongs in the state courts, Nathan Durkan, counsel for Edelen, will switch the proceedings there. In the meantime the rules covering the agents—no artists' representatives are operative against them, except Edelen and Jenie Jacobs, with whom he is associated. Pending the disposition of the case legally, however, it is understood those agents who are opposed to the rules are doing business much the same as heretofore.

"Jealousy's" Troubles

Seems that no one can stay in "jealousy" for any length of time. John Halliday is the latest with withdrawal, having been stricken with an attack of gallstones last Saturday.

Glen Hunter and Catharine Cornell started off in this two-character play, but Hunter threw over the part, deciding he could not play it. Guthrie McClintic, director stepped in, whereupon Catharine Cornell sailed for Europe. Fay Bainter was then brought in, and Guthrie McClintic, finding directing and acting too arduous a task, stepped out and gave his role to John Halliday.

McClintic is apt to return to his former role as a substitute can be found for Halliday.

"CROOKS" TAKEN OFF

"The Crooks Convention" folded last night after a tryout with futuristic indefiniteness.

Backed by Lyle Andrews, it was figured to come into the Vanderbilt, New York, next week with the house getting "Revolt." Instead, the latter is authored by Harry Wagstaff Gribble and produced by Lew Lewinson, general press representative for Andrews.

KNOFF WEST FOR FILM

H. Knopf of Knopf and Farnsworth, producers of "This Big Pond," leaves for the coast for a few days to aid in the direction of the film version of that show.

Paramount is producing with Maurice Chevalier in the leading role.

ROACH'S CHORUS GIRLS

L. A. Angeles, Oct. 30. Hal Roach is said to have engaged a large number of New York chorus girls to come to Hollywood to form a stock chorus for sight and sound comedies.

AMERICAN'S STAGE BAND

Amor, n. c. Times. Asks: How many operators in a co-operative house by employees has put in a two-day stage band policy with five acts Monday and Tuesday nights. Morey Amsterdam is in.

Stratford, week and pictures the rest of the week.

Gilpin in Dialog Film

Chicago, Oct. 29. Charles Gilpin, Negro dramatic actor, is at Fox studio here under contract for 5000.

His first work will be in an all-Negro story.

"Nellie Kelly" Bought

Los Angeles, Oct. 30. M. M. M. has purchased "Nellie Kelly" from George M. Cohan. Anna Page may play the title role.

Shows in Rehearsal

"Age of Innocence" (Gilbert Miller).
"Companionate Marriage" (J. J. Leventhal).
"On Call" (J. J. Leventhal).
"The Wise Guy" (Walter Barry).
"She Came First" (Michael Lane).
"Major Barbara" (Theatre Guild).
"Bare Facts" (Triangle Theatre).

3 Shows Leave

Three additional attractions passed out on Broadway last Saturday and two more are due off the list this week-end.

"Elmer the Great," Cohan's show at the Lyceum, was taken off after playing five weeks. It started around \$8,000 but slipped to around \$6,000.

ELMER THE GREAT

Opened Sept. 24. Well regarded by scribes, although no raves. "Very funny and entertaining," wrote Anderson ("Journal"), and that was the general thought. Variety (Sid) said: "should duplicate Chicago run (13 weeks)." "The Command Performance," presented at the Klav by Herman Shumlin, was taken off after playing four weeks, the agency buy extending for that period. Good business was anticipated but after a fair start the pace dropped to about \$6,000.

COMMAND PERFORMANCE

Opened Oct. 3. Winchell ("Graphic") rated: "Highly enjoyable." Mantle ("News") said: "adds interest to a season that needs it badly." Good notices predominated. Variety (Ibsen) wrote: "figures to stay about 10 weeks to moderate business."

"Light of Asia," presented by Walter Hampden at his theatre, stopped Saturday, playing about three weeks. The weakest draw of the Hampden attractions.

LIGHT OF ASIA

Opened Oct. 9. De Rohan ("American") called it "a gloriously discarded only 'Commonplace pageant'."

"The Common Sin," presented under Willard Mack's name with the Shuberts backing, will close at the Forrest at the end of its third week.

THE COMMON SIN

Opened Oct. 15. Passed up by first stringers.

"When Crummes Played," presented by Charles Wagner at the Garrick, is due off Saturday. Manager hints at removal to another theatre.

WHEN CRUMMES PLAYED

Opened Oct. 1. The reviews caught it and found it flavorful.

house, although the show went co-operative the second week—it is in its fifth week.

Perry Askam May Lose Wife by Divorce

Los Angeles, Oct. 30. Accusing Perry Askam, now appearing in the "Desert Song," of having an affair with another woman, Anna B. Askam filed suit for divorce. The complaint charged that the affair took place at a bench club last August.

It is understood that Askam had an affair with a prominent scenarist which brought about the filing of the suit. No alimony is asked, as Mrs. Askam is reported very wealthy in her own right. The couple have been married 16 years and have no children. Mrs. Askam has a daughter by a previous marriage. Askam says he will not contest the action.

Closing 'Headin' South'

Shubert office is closing the road tour of the new McIntyre and H. C. show, "Headin' South," in Detroit this Saturday.

Show was booked to play at St. Louis and then go into the Olympic, Chicago, for an engagement.

Future Plays

"Bambina," operetta, with book, music and lyrics by Myra Bel Wuester, goes into rehearsal in two weeks. M. B. Gallagher Productions, Inc., producing.

"Dyed in the Wool," comedy by Clara Bernasco and the Hutches, is next for A. H. Woods. Rehearsal next week, with Claudette Colbert heading cast.

"The House of Slommer," by William J. Perlman, for rehearsal. Jacob Weiser, producer. Latter formerly ghosting for the Shuberts, is making this one on his own. Rehearsal next week.

"The Front Page" (second company) goes into rehearsal within a week. Opens in Chicago Thanksgiving week.

"This Madness," will be Joseph Leventhal's second production. "The Call Girl" is now in rehearsal.

"The League of Men," by Paul Frank, will be produced by Arthur Sargent Brown. Casting starts next week.

"The Real Thing," placed in rehearsal by the Martin-Conway Productions, a new firm. Show is slated to open in the Bronx Nov. 19.

"Montana Hermit," farce, by Mink Linder, is next on the list of Jack Linder's production schedule. Due for rehearsal in two weeks.

Chandelier Falls on Stock Lead; Girl Finishes Show

Elizabeth, N. J., Oct. 30.

During the finale of the second act of "Spooks," being played by the Elmore Players in the Elmore Theatre last night, the stage chandelier is supposed to fall and not hit anybody crashed down on the head of Margaret Campbell, leading woman. She was knocked unconscious.

Miss Campbell received a severe scalp wound, but finished out the performance.

New S. & M. Show Will Absorb "News" Cast

The new Schwab & Mandel musical to follow, "Good News" at Chalmers' 46th St., New York, around New Year's will virtually absorb the cast of the New York company. It will also bring together members of other "Good News" companies.

Zeima O'Neal sails from London this week where she is in "Good News" to do the comedy lead.

Margaret Lee in the touring company, now in Columbus, Jack Haley from the Chi company (comedy lead) and John Sheehan and Don Tompkins of the Broadway "Good News" cast all will be in the new show.

It is as yet untitled. Laurence Schwab and Buddy Deslyva have returned from Bermuda where they completed the book and most of the lyrics, with the Deslyva, Brown and Henderson to come.

Show goes into rehearsal Nov. 20. An ingenue is yet not selected. The producers are looking for a new outdoors type to jibe with the golf theme of the libretto.

O'Hara Show Blows

"Molly and Me," starring Fiske O'Hara, closed last Saturday in Milwaukee, salaries unpaid. The attraction, under the direction of David Sablosky, was out five weeks, running into bad business from the start.

The players were protected by a salary guarantee deposit with Equity. The latter sent \$2,000 by telegraph to defray hotel bills and return transportation.

Gives Back \$10,000

A directed verdict by Justice McGoldrick in the N. Y. Supreme Court sets Max Reinhardt back \$10,000. Sum was advanced by Philip Miner, Cleveland impresario, who had arranged for the Austrian entrepreneur to stage a play, or plays, for Miner during the season of 1925-6. Miner had a puttime, "Sweetman" in mind but Reinhardt didn't come to America, as per engagement.

Court held Miner was entitled to the recovery of his \$10,000 advance royalties to Reinhardt.

Geraldine Won't Wed

Ridgfield, Conn., Oct. 30. Reports that Geraldine Farrar was to become the wife of her manager, Charles J. Foley, were declared "absolutely untrue" here by her father, Sydney D. Farrar. He said his daughter was in New York preparing for a concert tour.

Equity's Alien Rule

Ousts Miss Thompson

Beatrice Thompson, English dramatic actress, opened with "The Unknown Warrior" at the Charles Hopkins Monday although through having countered the new alien actor rules adopted by Equity, the show was nearly postponed. The premiere had been set back from last week because of the mixup. After a conference with Hopkins, Equity conceded a point, permitting Miss Thompson to open but under the arrangement that another actress will replace her after two weeks.

The alien rules apply principally to English players. Those who have not played 100 weeks within a five year period between 1923 and 1928, or who are not classed as resident aliens, may accept but one legitimate engagement, upon the termination of which there must be a lapse of six months. The regulation became operative immediately after its adoption, May 28.

Miss Thompson appeared this summer with the Skowhegan Players in Maine and not being qualified for another engagement, accepted the "Unknown Warrior" contract counter to the rules. Equity explained that had Miss Thompson continued at Skowhegan she would have been permitted to continue until Nov. 1, her Equity card then not being renewable until a lapse of six months. The same applies to Anthony Holles an English actor now appearing in "The Silent House."

Shumlin Show Below

Klaw's Stop-Out

"The Command Performance," melted at the Klav, New York, Saturday with an even guess as to whether Herman Shumlin, producer, will relegate it to Cain's or send it to Chicago as previously planned.

"The Command Performance" fell a victim to the \$8,000 weekly stop limit. Despite previous optimistic reports, it nosedived to \$6,000 week before last, through absence of Ian Keith, featured. Refunds, with Keith out, knocked down gross. Last week with Keith back was little better. Richard Herndon wanted the house for a switchover to "Girl Trouble," which he will move over next week.

Shumlin, new producer, is fed up on temperament, but won't admit it. He had hitched his wagon to Keith to put "Command Performance" over, but threw up the sponge because of plenty of internal grief.

DIRT CASE UP NOV. 2

Trial of the nine cast members of "The Night Before" was deferred until Nov. 2 when called for trial in the Court of Special Sessions, Brooklyn. Postponement was made at the request of District Attorney Dodd upon explanation that Joseph V. Gallagher, chief assistant, prosecuting the house for a switchover engaged in a murder trial in the Supreme Court.

Defense attorney argued that continual postponements were keeping the indicted actors from earning a livelihood through being unable to accept other engagements.

Cast Changes

Bradley Page has succeeded Horace Braham in "Relations" at Wal-lack's, New York.

Walter Abel has returned to "Skidding" at the Bays Roof. Ray Walburn, pinch hitter, withdraws from the cast.

Russell 12, Morick put the finishing gloss to the numbers in McGlowry's "Americana." Max Seck took the first singing. Seck says Seck met with an accident.

Not the Type

Edward Colebrook withdraws from "The Undressed Kid" at the end of the week, a victim of realism.

Colebrook had been playing a Jap role with the show and giving satisfactory performance but was out when the producers insisted upon a real Jap.

Colebrook has played a string of Jap roles successfully since "The Rat."

Williams-Lee Wedding Feb. 6

Howard Lee, multi-millionaire poloist and former advertising man, has announced he will wed Frances Williams Feb. 8. Date, is Lee's birthday.

"Squealer" Fixes on Tour

"The Squealer," expected to close for fast changes, is continuing on the subway circuit this week at the Bronx Opera House, New York and Verba's Brooklyn, next week.

Cast changes will be made while piece is playing within the next two weeks. Then it goes into a downtown house.

"The Squealer" grossed \$11,000 last week at the Boulevard, Jackson Heights, L. I., establishing a new record for the house and bettering \$10,000 high mark set by Mae West's "Pleasure Man."

\$7.10 in Pitt

Pittsburgh, Oct. 30. Flo Zieffler prepared plenty of whoopee for the Eddie Capor opening here, attending a train with about 20 New Yorkers for the premiere, including Al Jolson. "Scotch" is a new song for him—\$7.70, opening and \$14.40 through the week with \$6.60 Saturday night. Advance sale makes it look like a \$40,000 week.

SKULL MOVING

Chicago, Oct. 30. "The Skull," now at the Garrick, will only be in that house two weeks.

Show moves to the Princess to make room for "Interference," slated for the Garrick Nov. 11.

Duffy Signs May Robson

San Francisco, Oct. 30. May Robson will be featured in the next Henry Duffy attraction at President, "Mother's Millions." It is expected to run until after the holidays, when "Skidding" is due.

Road Shows Dropping Out Cause Of Many Stock Cos. in So. Calif.

Los Angeles, Oct. 30.

The passing of the legit road-show has brought about a demand for legit stock companies in Southern California. Practically every small town in what might be termed roughly the Los Angeles region has its stock performances.

There are 13 towns with permanent stock playing 52 weeks a year, and most making money. There are 22 other towns on rotary stock wheels having legit performances by the same company at least one night each week.

Some companies play in tents, but the majority have regular theatres. Most of the tent troupes have stucco fronts that give them the appearance of regular houses, and their stages are usually well-equipped.

In the towns where a permanent company plays, it is invariably given a cordial welcome and is looked upon as a civic institution. Business houses appreciating the permanent stock is of more material value to the community than the traveling troupes which used to come in for a night, collect, and run.

The permanent company spends the money received from the town folks in the stores of the towns.

The average talent in these companies is usually surprisingly good, as the actors prefer to work 52 weeks a year for a smaller salary than brief and uncertain engagements in larger cities.

With Los Angeles the only production center on the coast for legit and motion pictures, an unusual number of players are available. In the past year business, particularly in pictures, hasn't been too hot, and a lot of actors have taken advantage of the chance to play stock.

SLOUGHED FOR HOT ONE; GOES PURE, NOW BROKE

Dramatic stock folded after four weeks at the Grantwood, Grantwood, N. J., when George Hetherington, producer, decided to throw up the sponge.

Hetherington's troupe was sloughed on opening week when presenting "Prostitution" which local authorities labelled immoral. Other than stoppage no further action was taken.

Hetherington had "Lulu-Belle" and "Ladies of the Evening" pending in for follow-up, but switched bills to "Tommy" and another offensive farce so as not to invite further local trouble. The tame bills didn't ring the bell at the box office.

"Headin' South" Cast

Wins Equity Award

The players in "Headin' South" with McIntyre and Heath were awarded three-eighths of a week's salary for lay-off in Philadelphia. The "Shuberts" maintained that after delaying Wilmington, Jim McIntyre was taken ill and the Philly opening was delayed from Monday until Wednesday thereby.

It was shown, however, that the company rehearsed during the lay-off and none in the show appears to have known anything about McIntyre's illness. Another point brought out was that Bert Swor is in the show and is acting as understudy for the veteran cork stars.

Beban's \$500,000 Estate

Los Angeles, Oct. 30.

Will of the late George Beban, admitted to probate by Probate Judge Desmond, disposed of an estate valued at more than \$500,000 in California and stated that there was further property in New York State. Valuation of the New York holdings was not made public.

Mrs. Mary Beban Smith, cousin of the actor, was appointed executrix of the estate, according to the will. She was paid about \$450,000 executor's bond, and will administer the disposition of the estate in association with the Lawyers' Trust Company of New York, also mentioned in the will.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed four new productions last week. He thought:

"Jealousy"—Good.
"Animal Crackers"—Bad.
"Gods of Lightning"—Good.
"Girl Trouble"—Bad.

Gil Gabriel on American

Gilbert Gabriel switches as dramatic critic from the New York Sun (evening) to the American (morning) on Monday, succeeding Pierre deRoohan, at an annual salary of \$18,000. The latter, having a similar contract offered him about four months ago when he first hit the American, refused to sign up until determining for himself how he would like the connection.

Since coming in, deRoohan has never clicked with E. D. Coblenz, the Hearst morning daily's managing editor, as it was Hearst himself who had appointed deRoohan to succeed the late Alan Dale Coblenz.

Since coming in, deRoohan has never clicked with E. D. Coblenz, the Hearst morning daily's managing editor, as it was Hearst himself who had appointed deRoohan to succeed the late Alan Dale Coblenz. Gabriel formally accepted by contract yesterday (Tuesday) afternoon and leaves Saturday. Alexander Woolcott will not succeed Gabriel, as has been reported, a man of the "Sun" staff, presumably an editorial writer, being slated for the berth. Stephen Rathbun, Ward Morehouse and John S. Cohen, Jr. remain as before, neither to succeed Gabriel.

Played to \$11

Los Angeles, Oct. 30.

Fannie Bixby Spencer's anti-war drama, "The Jazz of Patriotism," registered the lowest gross ever in L. A. At its 11th performance, Oct. 23, it played to \$11.

It folded Sunday. It opened Oct. 15 at the Egan. The author of the piece was also its angel. Josephine Dillon was the producer.

Jolson Screen, Not Stage

Al Jolson was to have left for the coast yesterday, where he may do another talker for the Warners.

He will not return to the stage, at least for this season, said Al. Mrs. Jolson remains in New York to rehearse for Ziegfeld's Cantor "Whoopie" show. They returned from their Parisian bridal tour last week.

Amateur Playlets in Demand by Film Studios

Appleton & Company is experiencing a professional demand for playlets it has heretofore classified as strictly for amateurs.

Demand for dialog among film producers is attributed as the reason.

Musical "Big Parade"

Eddie Dowling is to present "The Big Parade" in musical comedy form, according to present plans.

Laurence Stallings, who wrote the scenario, is named as the book writer of the show, with Guy Bolton mentioned as collaborator. James Hanley and Dowling will do lyrics and score.

The show is expected to reach Broadway at Christmas time.



MILTON WATSON

Mr. Watson is now playing the juvenile lead in the Sam Harris Four Marx Brothers show "Animal Crackers" at the Forty-fourth Street Theatre, New York. This is his first New York production engagement, having come East from Chicago with Paul Ash.

Direction
RALPH G. FARNUM
1560 Broadway

BUCK'S "AIR" SUDDENLY CLOSES IN BOSTON

Last Season's Claims Too Much—No Salary, No Mahoney

Boston, Oct. 30.

Gene Buck's "Take the Air" abruptly closed here Saturday despite the neat business the show had developed. Financial obligations on the part of the management were not overcome, these claims hanging over from last season.

On succeeding Saturdays the show was embarrassed by attachments, and Will Mahoney, starred, accepted vaude bookings. Latter claimed his contract was breached because of failure to receive salary. His claim amounts to about \$11,000 added to which is a claim for \$4,000 by Yorke and King.

Buck stated in New York this week that he would start suit against Mahoney for \$200,000, averring that he came to an understanding with the actor to continue another four weeks. He filed charges with Equity for contract breach and the matter came before Council yesterday. Buck threatened also to enjoin Mahoney from opening in Syracuse this Thursday (Nov. 1) for Keith.

It appears that Mahoney did agree to continue in the show provided settlement of back salary was made. The star was not paid and felt free to leave the show. Under the new agreement, said to be an oral one, he was to appear on a percentage basis until the show got on its feet.

Last week it was known that Mahoney had received a 27 weeks' route from the Keith office at \$2,500. The closing notice was posted in Boston, but subsequently Buck said the attraction would continue. Hartford, New Haven and Philadelphia were re-booked after being cancelled.

Buck contends he is placed in a worse predicament through the forced cancellations, and \$7,000 was extracted from the show's share for the final week in Boston by the Shuberts to cover costs in the cancelled stands. Mahoney was engaged by him last season for \$2,000, his salary this season being \$2,500. The manager claims that is double Mahoney's original vaudeville salary.

Morgan Farley Missing

Morgan Farley, the young juvenile who went to London to play in "The Trial of Mary Dugan," has mysteriously disappeared.

Farley was in England he claimed to be ill and expressed a desire to break his contract on this score. The management supplied him with funds to pay his passage back to America. Since then it is said that Farley has not been heard of and has not arrived in New York.

Farley was playing the Rex Cherrymann role in "Mary Dugan," which seems to be a jinx for young juveniles.

Epidemic of Disappointments Of Late Among Legit Players

"Ladder's" Passing

One more week and then period for "The Ladder," the most costly and long run failure in the annals of all show business. There was a time when it was feared the million and a half dollar fliv might be continued at the Cort, New York, by Edgar B. Davis.

Now it's all over, but the transfer wagons.

Davis partly reversed the field by ordering the show to go to Boston. Another place would be more logical. He said if the public did not support the play, it would close in November, but he appears to have held out on the Boston date.

Suburban Stock Circuit

Russell Mack, producer-director of the stocks at two A. H. Schwartz houses, Mayfair in Brooklyn, and the Prospect in Prospect, L. I., turned down the Shuberts and an indie picture company to direct for them.

The director has the stock productions from Prospect switching to the Mayfair, Brooklyn, and with Schwartz is looking for other houses in Brooklyn and Flushing with four stock stands. Mack's plan is to play Broadway attractions with their original casts after they have played everything else and are coming back to New York to disband. Mack would offer them the four weeks of Metropolitan time, having a Broadway show and cast and hoping to get them as a "buy" in view of their imminent fade-out.

Maxine Brown and Theresa Maxwell Conover are the femme leads of Mack's stocks, alternating at the houses. The original lead of the original show, if available, is played as a guest star, and if not, Mack himself officiates as last week in "Broadway" and currently in "The Jazz Singer."

Repeating Smith's Life

The radio drama "Up from the City Streets", based on the life of Gov. Smith was repeated over the N. B. C. network Sunday with Peggy Wood, Willard Mack, Richard Bennett, Helen Hayes, Vivian Hayes, Crystal Horne, William Boyd, Edna Hubbard, Arthur Vinton, Walter Connolly, Roger Pryor, Helen MacKellar, George Price, Anne Sutherland, Jefferson de Angelis, Pedro de Cordoba, George Stillwell, John Westley, Zachary Ransom, Isabelle Dawn, William Frawley, Dan Healy, Clark Gable, Howard Merrill and Rosamond Pinchoy, in the cast.

William Sweets, directed and Heywood Brown did the announcing.

The biographical play will be repeated for the third time next Sunday, when Gov. Smith is expected to watch the proceedings in the WJZ studio.

BILL RUBIN DEAD

Brother of Bob Rubin Succumbs to Apoplexy in Syracuse

Syracuse, N. Y., Oct. 30.

William Rubin, 57, for many years local counsel for the Shuberts, died here of apoplexy Sunday (Oct. 28). He was a brother of J. Robert Rubin of Loew's, Inc.

Rubin was a son of the late Rabbi Marcus Rubin, a graduate of Syracuse University and of the New York Law School. At one time he owned the Syracuse Stars, baseball club, and is reported having amassed a fortune in realty operations.

Curran Closing Dispute

Los Angeles, Oct. 30.

Sam Salvin wants to close "Good News" at the Curran, San Francisco, this Saturday.

Hotter Curran, owner-manager of the house, protests at this darkening his house and threatens to get an injunction on the grounds that an advance sale exists.

An unheard-of number of instances of unethical performances reported in Broadway attractions recently has led some managers to believe it is almost epidemic. Prohibition, which has resulted in the wide use of hard liquor, is blamed. Whether other recent offenders will come before Equity on charges was not definite early this week. Managers with shows involved are loath to file written charges.

One leading player was out of the cast three days, his face being disfigured in a fight said to have a connection with one of the actresses in the show. A similar another show was out of both Saturday performances after the reputed effects of a party. Two players in a new production were reported ill a condition unfit for stage appearance.

The most recent sudden withdrawal from a play is that of Margaret Lawrence, featured in "Possession." The show moved to Henry Miller's Monday. It having been announced that Miss Lawrence would be starred at that time. She was called for rehearsal Tuesday afternoon last week but failed to appear, sending word that she was busy with a radio date to talk for Herbert Hoover. Early in the evening her maid phoned Miss Lawrence could not appear for the regular performance.

Edgar Selwyn, who presents "Possession," was about to order the audience dismissed when Spring Byington, who was Miss Lawrence's understudy, was found in a nearby restaurant, and she consented to go on. Miss Byington has been released to play in "Tonight At Twelve" by Selwyn, otherwise she would have engaged for the lead. Mary Boland, featured in "Heavy Traffic," closing at the Miller Saturday, was engaged to succeed Miss Lawrence.

The manager reported the situation to Equity. It is understood a doctor was sent to examine Miss Lawrence. The Selwyn office was reluctant to discuss the matter.

Miss Lawrence retired from the stage some seasons ago to what is said to be New York, with homes here and in Florida. There were two children, but several years ago the couple divorced and Miss Lawrence (Mrs. Munn) was married to Wallace Eddinger.

Stock Out; Finds Film Opposish Strong

Seth Arnold has withdrawn as director of the Broadway Players at the Adelphi, Greenwich Village. He is convinced that the territory has been overflooded with stock and cannot compete with \$1 top policy against the Stanley-Fulman amusement emporiums scaled at half the figure.

Arnold will busy himself with dots of casting for "Jim Comes Back," comedy by James Francis Robertson and himself. Both authors will appear in the cast.

Downtown Bunk of Triangle Goes Cold

"Bare Facts of History" next for Triangle, Greenwich Village. New York. It will carry a star, rather than volunteer, cast.

Previously Triangle productions, legit and musical, have been cast with newcomers sans salary sold on the idea that their participation in the celerette productions would provide a show window where up-town producers could get a line.

This bunk eventually went cold with the crop of candidates for the new revue demanding and getting salaries for a change.

Legits in "Blackface"

Bill Fawcett, Percy Helton, Stanley Ridges and Charles Dowdell, lopped an early Monday morning train for Waterbury, Conn. So make tests for Bristolphone. The preliminary for a picture to be called "Blackface" a minstrel story by Howard Rogers which Sol Lesser is producing.

Johnny Walker also made the trip to prepare sound sequences for a feature.

Plays Out of Town

THE MARRIAGE BED

Los Angeles, Oct. 25.

Play in three acts and one scene presented by Felix Young, Inc., at the Majestic, Oct. 15. Written by Robert M. Jones, adapted by Robert M. Jones with settings by John Driver. Performers: Felix Young, Mary Boyd, Alice Joyce, George Boyd, Sylvia Beecher, Christine Kennedy, Doris Lloyd, Mrs. Reid, Hanché Delaney, Mollie Samuels, Florence Mason, Andrew Traub, William D. Wood, Clyde Saunders, Ernest Wood, Mr. Reid, Wm. A. Turner.

Felix Young, is now a producer. He got hold of a play that Ernest Pascal nobly worked out on marriage problems. Great topic, any time, even though not so shocking to the audience ears as it might have been 10 or 15 years ago. Then, Robert Milton, who is a craftsman superb at the art of putting this on to the production parcel, the producer, then got hold of Hanché Delaney to design the sets. The game, did a good job all around.

In the unfolding of the Pascal thesis, one hears a 35-minute debate. Interesting, but for acting, quite negligible. Story is of a third business man. After 10 years married and a couple of kids, he starts getting successful. Meets a girl, falls for her. The wife's not wanting, and some of the family come forth to tell the wife what is going on. The wife calmly tells them she knows and they should mind their own affairs.

Wife says she will not divorce as the mother did on the impulse because she knows it is only a passing fancy and does not want her home life wrecked nor does she want to sacrifice what she has a chance of getting through her marriage.

Hubby fesses up and wants wife to give him a divorce so he can marry the dame. Nix is the answer, without hysteria or ranting by the wife. Then hubby and dame come to the house and the girl decides she will make the plea herself as a little stranger is coming along. She meets the sister of the wife, who is a girl that has fallen for her boss and been nailed by his wife. She frankly says that living together is no harm in the act she travels as many of the members cannot get divorces, etc.

In walks the wife. She puts the chill on the dame when she says for the divorce and tells her to go out, have her baby or anything else. Kid sister interrupts, telling wife she is wrong, citing her own case. Meantime, hubby has been up to look at the kids and when he comes down wife says okay, get your divorce.

Kind of interesting up to then, but not as mighty as the audience expected. Comes to the rather weak third act where the hubby brings a gift for one of the kids and tells his wife the dame had blown on him and that he is off his nut as a result. Wife meanwhile has suit of taken on a friend of his who is a lawyer and has been a great help to the hubby. Friend says he wants to marry the dame and hopes wife will continue to be friends. Hubby, groggy and not caring what happens, puts the okay on that one.

In walks the dame to tell the wife she blew the hubby—her sister, etc., and that she is through with men. Hubby comes on scene and tries to square dame but she will not have it. Then the other girl makes the proposition to wife. She says nix. Husband then tells how he loves kids and how he wants to teach his boy to ride a bicycle with curfew going down on wife indicating by facial expression that he can come back home.

Milton did a good job. His touch helped immensely. Also Hanché Delaney actually played the part and looks like a bet for the talkers Moore played the role in one of

those nonchalant styles that does not call for romance or action. Just one scene where temperamental couple out and that is all. As the thing goes to couples the trouble Doris Lloyd is there. Hanché Delaney is the old fashioned mother—perfect. Reg. of the fast play. All picture people should talk.

If there are a lot of fellows who step out on the missus and fear meddlers' tales and want to show wives that they should be brought to order, this one is liable to get of trade. But the t. b. m. who steps and does not want to tip wife off to anything will not want the missus to see the show.

Had this one been put on the boards 10 years ago it would have been a b. o. natural. Today it is debatable as to the text of the play in expressionistic form. *Eng.*

TREASURE GIRL

Philadelphia, Oct. 30.

This second Aaronson and Freedley musical tryout of the season here, and their seventh production to be shown in this city prior to Broadway premiere, shapes up as one of the smoothest and most complete of the list. It has created favorable word-of-mouth that has resulted in underground certain changes, and specialists have been called in to give Walter Catlett more comedy gags. However, the principal alteration has been the exchange of the first and last scenes.

Reason was obvious. Opening chorus, both in tune and dancing, was a pun. Opening night it came close to stopping the show. It gives the show a whirlwind finale. Presentation is featured by three things: Gertrude Lawrence, George Gershwin and Bobby Connolly. First named has never shown to better advantage in this country. Book by Vincent Lawrence and Fred Thompson, although conventional to a degree, affords Miss Lawrence a chance to be a clown, a romantic heroine, a dancer, a vocalist and an exponent of high comedy. She has eight numbers, and five may be included among the outstanding hits of the piece.

Gershwin's score is one of the best he has ever offered. Some of the numbers are not over as they should be, but there is no reason why the following should not be recorded in the hit class by the time the show gets to New York: "Feeling I'm Falling," "Kiss-me-for-me," "I Don't Think I'll Fall in Love Today," "I've Got a Rainbow," "Oh, So Nice," "What Causes That?" and "Where's the Boy?" of the array. "Feeling I'm Falling" gets the big plug, with "Where's the Boy?" as runner-up. "I've Got a Rainbow" (which has some of the same lines as "Jolson" number) in "Singing Fool" is the outstanding dance contribution. It's on the order of "Hallelujah." This is Connolly's high spot, although his staging of the dance steps is distinctly good throughout. "I Don't Think I'll Fall in Love Today" is the best on lyrics, and represents Ira Gershwin's best contribution.

Cast, besides Miss Lawrence, is okay, with Paul Frawley as the juvenile, Catlett, Mary Hay and Clifton Webb outstanding. Frawley, both sings and acts efficiently. Catlett struggles with a paucity of comedy lines, but has improved his role immensely in a week's time. Miss Hay seems glad to be back on the stage, and registers far more believably than she did in "Sunny." Webb, on the other hand, has not improved in some time.

Joseph Urban has outdone himself on settings. There are four that stand out, and they should cause talk. Costumes are especially colorful and tasteful.

Story concerns a treasure hunt instituted by a millionaire. The hero, who is a millionaire, goes off to find the buried wealth, and is eventually stranded on a lonely island with the hero, whom she previously flouted. Here is his chance to do a caveman, and he does it with a vengeance.

"Treasure Girl" is what might be termed a class show. No slapstick comedy and no rough and ready features. But its legitimate book is adhered to all the way, and at the same time, dancing is emphasized. It should be a real hit. *Waters.*

New Writers

There's a feeling among the musical comedy authorship that the original, A. Royal Family, is now more than ever before. The talkers are grabbing up everything and everybody in sight, hence the windfall for the embryos.

THE QUEEN'S TASTE

Boston, Oct. 27.

Comedy with music in three acts and four scenes. Presented by the Shubert Theatre. Original. Music by Albert Nichols. Lyrics by Mann Hollner. Staged by George Marion. Dances and ensembles by Ray. Music by Mann Hollner. Staged by George Marion. Dances and ensembles by Ray. Music by Mann Hollner. Staged by George Marion. Dances and ensembles by Ray.

Comedy is by John Young as Johnny Crow, American aviator, in Czechoslovakia. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped.

The Shuberts have sunk a lot of dough in this antiquated musical, and it looks as if it will stay sunk.

Nearly 30 years ago it was a neat little comedy at the Lyceum, New York, with such players as Mrs. Gilbert, W. H. Thompson, Charles Kitchman and Annie Russell. In making the 1928 musical adaptation with the addition of a few specialties and possibly Max Fagan as a comedy builder, as J. J. Shubert seems determined to carry on with the production into New York, where, of course, stranger things than this have happened.

The story concerns a foreign principality in financial stress and a marriage between the princess and the prince of the adjoining kingdom. The princess falls in love with a humble stranger, and when the marriage is finally forced, she finds the humble stranger was the prince in disguise. There you have it. There is the old dowager, the philandering old brother of the dowager, the comedy chief of police, the comedy dancer and all the other ingredients that have served so long and well in musical comedy.

Some of the comedy has possibilities, including the modern touch of the dowager reading the testaments she signed in blank with Mr. Ginsberg, her American agent, who has her endorsing correspondence schools, washing machines, and what have you. There is a scene where a war is planned along convenient schedules, with the principals forgetting the war in trying to recall the cast of the opera in which an apple is shot from a boy's head.

But in the main the musical adaptation has been too literally and literally on the theory that what used to be good ought to still be good. One remedy might be to turn the show-over to a showman who never saw the original book and then let the chips fall where they may, much as a popular novel is rebuilt for a popular movie production.

As it now plays "The Queen's Taste" hasn't a chance. *Libbey.*

NOBODY'S GIRL

Buffalo, Oct. 26.

Three act musical romance. Score by William Young. Lyrics by John Lyric by Gus Kahn and Ray Egan. Musical numbers staged by Rusty Berkeley. Produced by William Young. Directed by J. A. Reed. Cast includes: Fred MacMurray, George E. Mack, Roy Cropper and Nannette Fick.

"Nobody's Girl" struck Teck for its second week en route to Detroit. In its present shape it looks like

the greatest waste of first class talent here in a long time. In every department except one it lacks distinction or anything to carry it out on the basis of originality. The exception is the singing.

Score is by William Ortmann who directs the orchestra. Look by John Young, principal comedian. Ingeborg is Bulala Young, and the Marvengue-Ortmann combination is, of course, known. The score is undistinguished but it is a staid and utterly devoid of comedy and the lyrics of Kahn and Egan can scarcely be said to be unusual.

Most of the contributions consist of two dancing numbers, the only ones in the show, and especially well done, standing over the rest of the production. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped.

Comedy is by John Young as Johnny Crow, American aviator, in Czechoslovakia. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped. The production looks to be the result of a close corporation idea and needs more might badly. A good book doctor might have helped.

The performance depends mostly upon the local effect with the chorus selected for vocal ability rather than looks. A male chorus and that with other evidence that the man has the "Student Prince" complex. Roy Cropper turns in an excellent tenor performance but nothing more, and Joe Mendelsohn plays the father in grand opera style. The honor goes to Mr. Marvengue who in voice, appearance and general deportment is par excellence.

The costumes are bright and the ensembles well directed. *Barton.*

THESE DAYS

Hartford, Conn., Oct. 26.

"These Days" which began life last year at the University Theatre, Yale, New Haven, saw its first professional performance at Parson's Theatre in Hartford this week. Professor George Balaban's dramatic performance, now staged by Arthur Hopkins found a mingled sentiment in this city. The Robert Edmond Jones settings are good, the players are in general good, and the play through a season in New York. The play was written by Katherine Clugston, a Yale dramatic student. Miss Clugston has based the play on the education of rich girls. The piece employs many different characters, but the whole story is told through the whole story. It has unpleasant features, delving into some morbid phases of psychology. It is brutally honest, and the characters are the thoughtless profanity of youth. The play was formerly known as "Finished" which is more appropriate. The title was changed by the time the curtain finally flew. Beginning in a brief scene in which school girls are seen on their way home from school for Christmas, there is some good character drawing immediately followed by the love story of the rich girl who is cursed with unhappiness at home begins here. Then her home life is shown rich and comfortable, material, poor in everything else.

The school scene that makes up the second act is long and introduces many characters, including a tyrannical school mistress reigning over her charges through the power of deceit and using base methods of control. The scene is of no consequence. Then the hurried elopement of the girl with the boy who loves her well and finally, two years later, the scene of complete disillusionment, despair, divorce in atmosphere of luxury and abandonment. The final scene is wholly apart from the rest of the play in characters except the girl whose character study makes the story.

Mildred McCoy plays the enormously difficult part of the girl with a growing power. Her work in the emotional scenes is clear and final. The school girls are well assorted. Mary Hall playing the profane and vulgar modern youngster, Katherine Hepburn an admirable and saucy role. Helen Freeman gave a convincing portrayal of a woman of superior modern youngster, Katherine Hepburn an admirable and saucy role. Helen Freeman gave a convincing portrayal of a woman of superior modern youngster, Katherine Hepburn an admirable and saucy role. Helen Freeman gave a convincing portrayal of a woman of superior modern youngster, Katherine Hepburn an admirable and saucy role.

The George McQuarrie's bit as the drunken father was good. There are some players, too, in minor roles of the school girls and others.

HARRIS WANTS INA CLAIRE

Jed Harris is angling for Ina Claire as star of his next production "Children of Earth," by Edwin J. Mayer.

Miss Claire is under contract to Flo Ziegfeld, Jr., as potential star of the musical version of "Nell Gwynne." Latter is set back indefinitely.

CANNED MUSIC OUT

Waterbury, Conn., Oct. 30. Jacques theatre, stock, which has been operating over a year with a phonograph in the pit, now has an orchestra. Louis Di Vito is leader.

Chi "Front Page" Troupe

Will Play at Erlanger

The Chicago company of "Front Page" has been booked into Erlanger's in that city where it opens Thanksgiving week. It is the first booking of the Jed Harris management through the Erlanger office.

It was stated at the Harris office that it is independent, there being no definite affiliation either with the Erlanger or Shubert booking offices. It was explained that relations with the Shuberts are the same in the past and that there was no Shubert theatre available in Chicago at Thanksgiving time.

When "Harris" rented the Times Square, where the original "Front Page" is currently, the house was rated an indie starting this season. House is one of the Selwyn trio in which the Shuberts were interested on a percentage of the profits basis. That agreement expired Sept. 1. "Front Page" is the first production Harris has made without a booking affiliation.

Carroll's Pipe Organ

The pipe organ as a legit house feature becomes a reality in a few weeks when Earl Carroll will use one on the rising platform in his theatre during the present "Vandies."

Carroll got credit for being the first to put the rising orchestra pit into operation in a legit house.

In January, when the new edition of "Vandies" opens, Earl Carroll will have three pipe organs in the Carroll theatre instead of one, with eight girls playing them, by way of injecting a novelty into the show.

Tent Actors Suspended

Eddie Cole and Charles Clyde, former members of the Jack Kelly Stock, have been suspended indefinitely by Equity.

Suspension was made upon complaint of Kelley, who charged both with unbecoming conduct.

Kelley's troupe is a tent outfit touring the middle west.

First Night Delay

Chicago, Oct. 30.

"Five O'Clock Girl" got off to a tough start opening night (Sunday) at the Woods. Delay in putting up sets caused the show to be retarded more than half an hour and the first nighters were in an ill humor by the time the curtain finally flew. Among other things, pit musicians came in late.

One break the show got was that the first string critics were not there, the boys having gone to "Gang War."

Duet Play Resumes

The performance of "Jealousy" at Maxine Elliott's was called off Monday night because of illness of John Halliday, who supports Fay Hunter in the two-person play. The audience was dismissed and money refunded. Halliday was in constant pain, but was reported in good condition last night (Tuesday) when the play resumed.

PERCY HALL SUSPENDED

Percy Hall reported by a traveling representative to Equity as appearing in a non-Equity rep company, the Rosalie Nash players, was suspended for two months.

It was found that Hall was in arrears to Equity for money advanced when stranded in 1924 and he was ordered to repay the debt of \$70 on the basis of 10 per cent of his salary when resuming playing.

Wall St. Broker Backer

World's Worst Woman. Dramatization of a motion picture scene narrated by Sidney Golden. Mark Linder, will be initial production of John H. Wall Street broker who is taking a fling at legit producing as a side line.

The piece goes in rehearsal next week.

Zach Harris' Coast Show

Los Angeles, Oct. 30.

Zach Harris, New York legit producer, will stage his first show on the west coast when he presents "Trial Marriage" at the Regent Nov. 12, with Louise as the star. Screen actress, as the star. Philip Whiting is directing.

JON JOUR
JACK FORESTER
FEATURED
CASINO DE PARIS
DOUBLING
PERROQUET

Non-Stop
KEITH-ALBEE CIRCUIT

Plays on Broadway

(Continued from page 53)

doesn't rate the many minutes given to it, although nicely played by the couple. Last act is conventional in having the mother worried into submission and a guilty conscience, plus permission for her boy's second marriage to the same girl. Title is derived from Lincoln being in demand by his former child wife, the show girl who wants to exchange a husband and a gray-haired provider for two tickets to Havana, and the home town damsel destined to always be just an understanding friend.

As a play Connors' story doesn't stand up, because it telegraphs its answer early and there isn't sufficient pace or material to hold the interest during the interim. Certain lines spasmodically sparkle, but the rest of it is pretty much routine. The screen is where it belongs, perhaps with sound but no dialog. The studio can fill in the implied and talked-offstage action, Connors' punch lines being certain as laugh titles.

CRASHING THROUGH

Oliver D. Bailey production of comedy-drama in three acts (single act) by Saxon Kling, staged and produced by Saxon Kling. Opened Oct. 29 at the Republic, New York.

Fullback.....G. Lester Paul
Jones.....Rose Hobart
The Dowager Mrs. Poole.....Henrietta Crossman
Martha.....Marie Haynes
Richard Jefferson.....Robert Harrigan
Christopher Manson.....Gavin Gordon
Another Steel Worker.....Walter W. Shuttlesworth
Peter Poole.....Frederick Friedel
Terese.....Eleanor Woodard
Adre Da Silva.....Alberto Carrillo
Mrs. Harvey Kohn.....Judith Vossell
The Bishop Frost.....Albert Brunning

"Crashing Through" is a dud. It probably won't create a crush even from the gate-crashers. Marking Oliver D. Bailey's comeback as an active producing manager, at his own house, it's a certainty the entrepreneur-lessee of the Republic will have to look about for a new tenant. Saxon Kling, the author, a former actor identified with the Greenwich Village thespians some years ago and latterly on the coast in pictures, meddled with a theme that was too much for him. He wandered and wallowed about and after getting to it, finally, in the third act, it proved far beyond his dramatic capacity.

It's hi-hat stuff, with the old New York family of Poole very gag-gag about proprieties, formalities and

swank, even though both parents of Consuelo Poole have since divorced, married and divorced again, and both are on the brink of third matrimonial ventures. Amid such environment, with only a capacious but profoundly wise grandmother, the dowager Mrs. Poole, to lean on, Consuelo has ideas all her own.

For one thing, a Viking steel worker up in the clouds smites her. When he comes crashing through the skylight, it's the beginning of the end, even unto a companionate, with both reveling in their impending offspring voluntarily without benefit of clergy. Of course, the mater and the pater and the grand-mater and all the other tomatoes go in for significant exclamations of "not that!" and "you mean—!" as the leading pair proudly delight in this unconventional situation. Of course, there's the usual compromise to convention, with a bishop handy on the scene to take care of that certain ritual business, and so it ends, with love and youth flamingly, if lawlessly, triumphant over doddering respectability attained through the media of a marriage ceremony and a divorce lawyer. And, of course, the understanding granny is the exception, siding with the hapless lovers.

Conceived ultra-modernistically, the playwright becomes banal in spots. He makes his people use "menage" for house, a good old stolidly respectable noun, and altogether sounds like the "Graphic" putting on the ritz. Which is a good enough idea.

The hero, too, is probably the Gene Tunney of the Iron Workers' Union, indulging in poetical flights and freedom of fancy not to be associated with any self-respecting riveter, particularly if he's a good one such as Chris Manson boasts of being.

Casting is so-so. Henrietta Crossman as the frascible grandmother was convincing.

One of her lines, considering that Miss Crossman is the wife of Major Maurice Campbell, prohibition enforcement chief in New York, warms inside laugh. She said something to the effect that "people should drink liquor as the good Lord made it and not all shaken up" (referring to cocktails), which, if literally applied to that devastating night club mortician, Maj. Campbell, doesn't go, whether straight or mixed.

Rose Hobart as the unconven-

tional heiress was prominent throughout and likewise effective. The rest were fair to mediocre. Judith Vossell should be spotted, incidentally, not with her back to the audience, particularly in that decollete of hers.

A flop.

Abel.

EXCEEDING SMALL

Drama in three acts by Caroline Francke presented at the Comedy Oct. 22 by the Actors Theatre, Inc. Staged by Rachel Crothers.

Ed.....Eddie Garrity
A Man.....Arthur Leonard
Another Man.....Robert Hudson
Min.....Kathleen Lowry
Bob.....Kenneth Dana
Gertrude.....Ruth Easton
Ed.....Eric Dressler
Ed.....Walter Speakman
Her Boy Friend.....Frank Frayne
A Young Man.....Jack Daniels
His Girl Friend.....Gloria Wheeler
Doe.....Mayhelle Bending
Lou.....Gordon McRae
A Girl.....Mary Hendry
Another Girl.....Dorothy Nolan
Mrs. Marone.....Caroline Morrison
A Doctor.....Hallam Bosworth

Actors Theatre, an independent producing group formerly known as the Equity Players, has taken possession of the Comedy for its seventh subscription season. Selection of "Exceeding Small" as the opening offering was not a lucky choice. Won't be long before another production will take its place, despite the general merit of the play and its presentation.

"Exceeding Small" is taken from real life. Authors before Caroline Francke have attempted to depict all manner of things on the stage, but like the new play it was not good theatre. These days tragedy must be surrounded by novelty to achieve financial success.

When a tragic plot arrived this season before "Exceeding Small" and are doing well because of the element of novelty.

When a young man, just wed, gets a heart attack and is told he must take a complete rest for six months it strikes pretty nearly home. Ed and Gertrude are as much in love with each other as any young man and woman could be. The play's sincerity establishes that fact. But these kids have little money—they are the kind who keep company. Both work and even to be married was taking a chance, the girl fighting against probable future poverty, but finally succumbing because Ed is the only man for her. They are faced with a barrier unsurmountable to them. Without the money to provide for themselves, and learning from the doctor that Ed can live for only a few years at best, and sure that they could not go on without him, they commit suicide together. The

gas is turned on in their cheap room and that's the curtain. Play gets off to a promising start, the first act being in a Clinik joint and dance hall. That calls for the use of most of the 22 people in the cast. Each second and third acts are progressively quiet and sombre.

Ruth Easton, a comparatively newcomer, gives a fine performance as Gertrude. Eric Dressler is Ed and he too contributes a real characterization. The Min of Kathleen Lowry was liked and in smaller parts were Kenneth Dana, Eddie Garrity (very good with a dialect), Caroline Morrison and Hallam Bosworth.

Actors Theatre has a rental arrangement that gives the organization a good chance for a successful season. Should they land another Broadway production, it would be a clean-up. "Exceeding Small" is well done, but has no chance to reap profits.

The Unknown Warrior

Drama in three acts. Translated from Paul Ivo's French play "L'Inconnu de l'Armée" by Cecil Lewis. Presented by Charles Hopkins at his theatre Oct. 23. Staged by Hopkins.

A French Soldier.....Lester Vail
An Old Man.....Tyrone Power
Aude, who is 20.....Beatrice Thomson

The longest drawn out weep writing among the growing flood of tragedies on Broadway. The program, numerous in credits, states "The Unknown Warrior" was first presented at the Comedie Francaise, Paris, and subsequently in other European capitals. But its sombre, highbrow proceedings cannot be expected to achieve fame on Broadway.

As to actors, it goes into competition with "Jealousy," which has two players, and against three in "The Unknown Warrior." "Jealousy," too, is serious but by far the more moving and interesting. One observer made the suggestion that some manager might attempt to present a one-person play by the use of a ventriloquist.

"The Unknown Warrior" has many bitter phrases against and about the war. That war is useless and brutal is but one. It is more a protest against war than a drama. Its story impressed as being the author's idea of what may have happened to the Unknown Soldier, in this case a Frenchman.

The play begins with the return on leave of the soldier. The joy of his father and his fiancée, Aude, is blighted by a telegram which arrives almost at the same time, summoning the man back to his regiment. He has become embittered with the hardships of the front.

His five friends have died in action. All that he looks forward to is the virgin Aude. There was to have been a wedding, but with only a few hours remaining before he returns, the ceremony has been set back. The girl, in her adolescent wants to give herself to him, and the pair declare themselves wed. In his bed-chamber there is some doubt about her love for him, and that portion of the play is particularly clouded.

The soldier's return to the regiment virtually means his death because, as a price for his leave-taking, he had volunteered to go beyond the French lines on a grenade party. The young wife swears that she will join him beyond the day she learns of his death. Before he departs in the early morning, the soldier puts his house in order. First he bunks his old father to the realization of the terrors of war, and in the end obtains the promise from Aude that she will go on living if he dies, but that she must select some soldier as her future mate. On his side he declares his belief in God, whom he had denied, and he departs with the words of Aude, "I love you," the only thing he cares about.

There is much of the poetic in "The Unknown Warrior." It is given to long speeches, little action, much anguish. Lester Vail is the soldier, bitter and doomed. Beatrice Thomson, who must leave the cast because of Equity's rules on allens, is the girl. She is very good, but another actress must be selected within two weeks. Tyrone Power is the father.

This is totally different from war plays as Broadway knows them, but that is not enough to attract other than a limited clientele. Too limited to last.

Two Mikes in Again

The two Mikes—Mindlin and Goldreyer—are back in show business and teamed up again. The boys have dug up a bankroll or saved it up themselves, the guarantee coin being posted with Equity and they are already to shoot.

The show is tentatively called "This—Queen of Sheba." Last time the Mikes were together they did "The Last Warning," with a dozen other guys having a piece of the show.

Mindlin is said to have done very well with sure-seater picture houses. He has two now and will have another. The Goldreyer Mike has been press agenting Yiddish shows.

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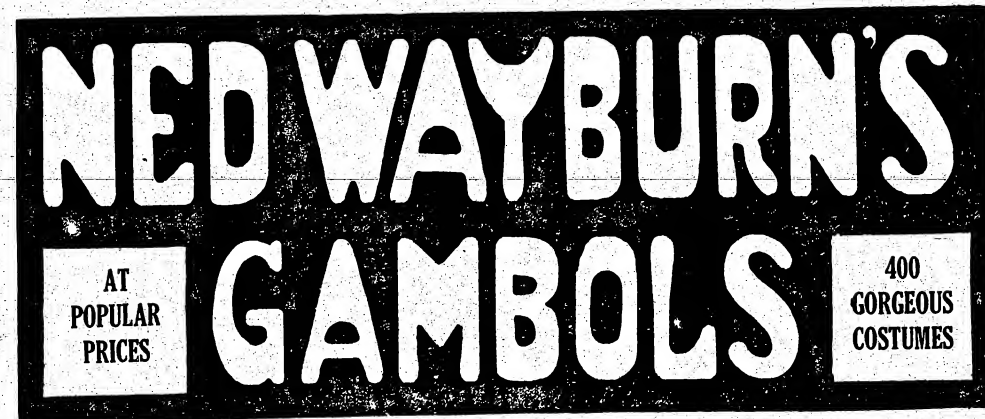
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AND EVERY TYPE OF DANCING SKILLFULLY PERFORMED

Disk Reviews

By ABEL

Nick Lucas
Crooning troubadour, as Lucas is styled, has a couple of hot numbers for his intimately sympathetic vocal delivery in "Marcheta" and "Waiting for Ships That Never Come In." Both are ballad revivals. Violin and guitar accompaniments add further charm to the numbers. Brunswick No. 3363.

George Olsen
Two theme songs "Sonny Boy" (fox-trot) and "Beggars of Life" (waltz), are coupled by George Olsen and the Troubadours, respectively. Besides their appealing charm, which is the basic keynote of all picture theme songs, considering that they are the dominating themes, both make excellent dance numbers. Victor No. 21583.

Galla-Rini
This exclusive Brunswick artist is a wicked accordionist. Galla-Rini, a standard in the varieties and picture houses, displays his wind-

jammer virtuosity with "Gotta Big Date With a Little Girl" and "You're a Real Sweetheart." Murray Peck contributes vocally.

Adelaide Hall
Got a lot of Miss Hall, from Lew Leslie's Blackbirds revue, with the lurid ditties from the show, "I Must Have That Man" and "Baby." The original band from the Leslie show furnishes the accompaniment.

Paul Whiteman
A couple of Feist hits are backed up on a 12-inch concert disk by Whiteman, one of them the picture theme song hit, "Jeannine," and the other the appealing "Gypsy." The latter number is one of Whiteman's song features on his concert tour and was originally introduced by him at Carnegie Hall recently. Columbia No. 6007.

Jesse Crawford
Paramount organist star has enlisted a tenor and a harp for novelty accompaniments on his latest Victor release. The selections are "Just a Night for Meditation," backed up by a rose song, playing impressively as ever before.

Ruth Etting
The "sweetheart of the Columbia records" has been keeping away from the disks a bit over-long. Get a sample of her interpretations of "Sonny Boy" doing a femme Jolson with Al's "Singing Fool" song hit, and repeats with "I Still Keep Dreaming of You."

Maurice Gunkin
This vocalist is one of the opportunities of radio. His confidential manner of singing via the ether endeared him to a western radio public and put him into the big money division for personal appearances. His renditions of "Paradise" and "Dolores," both theme songs, evidences the whys of his larynx appeal. Columbia No. 1564.

Leo Reisman
Crack dance maestro from the Hotel Brunswick, Boston, is Columbia's New England ace. Reisman does the "Vanities" selections, "Once in a Lifetime" and "Vanities," and produces a pair of bracing fox-trots.

Henry Busse
Proving that you can't keep a good song down, "One Step to Heaven" and "How About It?" survivors of the "Say When" mark Henry Busse's debut as a Victor recording artist. The ex-trumpet star with Whiteman was the band attraction of the musical. Busse has since trekked westward to m. c. on the Coast. In this disk, his first for Victor, Busse dishes forth some plain and fancy dance music, with the muted brass naturally prominent in the arrangements.

Kenn Sisson
Sisson was best known as a Ben Bernie protégé and arrange, thus coming to the fore and into demand as an orchestrator for the music publishers. Kenn Sisson now has his own dance band and with "Don't Keep Me in the Dark" Bright Eyes and "If You Don't Love Me," he manifests his dancapation prowess as well. Both are rhythmic fox-trots, with Jack Parker and Francis further contributing vocally. Brunswick No. 4018.

Paul Whiteman
Whiteman again, this time on Victor Nos. 3593-4, two 12-inch disks being required to can the new Ferdie Grofe "Metropolis," a blue fantasia. It's one of Whiteman's feature numbers on tour in concert and was recorded by him last spring prior to the expiration of his Victor contract, following which Whiteman switched to Columbia because of better terms. "Metropolis," as the title implies, is a tone poem of a throbbing American city, and Grofe has outdone himself on the orchestrations of his own composition. Voices are intertwined on occasion with the instrumental interpretation. Product is a majestic, inspiring symphonized jazz.

Picture Song Working For Pub. and Screen

The picture song, from the music men's viewpoint, is the millennium. It's the quickest, easiest and least expensive means of song hit making ever known.

The biggest song hit in the career of Leo Feist, "Ramona," cost the least to exploit, since the picture carried it. Feist's "Jeannine," I Dream of Lilac Time," from the film of that name.

Al Jolson's "Sonny Boy," DeSylva, Brown & Henderson's hit, proves anew that Jolson can make any song a hit. Jolson used to do it single-handed but now it's scores of Jolson or the talking screen, and it costs the firm next to nothing for the grand plugfest. Ditto with the same firm's "Angela Mia" ("My Angel") from "Street Angel."

From the picture producers standpoint, the song hook-up is invaluable. It gives the celluloid product a new form of plugging and exploitation over the radio, on the records and in the streets, through mass whistling and harmonizing, which no amount of paid advertising could accomplish.

Jolson-Brunswick Renewal

Al Jolson has renewed his contract with Brunswick at \$5,000 a week. Jolson's "Sonny Boy" recordings, backed up, are past the 300,000 sales mark in the first four weeks on the market, and indications are it will top 1,000,000, establishing a new record high for the company.

This is Jolson's first real big money-maker for Brunswick. His past releases, because of the terrific guarantee to the comedian, have proven financial losses. Brunswick charged it off to advertising, counting on the Jolson prestige. Jolson now figures he owes Brunswick an obligation for his consideration, being additionally a stockholder in the company.

Second Wife's 2nd Suit; Kaley Divorce Up Again

Chicago, Oct. 30.
Second wife of Charles Kaley, m. c., at Marks Bros., Granada and Marbro theatres, has again filed suit for divorce against him. She charges cruelty.

Mrs. Alfred Kaley, non-pro, married Kaley in January and started suit against him in February. They later became reconciled. The Kaleys were living together until last week. About a year ago Kaley eloped with Hannah Williams, of the Williams Sisters, with the girl's mother causing an annulment almost immediately.

26 "Jeannine" Disks

Los Angeles, Oct. 30.
Figures from various recording companies show 26 records have been made from the melody of "Jeannine, I Dream of Lilac Time." The flexibility of the music in this theme song is illustrated in the variety of ways in which it has been recorded. These include songs, dance and symphony orchestrations, organ and piano selections.
Companies that have produced records, includes Edison and Columbia with four each, Brunswick, Velvetone, Okeh, Bell, Pathe, Plaza, Cameo, and Graygull two each, while "Q. R. S." and Planostyle have each made a piano role.

HERE AND THERE

Marvin Lee, formerly Milton Well, is now traveling for DeSylva, Brown & Henderson, Inc.

Lionel Kennedy's Band opened at the Rainbow Dance Palace, Bolton Notch, Conn., for a winter engagement.

Julius Lensberg has returned to his former post at the N. Y. Hippodrome after a brief absence spent in directing the 81st st. orchestra.

Al Moore, in vaude and picture houses with his band, has shelved his orchestra to direct the orchestra for the new Keith Memorial theatre, Boston.

Drops Bands for Acts Cincinnati, Oct. 30.
Castle Farms has dispensed with feature bands and is playing acts instead.

New floor show includes Lafayette and La Verne, Babe Sherman and Helen Mignon.

Hits in England

Lawrence Wright, English music publisher, is coming over on the "Leviathan" Nov. 2. DeSylva, Brown & Henderson hold the American publication rights to "My Inspiration Is You," a Wright publication, which is by the same writers as "Among Mr. Souvenirs," which the same two firms exploited on both sides of the Atlantic.

Irwin Dash, the American song exploitation man whom Wright imported to London under contract, says the big American songs in England are—"That's My Weakness Now," "Stay Out of the South" and "Ramona" and the native product that's selling is "Inspiration," "Just a Little Fond Affection," "I'm Sorry," "Mistakes," "Just Like Darby" and Joan" and "Mary Brown."

Moret Loses Black

Ben Black has resigned actively from Villa Moret, Inc., as vice-president, although still retaining one-third corporate interest in the music firm. Black's contract with Public calls for his song output to be published by the recently organized Famous Music Corp., of which Harma, Inc., is selling agent. Famous is the Paramount-Public's music publishing subsidiary and Black, as one of the m. c. staff, is in executive supervising charge of the circuit's masters of ceremonies.

FIT LEADER, M. C.

Los Angeles, Oct. 30.
Ernest Welsh, musical director at Loew's State for five years, is going to be a Fanchon and Marco m.c.

With name changed to Ernie Wales, he will open at the West Coast theatre, Long Beach, Nov. 4.

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1 WK. OFF IN EVERY 7 FOR COAST MUSICIANS

Union Votes for F. & M. Proposal—Allows for "Swing" Outfits to Alternate

Los Angeles, Oct. 30.
By a close vote of 32 to 28 the local musicians' union voted to accept Fanchon and Marco's counter proposal to give musicians one full week-off-in-every-seven, instead of one day in every week.
This will give orchestras their vacations intact and will create a number of "swing" bands to alternate in houses as substitutes for vacationing musicians.

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Radio Rambles

By ABEL

Husing's Saturday Work
Ted Husing still remains the best football announcer in the east, clinching his favorable impression in the Princeton-Cornell game on the Columbia network. Graham McNamee was n. a. g. in the Yale-Army broadcast, although improving over last season.

After some transmitter trouble, the NBC's Concert and Artist Bureau program had the Ponce Sisters in some effective harmony duets. Henry Freuer's xylophone solos registered as did the Mediterranean dance band.

Lopez Announcing
Vincent Lopez is back on the NBC network after an absence precipitated by the station's arbitrary rule against announcers making their own introductory speeches. Lopez switched to WOR. B. A. Rolfe, was literally forced back to the mike by public demand. This influenced the NBC to countermand its original ruling.

Lopez is now at the St. Regis hotel roof for the winter season, dispensing politely distinctive darsapation to the white-fronted cover charges. Seemingly under the big influence, he is now going in for fussy and a bit long-winded spolia in connection with the song titles. Lopez should cut that down or out, or both. The ballyhoo about the atmospheric aura of the Urbanesque St. Regis roof sounds hokey which the hotel's p. a. may have prepared for Vincent. The result is that the cheery "Lopez speaking" is counteracted by an irritating note. Nonetheless Lopez still gives the smart rhythmic. By his music alone is explained why he put the St. Regis on the map so decisively.

Harry Cooper Whoopie!
Donald Flamm at the "mike" for WMCA in broadcasting. Harry Cooper's testimonial banquet from the Commodore Hotel had the scene of activity announced as from everywhere but the Commodore. It switched with a twist of the tongue from the Polo Grounds to the Hotel Bossert to the Yankee Stadium and maybe those microphone noises didn't sound as if the audience was making whoopee!

In keeping with the tempo, when the station switched farther uptown to the Swanee Club, a terrible Sir Joseph Ginsberg, Jr., made the original Sir Joe look like the cheese. In fact, someone should tip the original Sir Joseph of the Junior Ginsberg is stealing his thunder. An injunction suit is suggested. Maybe Willie Howard will take up the legal cudgels in Joe's behalf. Besides, Joe never admitted to a Lady Joseph Ginsberg, so how come?

Rudy Vallee is back again at the High-Heel his dunsapation marathons and dispensing excellent music. Immediately ensuing on WOR, Bernhard Levitow from the Commodore registers nicely, with his concert ensemble.

Hits Careless Stations
The New York Evening Sun, in an editorial Oct. 28, criticized broadcasting stations for failing to give notice of any changes in their program. The Sun takes the viewpoint this valuable public obligation which makes possible the stations' command of high prices for time on the air, and that the radio programs, though published gratis by the dailies, take on the weight of authorized advertisements. There has been a noticeable tendency of stations coming on and off haphazardly. This goes chiefly for the non-NBC stations, but they are bound to suffer with the others should the dailies decide anew to

charge for the space devoted to radio programs which, being the free advertising media, help to make possible the broadcasters' charging fancy scales for the radio "time."

Smith Biography
"Up From the City Streets," presented by the Democratic National Committee, rates as the best radio play yet broadcast. With a cast of prominent Broadway players this sketch of Governor Smith's life proved excellent entertainment with not a few punches injected in the four corners. The play is based on the book of same name by Dr. Henry Moskowitz and Norman Hapgood, being adapted by Fulton Oursler. It was broadcast Sunday night by WJZ over a national network. That was the second time the play was on the air, and it is due to be repeated a third time next Sunday evening.

Helen Hayes and Roger Pryor are the Betty and Billy who read the book and visit the scenes of the governor's childhood. Miss Hayes' soft voice plays no little part in the effectiveness of the air sketch. Richard Bennett as the governor made brief, ringing speeches.

Helen MacKellar's voice as Al's mother was another effective role, then there were Walter Connolly as Al's father, William Boyd as Al's seminary boy, George Price as a singing waiter, Anne Sutherland, Peggy Wood as Al's wife, Dan Healy as her brother, Jefferson De Angelis as Franklin D. Roosevelt, Edna Hibbard as a teacher, Pedro de Cordoba as speaker of the House, George Sullwell and Herbert Hanson, speakers; Vivienne Segal who sang "My Laddie"; Howard Merrill as Al the boy and Arthur Vinton as Al the young man. In the play, too, were Rosamond Pinchot and a quartette consisting of Ralph Fletcher, Francis Tyler, George and George W. Goodwin. There was a chorus of 15 newboys and the music was by Freddie Derens' band. "Up From the City Streets" was directed by William Sweet. Heywood Brown was master of ceremonies.

Club Richman's \$16,100

With most of the nite clubs dying, the Club Richman is reported to have done \$16,100 last week. Club gets a \$4 and \$5 convert for six days a week, the \$5 on Saturdays.

Room has a terrific overhead in Harry Richman, Frances Williams and Irving Aaronson's Commanders as features, augmented by lesser acts.

FISHER UNATTACHED

Los Angeles, Oct. 30. Fred Fisher, veteran composer who arrived here a month ago to take a whack at movie music, was with M-G-M payroll for two weeks. It is said that the weekly amount of reimbursement for services was the reason for Fisher stepping out, and is now unattached.

MURIEL POLLACK'S MUSIC

Muriel Pollack, one of the two pianists in the pit for "Ups-a-Daisy" is the composer of the score for "Well, Well, Well," new musical about to go into rehearsal for the Shuberts.

Story is based on a book by Montague Glass.

WHITEMAN'S "GABRIEL"

Los Angeles, Oct. 30. "When Gabriel Blows His Horn" will be Paul Whiteman's picture for Universal. It's a story of jazz. Production starts about Jan. 1.

Helen Lambert's Club
Helen Lambert, after considerable Broadway hostess, now has her own club, the Red Lantern, in the upper 50's.

Associated are Valloff, formerly with Texas Guinan, and Sam Thorpe, last at the Jungle Club.

HOOVER'S 70 STATION ELECTION EVE HOOK-UP

B. S. Moss Paying for Talent on Program—On Air from 9 to 10

With \$25,000 of his own money said to be sunk in it, the Hoover-Curtis Theatrical League, largely promoted by B. S. Moss, will pull the master aerial stunt of the Republican campaign when a network of 70 stations will broadcast party propaganda from 9 until 10 p. m. election night.

Prominent theatrical and film executives and artists, as well as a chorus of 200 voices, will comprise a part of the program.

Since his deals with independent exhibitors for the establishment of country-wide circuit failed to materialize, Moss has practically turned over his large suite in the Savoy Plaza to special campaign work. The Republican fund is meeting the broadcasting expenses while any outlay for talent is being borne by Moss.

The 15 prominent names now programmed are expected to be augmented by those of Ganna Walska, Mary Pickford and Douglas Fairbanks. The two film stars are expected to broadcast from California, where Hoover will have access to the mike from his home in California.

A few of those already listed are Frieda Hempel, Daniel Frohman and Irene Fenwick.

Racing Info by Radio?

Baltimore, Oct. 30.

A rumor that a poolroom band is stealing racing information at the Laurel track by radio wave is here. According to information sent to Ira E. Robinson, member of the Federal Radio Commission, the poolroom broadcasters are using portable transmitting apparatus concealed in field glasses, sending out the info on a wave length ranging from 180 to 225 meters. C. Y. Cadmus, supervisor of the Third Radio District, with headquarters in this city, dismisses the complaint, being of the opinion that the letter to the Commissioner is the work of a crank.

Miami and Havana

Intend to Open Early

Holler-than-thou campaigns against the New York night life are expected to react in favor of the night clubs in Miami, Palm Beach and Havana, and club owners and operators are making plans for early openings.

Club Lido, Miami, operated by the same interests that control the New York class spot; Le Touquet, Narangette Pier, and the Embassy Club, Boston, will get going earlier than usual, without plans calling for a New Year's eve start.

The racing season in Miami opens Jan. 17. In Havana the season will also get off earlier than heretofore, with 100 days of racing and McCoy fireworks as the main attractions. In Miami, the author, is handling the publicity for the Bowman interests in Havana. He is using considerable advertising space to plug the island. His latest book, "Cocktail Hour in Havana," was recently published.

AL SHAYNE SAILING

Al Shayne, nite club m. c., sails Nov. 3 for Paris to do that certain regular business at the Club Casanova.

Shayne holds an eight weeks' contract.

FROLICS MAY REOPEN

Chicago, Oct. 30. Frolics cafe, padlocked about eight months ago, is due to reopen New Year's eve if permission is granted to the management.

In Arbuckle's Club

Los Angeles, Oct. 30. Cass Hagen and Red Nichols' orchestra will open at Roscoe Arbuckle's Plantation Cafe in Culver City December 2, replacing Henry Halstead's orchestra.

Ben Blue at College Inn

Chicago, Oct. 30. Ben Blue opens at the College Inn Nov. 12 as m. c.

He will head an all comedy floor show booked by the William Morris office.

Night Club Reviews

Russian Kretchma

(NEW YORK)

New York, Oct. 25.

A delightfully bizarre room is the Russian Kretchma (literally translated means Russian rendezvous, but or gathering place, according to Max and Peter Nemiroff, proprietors) at 244 East 14th street, in the basement of the new Labor Temple, cornering 2nd Avenue.

In the recent trend of Greenwich Village spreading east and north, this 14th street location insures a double play from tourist and local patronage.

For like everything else, things ain't what they used to be. Second Avenue has lost its ghetto air. It is quite tony in many things. From high rents, ultra-modern apartments and smart shops, the trend has been to the aesthetic in restaurants and the bizarre in the nite life.

The ghetto alumni, with the lower East Side, now thoroughly assimilated, what with restricted immigration and the east European quota thoroughly exhausted, years to come, now return to the neighborhood of their cradle days. They make friends anew with no-nonsense, Russian atmosphere, Hungarian cuisine and the various dialectic customs and tastes that flourish below 14th street. And a new and interesting nite life it is.

The 2nd Avenue cafes, with their babel and babel, and their sidewalk tables still retaining their sidewalk tables behind discreet screens during the warm days, now have historic associations linked with them. The Kretchma is spoken of in the same breath with Sigmund Romberg; and such and such another place is linked with some other Broadway-famed composer, thespian or litterateur.

The East Side graduates have made possible the Russian Bears and kindred tony cover charges and eating and drinking. The Russian Kretchma, in its second season, is importantly in the field, clicking the prettiest of all.

Here is a cheerful room that breathes life and color and which, judging from the special Thursday evening occasion, seems already in. There's no cover, reasonable food and drink, Russian style band which, for all of its lack of the necessary sock is alright for its purpose, and several variety acts.

One of the variety acts, Kouznetzoff, if not quite the second Chaliapin whom the management thinks he is, would be a panic on Broadway. Kouznetzoff is a tall, strapping Russian, with a ton of personality, an impressive basso voice and an histrionic impressiveness in his Russian interpretations, which would cause the elderly n. k. gals in the uptown class rooms to grab mash-note pen in hand. Take that from Mrs. Abel herself no a. k. and quite a flaming youth, who okayed as a clinch female reaction if Kouznetzoff were in a class room.

Kouznetzoff is quite a virtuoso in his Russian song deliveries. He strums a guitar, playing instrument some sort of balalaika, no doubt, and has a good man Friday by his side on the floor doing ditto with another keyed string instrument. Kouznetzoff is quite a sensation and the newspaper crowd who were the jests of honor tonight were considerably impressed, along with some professional juries. Mrs. Helen Kane, Betty Compton, Frances Upton, Grace Bowman and Danny Healy, who officiated as hosts on behalf of the management and Johnny Moran, the p. a. for the place.

A Mr. Martindoff, with a dagger dance, is quite an oddity for a Broadway floor show. Fomenko Brothers, virtuosos of the accordions, could click anywhere. Helen Kazanova, violinist, and Tamara Kozentally, madam, fared well, but are locally limited.

For the Broadway mob, looking for something different, the Russian Kretchma is a novelty cafe, worthwhile for dinner or supper. Abel.

LITTLE CLUB

New Orleans, Oct. 26.

Tony Denopolis' Little Club still stands supreme as the premier night club of the world. Nothing in Paris, London or New York to compare with it. Here is a night club with a court yard entrance built within a building, broad and airy, with a fountain and a promenade of statuary and paintings. (See the Fox and Rango mount in New York.)

Denopolis is one of the country's best loved and his night club is his pet hobby. He prefers being the host rather than the toast of the town and spends plenty to keep in the sustaining of his party. The place is a going, all opening last week to a \$2.50 current and last half a hour. It has in the orchestra end, Denopolis, Dan Barker and Jack L. and his orchestra from Chicago, a sweet n. k. gals playing dance music as it should

be played. All the boys solo in the entertainment.

George McQueen is doing a sparkling solo. His m. c. is a vivid contribution came in for gracious hands, and his "It" song sent him away to salvo. A cute soubret is Madlyn Mackenzie and a crack prima donna is Helen Gordon. Evelyn Hoffman, dancer, with a rep in the Middle West, did not appear owing to a serious illness which sent her at the eleventh hour to a local hospital.

It would be worth a trip down here for the night life reporters of Broadway to have one peek at the Little. Then they could be back to the flutings, flutings and make faces at the gorillas while carefully explaining to them just how far back they are in the water and ice racket.

Unit Wave for Chain

Washington, Oct. 30.

Latest experiment scheduled is the synchronization of broadcasting. Idea is being sponsored by the engineering staff of the Federal Radio Commission with the hope that a whole group of stations may be able to broadcast on the one wave-length.

This would enable chain broadcasters to cut down their now biggest expense—wire charges.

In Helen Kane's Room

Helen Kane opens the old Helen Morgan Club shortly after election day as an intimate room, to be known as the Paris.

Nicky Blair, Miss Morgan's former entrepreneur, will be behind the works of the Kane cafe. The comedienne is doubling from "Good Boy," and will have Betty Compton to cut down everything as a substitute, along with Chick Endor, formerly of the Yacht Club Boys, who is now back.

Endor is the entertainer who was marooned in England for a time through staggering alimony arrears, but is now settled that. Along with Endor's dance band a tango combination will officiate.

HYDE IN BALLROOM

Alex Hyde follows Art Landry as the musical card in the Ritz ballroom, Buffalo, Nov. 9. His stay is indefinite and he is reported getting \$1,000 weekly for the engagement.

Hyde and band have been filling a long engagement at Shea's Buffalo for Public.

BEE PALMER IN CLUB

Undeterred by Mabel's persistent forays, new clubs are appearing along the Alley.

Dan Healy announces that within three weeks the Little club will open with one of his revues draped around Bee Palmer. Four partners will split the proceeds of this venture.

OPENING RECEIPTS STOLEN

New Ritz ballroom lost its opening three days' receipts, totaling over \$3,000, when the office safe was cracked by yeggs early Monday morning.

Entrance was gained by prying open a skylight.

Casa Nova's Lineup

Renamed the Casa Nova, the former Helen Morgan club opens Friday with Helen Kane, McCarthy Sisters and Chick Endor. Nick Blair and his associates are operating.



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Sing Them—Play Them—Buy Them

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Publishers
199 Seventh Avenue, New York

Performers in Murphy's Carnival Stranded

St. John, N. B., Oct. 30. A benefit performance has been considered necessary in order to assure the exit from this city of performers playing under local auspices with the Murphy Bros. Carnival. The actors had been working in a rink under auspices of the local Dokeys, and previously, the local Elks.

Hart's Highland Girls left the city on their own. Ponies, dogs and monkeys of the Rex-animal act were seized under a bailiff's warrant. Bringing actions against the carnival were a hotel for \$700 and four local firms for sums ranging from \$119 to \$400 for goods furnished the show. There is also a sum due the customs for entries. The performers were unable to collect salaries for several weeks. It has been reported, from Eugene J. Murphy, manager of the carnival, who left town last week, leaving the performers stranded in St. John.

The Dokeys state they were receiving 20 per cent of the gross receipts, the balance being in the possession of Murphy. When the court orders were slapped on the properties of the acts, the Dokeys failed to get the 20 per cent for one night. In all, the Dokeys reported getting \$600 from the fair.

Fred Rex, of the Rex animal act, is in the city, and also his family. All the performers are eager to leave the city, and cover their equipment, held by the bailiffs, acting for the local creditors. The Murphy Shows made their debut in this territory in 1927, and returned this year under canvas.

A. Dodson Killed

Elgin, Ill., Oct. 30. Arthur Dodson, brother of C. G. and Melvin Dodson, owners of the Dodson World's Fair shows, and who had organized his own traveling carnival last spring in this city, died Oct. 19 in an auto crash near Jonesboro, La.

He was general manager of the show and was traveling with the carnival when the tragedy occurred. The body was taken to Columbus, Ind.

CARNIVAL

(For current week, Oct. 19, when not otherwise indicated.)

Alabama Am. Co., Mer Rouge, La. B. & B. Am. Co., Zebulon, N. C. Beatty Greats, Leachville, Mo. Benton Am. Co., Marks, Miss. Bernard Greater, Goldsboro, N. C. Brodbeck Am. Co., Arkansas City, Kan. Bruce Greater, (Fair) Raleigh, N. C. Bunts Am. Co., Toccoa, Ga. Cettin & Wilson, (Fair) Chesterfield, S. C. Craft's Greater, Calexico, Cal. Dodson's World's Fair, Gulfport, Miss. Fairly, Noble C., Ft. Smith, Ark. Gloth Greater, Farmville, N. C. Gray, Roy, No. 1, Bay City, Tex. Gray, Roy, No. 2, (Fair) San Augustine, Tex. Greenburg Am. Co., (Fair) Deming, N. M. Gruber, Max, (Fair) Columbia, S. C. Hansen, Al C., McComb, Miss. Hill's Greater, Smithfield, N. C. Jones, Johnny J., Orangeburg, S. C. L. Augusta, Ga. Kelle-Gaddy, Haleyville, Ala. LaMance's Attractions, (Fair) Greenwood, S. C. Laughlin, (Fair) Arkansas. Miller, Ralph R., (Fair) Ruston, Miss. Morris & Castle, (Fair) Shreveport, La. Murphy, D. D., Vicksburg, Miss. Ozark Shows, Augusta, Ark. Polle, Hughes, Ark. Page, J. J., Expo, (Fair) Camden, S. C.; Newberry. Reiss, Nat, (Fair) Fayetteville, N. C. Rice-Dorman, (Fair) Beeville, Tex. Rice Bros., (Fair) Lyons, Ga. Rock City, (Fair) Reidsville, Ga. Royal Palm Am. Co., Jacksonville, Fla. Rubin & Cherry, (Fair) Spartanburg, S. C. Stone, W. T., Bennettsville, S. C. Strayer Am. Co., Eastport, La. Sunset, (Fair) Gaffney, S. C. Tropical Expo, (Fair) Quantico, Va. Wade, W. G., (Fair) Albany, Ga. Western Am. Co., Siler City, N. C.

BARNES-CARRUTHERS

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WANTED FOR 1929 SEASON
STANDARD NOVELTY ACTS
SUITABLE FOR OUTDOORS
Largest Fair Booking Agency in America

Outdoor Billers in Tussle As Monopoly with Dept.

Washington, Oct. 30. General Outdoor Advertising Co. and the other defendants named, are seeking a hearing in their fight with the Department of Justice to have a chance to prove those companies do not operate in interstate commerce. Department charges that the companies have created a monopoly in the outdoor advertising field. Efforts were being made to have the hearing yesterday (Monday) in the New York federal court.

BRITISH FILM FIELD

(Continued from page 6)

tions for union rates and men a fortnight before the house reopened. Couldn't get Bundy, Sam Berney and D. A. Abrahams (son of A. E. New building the Regal circuit) together, they being the fellows concerned. Got a last-minute promise of union wages. But don't regard it as binding. So the union wanted to refer the "dispute" to a Ministry of Labor, but the manager of the theatre has refused. On goes the picketing and up roll the crowds to see what it's all about. Not a publicity stunt. But a good one if some one had pulled it.

Soundfilm Flotations

Public issues of stock by soundfilm promoters are coming fast. And getting the money. There surely are some fall guys this season. By the time everyone gets through with promotion the public won't have sufficient money left to see and hear the talkers.

Celebrity, disc system with synchronized amplification, came out this week for \$450,000 in 40-cent stock and got immediately, closing the lists the same morning. Directors of this concern are Rear Admiral James de Courcy Hamilton, M. V. O., director also of the Army and Navy Stores; Sir William Joseph Holberton, C. B. E., director of Duophone Foreign, Ltd.; Richard Long Howarth, of the Union Securities Company and Saul Harris, associated in the North with the film business. Former is managing director. The company makes gramophones and loud-speakers as well as machines for theatre reproduction.

Another concern operating as the Ribbon Records Company, with a nominal capital of \$5,000, will float early in November for \$750,000. It claims a system of recording on film discs by induction similar to disk records, the sound being reproduced by a needle and amplified in the usual way. Directors at present are E. B. Goddard and J. Goddard. If there were anything in a name, Mr. Shakespeare

Sound News

Two more houses are being wired, Universal's Rialto on Leicester Square and its other house, New Oxford, in Manchester. The latter was wired Nov. 1, and the Rialto starts its sound stuff Nov. 15. New Gallery, P. C. T. theatre on Regent street, where the Movietone talking shorts have been in for some time, is putting in Fox's "Red Dancer of Moscow" next month with a human orchestra and a silent print, although the picture was previewed at the same house sounded a few weeks back. Plaza yet, though the Paramount house is now wired. They are waiting to see how "Interference" turns out, and if it is good enough it may go in early in the New Year. Warners are doing good business at the Piccadilly with "The Jazz Singer," but it came out Oct. 24 to make way for "The Terror."

Colonel A. C. Bromhead and brother Reginald, heads of the Gaumont company, left yesterday for Paris to see a demonstration of their British acoustic system at the Cameo theatre, where a full-length picture, sound on their two-film system, is shown. They have done so well with their synchronized shorts at the Capitol, but they're installing it at the Shepherd's Bush Pavilion, largest neighborhood house.

The queer thing here is half or more of the people running sound systems don't believe in the future of synchronization, but figure it's good enough to cash in on the craze while it lasts.

About Folks

Syd Chaplin is in Berlin. Been taking a look over the Ufa studios at Babelsberg, a sort of busman's holiday. Gene Morel, son of the labor leader, E. D. Morel, who started the Red Ruler scandals in the Belgian Congo some time ago, died this week, suddenly, in Munich, where he had been playing for Karl Grune in "Waterloo," a sequel to "Napoleon." He had recently had played last in three German films

WILSON GRAY CROTHERS
Wilson Gray Crothers, 31, production manager for Blattner Film Company, died at Monte Carlo Sept. 21, following the taking of an overdose of veronal. He was the son of the Minister of Labor for Canada,

OSCAR SHAFFER

Oscar Shaffer, 93, last of the old-time circus clowns, was buried last week at Amherst, N. H. He was within a week of attaining his 94th birthday when he died at the Sol-

Jack Conway Mass

A month's mind mass will be said at St. Malachy's Church on Saturday, Nov. 3, at 9 o'clock, for the late Jack Conway, the Rev. Father Leonard officiating.

HOUDINI

MY INSPIRATION
YOU WILL LIVE FOREVER
HARDEEN

who held that position for 13 years until his death six years ago. He saw over-seas service with the Princess Pat regiment and was wounded and gassed.

Mr. Crothers made his film debut as an assistant casting director and became casting director for Metro-Goldwyn-Mayer. When C. B. De

diers' Home in Chelsea, Mass. His first circus experience was with George K. Goodwin, a pioneer. He was a candy butcher, ballyhoo man and clown. He also once was

In Loving Memory of
My Dear Mother
HESTER ROMER-KOSTER
Nov. 3, 1927
LEILA ROMER

employed by P. T. Barnum. Shaffer fought in the Civil War as a private with Company H, 11th Massachusetts Volunteers.

W. O. ROBINSON

W. O. Robinson, 68, who 40 years ago was the giant with the Ringling, Barnum and other circuses, died Oct. 24 at his home in Knoxville, Ia., where he was a prominent business man. Robinson was seven feet 11 inches

IN MEMORY OF
My Beloved Husband

HOUDINI

He went away forever

Oct. 31, 1926

BEATRICE HOUDINI

IN MEMORY OF HOUDINI

Who Passed Away
October 31, 1926
Gone But Not Forgotten by
JAMES COLLINS

tall and one of a family of brothers, all of unusual height. His widow, four children, and brothers and sisters survive.

ART DODSON

Art Dodson, general manager of Dodson's Exposition Shows, died Oct. 19 in an auto accident near Jonesboro, La.

Body was taken to Columbus, Ind., his home, for burial. Dodson is survived by a widow and daughter.

IN LOVING MEMORY OF MY DEAR WIFE

FLORENCE MILLS

WHO DEPARTED THIS LIFE NOV. 1, 1927
REST IN PEACE, MY DARLING
U. S. Thompson

JOSEPH P. CUPERO

Joseph P. Cupero, veteran musician, died Oct. 24 at his home in New York.

Cupero for years was with the old Dockstar show and with different traveling outfits.

In addition to his widow and two children, three brothers, all musicians, survive.

EDITH C. GORDON

(Crollus Sisters)

Edith Crollus Gordon, 65, known professionally as one of the Crollus Sisters, vaudeville, died Oct. 26 from the effects of a paralytic stroke.

She is survived by her sisters, Mina Crollus Gleason and Louise Crollus Burns, and a son, Jerome Flanagan.

JAMES SOUTER

James Souter, 60, supervisor at the Paramount studio, Hollywood, Cal., died Oct. 28 of hardening of the arteries. He had been employed by Paramount for 10 years and was president of the Paramount Studio Club, a social group of employees. A widow survives.

MAUDE I. WEISS

Maude Idols Weiss, 48, billed as the world's largest woman when she appeared with the Johnny Jones carnival shows several years ago,

died of heart trouble in Galesburg, Ill., last week.

She had spent the last eight years with carnivals. At one time she weighed 600 pounds but since her last illness had fallen to three hundred.

BARRY WHITCOMB

Barry Whitcomb, 56, actor, died Oct. 25 in New York of intestinal trouble.

Whitcomb had been in both legit and vaude, in later years heading his own act, a sketch.

I. A. DEATHS

Deaths recorded at I. A. headquarters, New York, include the following: Ed Allen, Baltimore, local 19; Charles Colwell, secretary, Scranton, No. 68; W. B. Conannon, former business agent, Stockton, Cal., No. 428; W. E. Famm, Raleigh, N. C., No. 603; William Palmer, Toronto, No. 58; Martin Reynolds, Denver, No. 230; H. H. White, recording secretary, Lockport, N. Y.

A Year Ago We Lost Our Pal

"ERNE" CARR

Pat Walshe Irving O'Hay

No. 318; Brad C. Twigg, former president, local 258, Cumberland, Md.; W. D. Little, Jr., lost his life in a film fire in Sherman, Tex., No. 468.

Edward H. Houche, 85, circus acrobat, died at his home in Old Mystic, Conn., Oct. 24.

Mother of Jerry Cargill, New York agent, died Oct. 25 at her home in Grand Rapids. She was 50 years old.

The 11-year-old daughter, Patsy, of the Torams (ventriloquist) died Oct. 25 in England, the home of her parents. Coram cabled the sad news to Eddie Darling.

Sam Wolf, 68, father of Nat Wolf, picture buyer for the Orpheum Circuit; Joe Wolf, Pathe representa-

tive in Philadelphia, and Al Wolf, Universal representative in Chicago, died Oct. 20 in Houston, Tex. He had been retired from business 10 years.

The sons were unable to reach his bedside before his death.

Noah S. Long, 82, father of Louise Long, Paramount scenarist, died at Beverly Hills, Cal., Oct. 18.

Marceline

In loving memory of my husband, who died in New York, November 5, 1927. This day brings back sad memories. Of a loved one gone to rest. Those who cherish his memory today are those who loved him best. Inserted by his wife, Louise Marceline Orbes, Barnes, S. W. England.

DEATHS ABROAD

Paris, Oct. 17.

Jan Cuzik, Polish medium, died at Warsaw, after long illness.

Ignacio Iglesias, Spanish playwright and poet, died at Barcelona.

Robert Reiner, 56, German picture producer (Ufa), a founder of Emkoka.

Georges Latif, French artist, was found dead in Paris under mysterious circumstances. Alexandre Kouguell, 71, Russian critic, better known as Homo Novus, died in Petrograd (Leningrad).

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CHICAGO

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Palace

Not a bad bill at the Palace Sunday afternoon. Henry Santrey and his music w. Harry and Anna Seymour took top position, while the Kouns Sisters held over and made their stay highly enjoyable. With a near capacity audience on the main floor, enthusiasm was not as forte as usual here. Perhaps the weather; turned cold suddenly.

Opening turn of the Arabian Stallions, fast and likable, turning out a variety of dogs, very clever. Followed Eddie Allen and Doris Canfield with wise crackin' material that shows the hand of Bert Hanlon, also on the same bill. Allen and Canfield work nicely together.

Hanlon, after the Kouns, picked up the tempo. Material like Hanlon's always good. First half closed with Toto. The clown pantomimist is doing some new stuff in his routines this season which are just as good if not better than the old ones. Toto still ranks high in his class. Johnny Berkes, clowning around, abetted by Harry's docile straight and hoofing.

The Maykos, Oriental trio, two gals and a boy, closed. Pleasingly entertaining, with the gals witty lookers.

Loop.

State-Lake

Quite a crowd here for the Sunday noon show, indicating good business for the week. Eva Gray, headlining the vaude is partially responsible, and William Boyd on the screen in "Power" (Pathé) also means something locally.

Attitude of the Sunday crowd: better the bill as better in draw than in entertainment. Miss Tanguay had her entrance reception, and worked the house into mild enthusiasm with "I Don't Care." Ruth Warren and company, in a hotel sketch, with some dance spots, missed out on at least half their comedy in fifth spot. Partly blameable to racing of lines in this large house, which made most of the talk unintelligible.

Among the talking turns Eddie Conrad and Marion Eddy went best, and still didn't get an encore call. Conrad unloads his comedy with Hebe accent, and Miss Eddy is a better singer than the act permits her to be.

Brown and McGraw with the Cot-

ton Club, 11-piece orchestra, closed the bill. An all-colored instrumental and dance act, featuring an original brand of hotfoot hoofing by Brown, with his femme partner egging him on and helping out the dance. The orchestra is terrific and made interesting by novelties. Consistent paceholder.

Wagon and Dobson, third, work a comedy sketch behind a special drop, with action depicted by lighting of various windows in the house. Story shows troubles of a hubby during the night, including crying baby upstairs and howling cat downstairs, with the bathroom window the big laugh. Preliminary to the sketch, the pair try a song and dance routine with fair ability. Second were Cervo and Morvo, male team in Italian costume with juggling and acrobatics. Nice early filler. Larimer and Hudson, openers, are comic and girl on bikes, mixing pantomime laughs with real riding talent. Not good in road vaude.

Scott Sanders and Moran and Viser not included in first show.

Bag.

American

House, operated on a co-op basis by employees, is hitting a prosper-

novely balancing act, with Thelma featured successive jumps on her toes to pairs of small sticks resembling candle holders. Act has appeal through the apparent danger. A girl and a boy, the latter probably Thelma's father, and ex-citing Thelma in the act, do similar work. Closing is a high-kicking demonstration.

Levine and Stuart, dancing, went nicely in a combination of eccentric hoofing and comedy talk. Man and girl. Third was Charlie Reeve (New Acts), five-piece song-and-dance team, featuring an attractive and versatile performer in pretty mounting. Frank and J. J. Wiley, blackface comics, had it easy next to closing with Alford. Last act was the Ohio State Band, nine-piece collective act, with a couple of side-walk hoofers, thrown in. Purnee is comedy, with music incidental. Last-chaser for an intermediate bill.

"The Whip" (FN) feature. Bnp.

Curly Ross is booking the Little Club, New Orleans.

Another spot added to the list of cafes on the north side. The Oriental, North avenue and Milwaukee.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

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INDIANAPOLIS	60	SAN FRANCISCO	60
KANSAS CITY	61	SEATTLE	60
LOS ANGELES	62	SYRACUSE	60
LOUISVILLE	61	TORONTO	60
		WASHINGTON	60

ous gait. Atmosphere is different, too. For one thing, the pit band now sounds like something.

Policy of the house is split four ways a week, with continuous pictures. Wednesday night seven and sometimes eight acts show. This night it was headed by Billy Diamond. On his first layout Diamond brought out several good turns, while others were prospective. Spaving Bros. opened with gymnastic and acrobatic routines, going into somersaults and winding up with flying hand-to-hand catches. Book execution, but nothing out of the ordinary. Annette Malbon, coloratura soprano, impressively Spanish, offered a nice appearance, but quality, but only in native tongue is it pronounced. For this side she needs to brush up on humbers.

Lang and Ray were a male-comedy team employing mainly rehashed gags. Comic enters from the audience after breaking up his partner. Little is a good straight and can sing. "Dance Dream" flash with five song-and-dance-femmes and boy hooper, may make the grade after it has played around a bit. It brings out a little hygiene who should be a picture house natural. Cavanagh and Drexel, man and woman working in a domestic skit with six songs, look okay. There is an argument over a pet pup. Some smart lines put this one over.

Ritchie-Schaefer Orchestra, neat combo of six boys and a sweet-looking girl who sings and dances. Boys try for comedy but fall short, although dispensing some really hot music. Can be whipped into better shape and, but down here. Sheldon, colored, finds Sheldon still doing his Chink characterizations as when formerly part of Fiddler and Sheldon. Good stuff.

Six Doms, opened a fast Arab troupe. Picture, "Grain of Dust" (T-S).

Loop.

Belmont

Considering the two-bit scale in office up to time for the first evening stage show, five acts and a feature picture would have to be pretty bad to cause a squawk. The night drew in in before the week jumped to 40 cents, with only a few of the reckless drifting in during the next half hour.

Vaude lineup was satisfactory. Thelma De Looze Co. opening, is a

has been opened by J. Shapinsky, owner of the Oriental restaurant, below the cafe.

After six weeks in Minturn's Central, "Broadway" moved this week to the Ambassador, west side stock house. Central is playing "Baby Cyclone" for four weeks. Fluke O'Hara following.

Cinderella, west side ballroom, opened last week, exploited as the ballroom with it. Louis Panico and his orchestra officiating.

Blaine Theatre Corp. is putting up 800-seater picture house at Southport, and Waveland avenue, called the New Blaine. Old house, at present on the site, will be razed.

Andrews's "Waltz of Dogs" for first time in Chicago by Theatre Club.

Annual convention of the International Skating Union opened here Saturday. Quite a surprise to people who didn't even know.

"Davy Jones' Locker" did not open Oct. 28 at Erlinger as scheduled, with nothing immediately announced. Play tried out in Pittsburgh last week.

Albert F. Brown, solo organist at Granada since it opened two years ago, has renewed his contract for two years.

Eddie Hanley replaced Moss Lee as m. at the Parthenon, Hammond, Ind.

Suit against Darling and Clark Revue for commission by Len Gray, here, agent, continued to Jan. 8. Act is attempting to prove an agent has no right to collect commission on dates secured by the act direct.

William Morris' Chicago office starts booking the Tivoli, Gary, Ind., Nov. 8.

Morton Van Praag, recently promoted to general sales manager for Universal, visited the local exchange and held a sales meeting.

Following acts have been added to B&K units originating at the Oriental: "Fortunio" and "Circillo," "Lola Amlet."

Brooke Johns will succeed P. M. Ash at the Oriental Nov. 17, when Ash goes to the new P. M. in Brooklyn.

Columbia's "Sundarium" has been booked into United Artists here for November, the second picture made by an original producer to play the house since it opened in February. It was "King of Kings."

William Hartman, manager of the Orpheum, Omaha, is in Memphis

engaging a staff for the new Orpheum theatre there to be opened within the next three weeks. During Hartman's absence, William Byrnes is acting manager in Omaha.

Aaron Jones' Radio discontinued Saturday midnight performance of burlesque after one try.

DETROIT

Shubert-Detroit—Hendin' South (Mintyre and Heaths).

Shubert-Lafayette—"Nobody's Girl."

Cass—"Golden Dawn" (return). Civic—"The Constant Wife" (stock).

State—"The Terror" (talker). Capitol—"Caught in the Fog" (talker). Harry Langdon on stage.

Michigan—"Captain Swaggar" (sound)-stage act.

Adams-Wings.

Madison—"King of Kings" (sound). 24 week.

United Artists—"Woman Disputat" (sound), 24 week.

Fox—"Mother Knows Best" (talker), 24 week. Stage show.

Little—"Ivan the Terrible," 24 week.

Oriental—"Stolen Love"-vaude.

Cadillac-Mutual.

Burlesque at the Colonial, Avenue L. Broadway, Strand, National and Palace.

Harry Langdon is offering the comedy act he used in varietyville at the Capitol this week. He appears separate from the regular stage presentation, and has the assistance of Miss Marvin.

Irene Kessler, blues singer and daughter of Charlie Kessler, cafe proprietor known to most visiting show folks, opens a tour of Keith time at the Oriental this week.

Schwab & Mandel will premiere "Follow Thru," a musical comedy, at the Cass theatre about the middle of December. After two weeks it will be moved to Gotham to succeed "Good News."

Walker R. Stewart, appointed press agent of the U. A. theatre.

Gaiety, former home of Columbia burlesque, is once more to house burlesque. This time stock.

Cabaret in Detroit must abide by the 2 a. m. curfew law, declared Commissioner of Police Bill Rutledge, as he started a new campaign against wine and dine parlors.

Complimenting his wealthy friend and pal, Col. Walter S. Butterfield, Governor Fred W. Green (regularly wealthy) is building a 1,200-seat house in his home town, Ionia, at a cost of \$125,000. Completed next April.

Fisher Brothers, who have been startling Detroit with the way they have been throwing money into new buildings, plan to star the actors. Although primarily a picture theatre, the backstage regions of the new Fisher is more completely equipped than most legitimate theatres.

Instead of the usual row of electric bulbs around the mirrors there will be contrivances which will permit the actors to see their reflections in the mirrors under various colored lights, so they may judge their make-up under exact lighting conditions on the stage.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Undressed Kid."

Majestic—"The Scarlet Woman." Werba's Jamaica—"Family Upstairs."

Boulevard—"Shanghai Gesture." Fox—"The Air Circus-stage show."

Strand—"The Patriots"-vaude.

E. F. Albee—"The Patriot"-vaude.

Loew's Met—"Two Lovers"-vaude.

Orpheum—"Man-made Woman"-vaude.

St. George—"Double feature."

Momart—"The Mystic Mirror."

Fulton—"Lulu Belle" (stock).

Mayfair—"Jazz Singer" (stock).

Empire—"Huge Boats" (chur).

Casino—"Vaut-Teasers" (stock).

Tastes," a new Shubert musical, is slated for the Majestic.

Werba's Plathurst opens next week with Albee-Louis Carter in "The Shanghai Gesture" as the first attraction.

Casino, stock burlesque, is now offering Sunday vaude.

Ben Serkewich of Publix threw a party for Brooklyn newspaper men at the Casquet Athletic Club last week in behalf of the new Brooklyn burlesque theatre. Nearly all local movie scribblers and drama editors were present.

Hotel St. George dining room officially opened last week with a Benjerne orchestra.

Standard Union daily has tied up with the Albee theatre on exhibiting football films of local schoolboy games played here.

Nicholas Huffert, minstrel, suing Edward Connors of the A. G. Fields minstrel show in the Queens County Supreme Court for breach of contract, was awarded \$9,907.77, after asking for \$15,000. Huffert claimed the amount was due him at \$25 a week for 40 weeks. Huffert alleged he was discharged on the opening day after the first performance.

Hopkinson theatre, playing Jewish attractions in the Bronxville section, reopened last week with "For Parents' Sins" musical drama, featuring Louis and Florence Weiss.

Technicolor has completed another Great Event Series, "The Aristocrat," with Priscilla Dean.

Changed title to "Half An Hour" on James M. Barrie's talker, "The Doctor's Secret," Par.

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HARRIS Arthur Hopkins Presents

Direct from a year's run in New York, the Great Comedy Success Called "BURLESQUE" with

Hal Skelly and Barbara Stanwyck

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Associated by Original Cast in the Continental Comedy Reaction

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VARIETY'S SAN FRANCISCO OFFICE WARFIELD BUILDING JACK EDWARDS in Charge

Imperial

Current bill just ordinary. First three acts, offered to measure up to Levy standard. Fourth and closing turns merited more than passing note. Laid out bill, due to two singles and another act working in one.

Lorenzo, singer and whistler, opened. Pleasing voice and whistles expertly but weak finish. Deuce allotted to the Lampinos, man and woman in magic and illusion. Some comedy exposes. Man works with decided foreign accent. Disappearing bit is crudely done. Minerva, Uebel character comedienne, has a pleasing soprano but her dialect didn't convince. First bright spot was LaBohene Trio (males), humorous and instrument talents. Closing act was one of best equilibrist turns seen in months. The Three Kays, two males and a female, are experts in their line. Sensational finale sent them off to much applause. Screen feature, "Vigil Lips" (Col). *Edwards.*

Mr. and Mrs. David Loew arrived here on their transcontinental auto trip en route to Los Angeles.

John Davis, whose "Coffee Dan" cafes here and in Los Angeles are known all over, has brought his bride here, the former Ruby Adams, stage dancer. In 1925, while dancing on the stage of the Strand here, Miss Adams was hit on the legs by a sandbag falling from the flies. She received injuries from which physicians said she would never recover. Davis, who is now here, de spite the girl's injuries, and now it is announced there are hopes she will again be able to leave the wheel chair in which she has lived since that time.

Davis is one of the most popular cafe operators on the Coast.

Siba night club, formerly Cabiria, in the North Beach district, reopened Oct. 27. Neil McNeil's band is featured.

A street ballyhoo is being used to declare the Embassy "Unfair" to union labor. On the same banner the Warfield, St. Francis, California, El Capitlan, Pentones and Granada are advertised as being "fair".

Diero, accordionist, returned Oct. 25 from Australian tour.

Betty Miller, treasurer at the Oakland Orpheum, recently held up and robbed of \$2,000. Miller is now threatening her life if she did not turn over \$500 to a woman who was to meet her at a designated street corner. The management provided her with a police escort. She got a lot of publicity in the dailies.

Velma Lancour, head usher at the T. & D., has been named in charge of service staff at the new West Coast Oakland, which got under way Oct. 27.

SEATTLE

By DAVE TREPP

Met—"Appearances." President—Stock. Orpheum—"Captain Swagger" vaude.

Pantages—"Jazz Mad" vaude. Seattle—"Belgiums" stage show. Fifth Ave.—"Mother-Knows Best." Music Box—"Singing Fool." Blue Mouse—"Home Towners." Columbia—"Lady Raffles." Winter Garden—"Warming Up." Coliseum—"Beau Broadway."

Leo Ryan is now manager of Winter Garden.

Bernard Hynes has left for the Fox Poli circuit, under Herschel Stuart.

Leo Lindhard, of Duffy Players stock at local President, has gone to Duffy's Vancouver company. Howard Hull Gibson comes to the President.

Lola Wolfman, snake charmer with a local carnival, drew 2 to 5 years in prison on forgery count. She was found guilty of forging a check for \$45 to buy clothes.

DENVER

Aladdin—"The Red Dance." American—"State Street Sals." Broadway—Dark. Colorado—"Romance of a Rogue." Denham—"The Spider" (stock). Denver—"Woman Disputed." Orpheum—"Danger Street" and vaude. Rialto—"Wings" (third week). State—"Vamping Venus." Victory—"Say It With Sables" (first half).

Troubled by complaints of mashers, Isis theatre planted Police-woman Edith Barker in the house for several days. She grabbed Dr. LeRoy R. Hafen, curator of the state museum, after he is alleged to

have tried to hold her hands and pinch her arms.

William Courtney, star of "The Spider" now playing at Denham (stock) will next move to the Kansas City Orpheum to head the company for two weeks. Mary Boland slated to come here following Courtney.

Al Haagen, manager of the Colorado theatre, which went bankrupt for nearly \$500,000 several weeks ago, is understood to be planning court action against major film production companies. Haagen charges he is being discriminated against and can't buy pictures. He has not even been successful in getting the indies he wants, according to his complaint.

Buddy Mason, Hollywood stunt man, was arrested and held for several hours after giving downtown "redskins" a thrill by riding a bicycle around the ledge of the Morrison hotel. Crowds tied up traffic.

Gordon Roberts, organist at the Orpheum, and Nina Payne, assistant organist at the same house, were held up by a masked bandit while seated in an auto in front of Miss Payne's home. The thugs' total haul was \$4.50.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Blossom Time" (repeat). Ohio—"Interference."

Little—Gordon Sax—Stock.

Alhambra—Stock.

Play House (Rep)—"Patriot" (2d week).

Colonial (wired)—"Simba" (3d week).

Stillman (wired)—"Wings" (4th week).

Allen (wired)—"Wind."

Cameo (wired)—"Midnight Taxi" (2d week).

Hip (wired)—"King of Kings."

Palace—"Mother Machine" vaude.

State (wired)—"First Kiss" stage unit.

Keith's 105th—"River Pirate" vaude.

Columbia—Mutual bur.

Park is the sixth Loew house in town wired. Granada is Loew's sole major theatre not wired. "Beggars of Life" (Par) starts sound at Park tomorrow (Thursday).

Regis Duddy, formerly of Keith's Palace, appointed acting house manager of Keith's Hippodrome. John Royal, Keith rep, is still on the look-out for a permanent manager.

Robert B. Loehr, wealthy local amusement park concessionaire, must give up \$300 a month temporary alimony to his wife, as the result of a court ruling. Too many other women was the complaint made by Mrs. Ruth B. Loehr, who is suing Loehr for divorce and alimony. Loehr did not appear in court to contest action.

New \$125,000. Ritz, Tiffin, O., turned over to Tiffin Ritz Theatre Co. by Daniel Kirwan and Adam J. Ritzler, Lima, O., theatre owners.

A \$150,000 theatre is to be built Piqua, O., by T. C. Fulton and J. Collins. Proposed house leased by Theodore Pekras, Columbus exhibitor.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark; "Scarlet Woman" w. K.

National (Ed)—"Dracula."

Poli's (Shubert)—Ethel Barrymore.

Gayety—Stock bur.

Strand—Mutual bur.

Columbia—"Two Lovers."

Earle—"Terror."

Fox—"Women."

Keith's—Vaudeville.

Met—"Nature and Love."

Met—"Lilac Time."

Place—"Take Me Home."

Rialto—"The Whip."

Ira LaMotte has resigned at the Strand (Mutual bur.). Going to take a Henry Duffy house in Calif.

"Shannons of Broadway" for Belasco this week last minute cancellation with house dark.

Fox back again with big flash stage shows. Eight acts this week.

Aster is latest of the yellow peril restaurants to get under way here. Emory Daugherty and his orchestra in for dance music.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark; next week, first half, Mitzi in "Lovely Lady."

B. F. Keith's—Vaude, films.

Savoy—Tom Phillips Burleskers.

Strand—"Show Girl." Ernie Mills.

Debs (girl band) and Vitaphone.

Movietone.

Empire—"Lonesome."

Loew's State—"The Woman Disputed" and Movietone.

Eckel—"The King of Kings."

Regent—"Sinner Angel."

Harvard—"The Divine Woman" and "The Head Man."

Avon—"The Enemy" and "Half a Bride."

Palace—"Rose Marie."

Rivoli—"Son of the Golden West."

Brighton—Opens Friday with "The Joy Girl."

For a second consecutive week, Albert P. Kaufman, Empire managing director, has a huge 16 by 15 feet banner strung between the theatre and the opposite side of the street. This week's flaming red canvass is devoted to "Lonesome," last week, "Mother Knows Best" was advertised. The stunt, incidentally burned up several of Kaufman's competitors who had previously been denied a municipal permit for the same thing. Even Loew's was turned down.

Telephone installation at Frank Sardin's Syracuse, first local house to be equipped with the R. C. A. synchronization device, is to be completed by Dec. 15. R. C. A. engineers are here today for the final survey of the theatre, 2,595 seats.

"Touchdown" has been selected as the release title for the scholastic football picture which the Scholastic Critic Club of this city will put into production this week. It is

the film fan organization's second effort, and is being made in conjunction with the Empire theatre. Walter P. McIntosh, vice principal of North High, will direct. Football sequences will be shot during the North-Vocational game on Nov. 8.

Syracuse's first de luxe neighborhood, The Brighton, erected for the Ullman interests of Buffalo, bows in with an invitation screening of "The Joy Girl" on Thursday night, the public inaugural taking place the following evening. Charles Goulding, first managing director of the Eastman, Rochester, will direct the house for the Ullmans.

Using 22 ordinary Victor talking machine records, which cost the house \$75, Lionel Wilcox, assistant manager of the Strand, turned "The Scarlet Lady," Columbia production, shown last week into a sound film. The records were used to the picture, in some instances only brief passages being used. One projectionist gave all time to the double turntable with which the Vitaphone apparatus was hooked up. The brief interval as the switch was made from record to record, showed a problem, but Wilcox solved it by perfecting the "Musical fadeout and fadein."

"The Woman Disputed," Norma Talmadge's picture which has a \$5 top opening in New York, is at Loew's State this week at 50 cents.

INDIANAPOLIS

By EDWIN V. O'NEEL

Circle—"Wings" (2d week).

Indiana—"Docks of N. Y."

Apollo—"Fool" (4th week).

Palace—"Woman Disputed."

Mutual—Burlesque.

English—"G. V. F."

Charles R. Metzger, attorney and theatreowner, named business manager of Theatre Owners of Indiana at annual state convention. Other officers: David B. Cockrill, Newcastle, pres.; A. C. Zaring, Indianapolis, treas.; Helen Brown, secretary.

Margaret Hudspeth, asst. sec. of A. T. O. of Ind., married to Oliver C. Mills, Indianapolis.

John A. Henman, P. C. Baker, John Burgess, Charles M. Taylor and Clarence Walker selected for the "Mary Ann" cast at Purdue University, Lafayette. Indianapolis students.

Antoinette Boots, musical comedy actress, will marry Gibbey Welch, Pennsylvania University football star. Miss Boots is of New Albany, Ind.

Margaret Kunkle, 25, dancer, and Ed P. Galligan, Rialto manager, arrested on public indecency charges by Police Chief Claude M. Worley. Worley ordered the lid on midnight burlesque shows.

NEW ENGLAND

The Strand, Willimantic, Conn., vaudeville, has been sold to M. W. Sperry, of Hartford. If W. R. Rialto has been retained as resident manager.

Strand (Fox-Poli), Waterbury, Conn., added sound pictures last week.

PORTLAND, ORE.

By JAMES T. WYATT

Portland—"River Pirate." Broadway—"Lilac Time." Oriental—"Garden of Eden." Pantages—"Court Martial." Music Box—"Singing Fool" (2d week). United Artists—"Battle of Sexes." Blue Mouse—"Caught in Fog." Duflin—"Duffy stock."

Lou Metzger, now general manager of Universal, is recalled here as a boy and young man. He is the son of Barnie Metzger, Portland business man and theatre operator in a small way. Lou started his theatrical career by helping his father in the operation of a small second-run house called the New Grand.

West Coast Theatres put over big publicity stunt with a star identification contest, running four reels of stars one a week for four weeks. Tie-up with local paper.

Portland theatre launched a new publicity idea with Greater Stage Week. Manager Floyd Maxwell announced it highly successful. Portland has a new stage band, styled "Portland Revelers," with Don Williams remaining as leader and m. c.

Hellig, closed since August, shortly reopens with vaudeville at 35c. M. Geller and W. W. Ely operators. Booked from San Francisco, probably in conjunction with Ackerman & Harris.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—"Trial of Mary Dugan."

Princess—Dark.

Empire—"Abie's Irish Rose" (Kepple stock 2d week).

Victoria—"Good Morning, Dearie" (Coolidge stock).

Regent—"Carry On, Sergeant" (Canadian Film).

Hip—"Devil Dancer" vaude.

Pantages—"The Crash" vaude.

Loew's—"Napoleon" vaude.

Tivoli—"Street Angel" fourth week.

Palace—"Revenge" stage show.

Runnymede—"Tempest" vaude.

Uptown—"Patriot" vaude.

Bloor—"Oh Kay" vaude.

British plays in stock are being featured by George Kepple at the Empire. "Pickwick" and "The Prime Minister" were outstanding.

Concert season opened strong here with Rosa Ponselle, but fell off with Sophie Braslau.

Toronto would not stand stock at \$1.50 and Charles Emmerson Cooke, who came from Montreal just to give Famous Players a tenant in the Victoria, has cut his price to \$1.

City has approved plans in part for the New Famous Players house to be put up on the main stem here. Will be the largest and most up-to-date flicker palace in Canada, seating over 4,000. So far not named.

Organists at the Capitol and Metropolitan, Winnipeg, have been advised they are out of the work after wiring is completed. The Garrick has done away with its entire band.

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Every room is outside, with bath, running ice water, telephone, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests. It completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned.

Nearest Hotel to Downtown Theatres

The Morrison stands closer than any other hotel to theatres, stores and railroad stations. Yet, at this central location, rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay all the ground rent, and the saving is passed on to the guests.

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At these two famous restaurants, the intimate, carefree atmosphere has won international celebrity. In the Terrace Garden the light, vivacious dance music and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties. Programs broadcast daily from WBBM.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

KANSAS CITY

By WILL R. HUGHES

Shubert—"Silent House."
Loew's—Midland—"Women They Talk About."
Mainstreet—Vaudeville.
Royal—"Melody Love."
Newman—"Singing Fool."
Pantages—Vaudeville.
Orpheum—Stock.
Globe—Pictures.
Uptown—Pictures-stage show.
Gayety—Mutual bur.

Orpheum opened its stock Monday with "Baby Cyclone." Oberfelder-Ketcham Corporation operating. Cast: Clifford Dunston, Hal Thompson, Edgar Hennessey, James Scott, Guy Kibbee, Harvey Stephens, Russell Hardie, Phoebe James, Besse Farrell, Olive Meehan, Dickson Morgan producer.

MONTREAL

By C. W. L.

Palace—"Sunrise" (Fox), wired.
Capitol—"Revenge" (U. A.).
Loew's—"The Cameraman" M-G-M.
Imperial—Vaude.
Princess—"Paris Bound."
His Majesty's—4th week French plays.
Orpheum—Stock.
Gayety—Mutual.

The Imperial, two-a-day Keith house, will reinstate its screen next Sunday, and cut down the vaude acts. Whether the house will also cut down its prices from \$150 top has not yet been announced. The Palace (talkers) has 75-cent top. The Imperial had always run pictures for the 10 years or more of

its existence up to last July, when it cut them out, figuring that the Children's Act of this province, barring youngsters under 16 entirely from movie performances, would give it the monopoly of the children business. But the Children's Act is shelved, and the Imperial is being rapidly left in the cold.

George Rotzky, manager of the Palace, addressed the Advertising Club of Montreal on talking pictures at a luncheon. He said it had cost \$100,000 to wire the Palace, but it had paid.

Will Osborne and his Manhattans have signed a contract as dance orchestra with the Ritz-Carlton Hotel here following Andy Tipaldi and his Melody Kings, at that hotel for four years. Latter has gone to Arcadia ballroom, cabaret.

OMAHA, NEB.

By ARCHIE J. BAILEY

Ted Emerson, formerly of the Seattle and Portland theatres, has become publicity director for the Riviera (Public).

A. H. Blank has announced that the Riviera will be re-opened next spring. Radio, once the local ace house, has fallen behind despite early wiring.

Alto Holtsberg, once an usher at the Riviera, now assistant manager of the Des Moines theatre, Des Moines.

Orpheum has about turned into a movie house. During the past few weeks Metro-pictures have been advertised as "program" features. Better pictures ought to help.

MILWAUKEE

New Pabst—"Merchant of Venice" (George Arliss), and concert.

Garrick—German stock and concert.
Empress—Stock burlesque.
Gayety—Mutual burlesque.
Alhambra—"Tiepie Tom's Cabin" (2d week-sound).
Garden—"Singing Fool" (4th week-sound).
Majestic—"Lullaby of Sexes."
Merrill—"Loves of an Actress."
Palace—"Thru the Breakers" vaude.

Riverside—Vaude.
Strand—"Wings" (2d week-sound).
Wisconsin—"McGangster" (sound and stage show).

Milwaukee interests are said to have taken over a new house now under construction at Menasha-Me-

nasha, the twin cities of this state. Theatre is the first of a chain of small-town houses to be opened in opposition to Fox and Universal, reports have it.

Riverside (Keith) has raised its Saturday-Sunday prices from 50 to 60 cents.

Buddy Hashman, who last year ran his own tab, has joined the Charles LaFord troupe now playing in the Fox neighborhoods.

Irons and Clamague are closing their stock burlesque troupe at the Empress Nov. 2. Henry Goldenberg, house owner, is said to have made arrangements to run the theatre on his own with a new troupe.

CINCINNATI

By JOE KOLLING

Shubert—"The Desert Song."
Taft—Stuart Walker stock.
Cox—National Players stock.
Albee—"Moran of Marines" vaude.
Palace—"Haunted House" vaude.
Empress—Mutual burlesque.
Capitol—"Singing Fool" wired.
Keith's—"King of Kings" (2d week), wired.
Price—"Docks of New York" (2d week).
Strand—"Kit Carson."

Erlanger-Grand dark this week after three weeks of capacity business with twice daily screenings of "Wings" at \$150 top.

"Gay Paree," featuring Chic Sale, a good draw at Shubert last week; \$3 top.

First annual Grotto indoor circus will be staged at the Music Hall week of Nov. 19.

Walker company presenting "The First Year" with Elizabeth Taylor, Muriel Kirkland, Harry Ellerbe, Larry Fletcher, Aldrich Fowler, Jack Storey and Rachel Sewall in principal parts.
National Players doing "Spooks" this week.

MINNEAPOLIS

Metropolitan—"Vagabond King" (Oct. 28-31); George Arliss, "Merchant of Venice" Nov. 1-3.
Shubert—"Lulu Belle" (Blanch bridge dramatic stock). Second week.
Hennepin-Orpheum—"Tenth Avenue" and vaude.
Pantages—"Street of Illusion" and vaude.

Palace—"The Poor Nut" (McCall Bridge tab).

Gayety—"French Models" (Mutual burlesque).
Minnesota—"The Flying Circus."

Public unit.
State—"Beggars of Life."
Strand—"The Wedding March."
Lyric—"Moran of the Marines."
Grand—"Lulu Belle" Second loop run.

"Lulu Belle" is the first Bainbridge Players offering to be held over a second week at the Shubert in two seasons.

New Nokoma theatre, an up-town house, was opened last week by P. & R. It will have four changes of bill a week.

Provincetown Players come to the Garrick, erstwhile movie house, in "In Abraham's Bosom" Nov. 4-7. Mrs. Eleanor Poehler, local impresario, is sponsoring the engagement.

LOUISVILLE

Brown—"Wings" (road show).
Rialto—"Moran of Marines" vaude.
Gayety—Mutual bur.
Strand—"Singing Fool" wired.
Loew's—"Woman Disputed" wired.
Mary Anderson—"Show Girl" wired.
Alamo—"Plastered" in Paris, wired.
Majestic—"The Whip."
Walnut—Taldoids.

Lehr and Mason Players have again changed policy. Now showing pictures with tabs and running continuously from 1 to 11 p. m.

Jimmie Joy and Victor orchestra opened an indefinite engagement at the Brown Hotel last week. They came from Macleahay Hotel, Kansas City, and go to William Penn Pittsburgh.

Columbia Players opened their season with "The Topsy" (Oct. 29 at the Columbia theatre).

Frank Craven due here Nov. 12 at the Brown in "The Sinister Halls" for three days. "Greenwich Village Follies" will complete the week.

Cast for Quilley's "Jazzland," Vera Reynolds, Bryant Washburn, Forrest Stanley, Carroll Nye, Virginia Lee Corbin, Florence Turner, Violet Blair, Lou Short, Carl Stockdale and Ed Gagli. Dallas Fitzgerald directs.

Jane Chandler and Norman Panthe, later a writer, signed new pair contracts.

B'WAY'S TANGOS

(Continued from page 1)

alone has no self-respect. They even get in on reduced prices. If they want to dance, why don't they get a job here and earn their living? All they are looking for are dates."

Sister felt squealed, but hung around listening to the hostesses. They dance every night from eight to one and when they haven't made enough money they come back in the afternoon.

When sister went downstairs again a portly gent accosted her. "A buyer at last," she breathed, "or at least a seller."

But he was just a fresh egg, and he seemed to see a wild variety gleam in sister's eye, for he said to her, "Say, Balle, you don't belong in this tea joint. Let's go some place where we can really be cozy and get a snoutful."

Whereupon sister reluctantly gave up her quest and hastened to Variety's protecting portals.

Sparta Productions will make a feature at the Chadwick studio, Harry Hindant, directing. Cast includes Norman Trevor, Florence Allen, Alex Danet, Fredmund Schumann-Heink and Francis Ford.

W. R. Sheehan, Fox, will not send Jane Shore to New York for play material. She stays here to prepare scripts for Movietone.

Frank Capra, to direct "The Golden Fish" Col.

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